

## Jane Wilson

### DC Moore

Jane Wilson has been painting weather for many years. She has applied a stunning poetic sensibility to her portrayals of the sky and the strips of land and sea beneath it, especially on Long Island's East End. She has also been a diligent student and practitioner of abstraction, being a member of the second generation of Abstract Expressionist painters. This was especially evident in the 17 recent canvases and four watercolors on view in this radiant exhibition.

Like Bonnard and Rothko, whose works resonate in a number of these paintings, Wilson employs color in various innovative ways to produce depth and create surface vitality. Her skies are so immense, they dwarf the land and sea beneath them, as in the luminescent *Miles and Miles of Dawn* (2006), all rosy peaches and pinks, with pearly gray and then red just above the thin, dark layer of sea. The same is true of *Glimpse of Moon* (2005), a night painting in many shades of blue but for a layer of pale pink where a sliver of moon can be seen. Wilson includes hardly anything but sky, thereby engulfing the viewer.

Wilson's process involves drawing sketches on site, then completing the paintings in her Manhattan studio, layering version upon version as if to mimic the changing seascapes and landscapes she seeks to capture.



Jane Wilson, *Miles and Miles of Dawn*, 2006, oil on canvas, 30" x 36".

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The artist's watercolors were as compelling as her oils, albeit softer and with a more liquid feeling. This was abundantly apparent in her brooding aquamarine painting *Breaking Light* (2003).

As with most of Wilson's works, these paintings can simulate the effect of lying on the beach, looking up at the sky and suddenly seeing it as if for the first time.

—Valerie Gladstone

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