

UP NOW

Janet Fish

DC MOORE

THROUGH MARCH 7

Janet Fish's ability to organize a canvas with color is almost without equal. Her compositions contain intricately layered meanings, and her plays between deep and shallow space are complex. But these are all secondary rewards. What one experiences first is the purest sort of visual pleasure—a cornucopia of hot reds and yellows, bright greens and clear blues, attached to serenely impassive (though often humorous) still lifes, landscapes, or both.

Like all artists of depth, Fish repeats herself, cycling back to familiar themes—in her case, the gorgeous, teeming still life of shiny objects, lush blossoms, and fruit—while venturing into new territory. The palette of many of these paintings is often unusually cool, for example. In *Double Rainbow*, a still life in the foreground is eclipsed by a gray expanse of sky in which the rainbows' arcs are lightly painted. Fish has subdued her usual palette to capture the delicate ephemera of nature.

There are other new vistas, such as a not-so-still life of crabs on a piece of crumpled paper whose curling edges



Janet Fish, *Wildflowers and Cherries*, 1996, oil on canvas, 50" x 70".

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mirror the crashing waves in the background of *Ocean*. In *Up in Smoke*, a sprawling Fourth of July scene complete with bags of potato chips and flags, the spreading smoke from an unseen grill is the acknowledged subject. In such pieces, Fish finds the perfect forms in which to interweave the representational and the abstract. MARGARET MOORMAN