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IN THE GALLERIES



Fish Vase, a 1997 still life by Janet Fish at DC Moore.

Janet Fish at DC Moore

NEW YORK—Lime green, lemon yellow, geranium pink and sky blue: these colors light up the canvases of American contemporary artist Janet Fish's paintings the way sunlight refracts and shimmers on the bottom of a pool. "The real structure of the painting comes from the movement of color and light across the entire surface," says Fish, who attributes her fascination with the way sunlight transforms and enlivens color with having grown up on the island of Bermuda.

From February 10 through March 7, in her first exhibition since joining the DC Moore Gallery (724 Fifth Avenue) in 1995, Fish is showing some 15 oil on canvases, depicting assemblages of tea trays, flower pots and fruit bowls, crinkly metallic twists of Chinese candy wrappers, plastic netting containing bundles of citrus fruits, jars of honey, tea kettles, seashells, sand

buckets and translucent pieces of cellophane. Fish says she spends a day, sometimes days, arranging and rearranging the objects, moving them around in the light and watching the sun fall on them over a series of hours. "What matters is the complex relationship of color and form from one area of the painting to another," she explains.

This style of composition may owe something to the Impressionists—she is the granddaughter of American Impressionist Clark Voorhees—but her brushstrokes are bold and exuberant, more reminiscent of the gestural style of the Abstract Expressionists who influenced her early years, and nothing like the photorealists with whom she is sometimes classed. And in these latest works what constitutes realism is not the objects themselves, but rather their ability to carry color and absorb light. **JENNIE D'AMATO**