



JENNIFER COATES IN NEW YORK

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Jennifer Coates takes pleasure in the act of painting and revels in the potential of a medium that has been declared dead and come back to life so many times that it now seems fresher than ever. The New York-based artist - who also writes on art for such publications as *Time Out New York* - engages in a tug-of-war with each work to come up with a unique answer to the age-old question, *When is a painting done?* In her latest solo exhibition at Kinz, Tillou + Feigen in New York (through October 25), there are no cookie-cutter formulas. Rather, the determined Coates creates varied but cohesive works that hearken back to Abstract Expressionism, with colonies of geometric forms that both float in nebulous spaces, and, rendered mostly in bright hues, pop from the surface.

Paintings such as *Poundland* (2008) are deceptively simple. At first glance, the acrylic-on-canvas work seems like one of the more straightforward compositions of the bunch, but look closer, and you might find yourself doing a double take and wondering what you're looking at. Is it an aerial view or just a cluster of shapes? Ultimately, it doesn't matter; the varied ways the paint is applied and how the forms are rendered pull you in. *Aurora* (2008), with its playful, atmospheric quality, distinguishes itself with a molecular structure hovering near the top, a kaleidoscopic form hanging peacefully in outer space. In *Boreal Forest Opper* (2008), bright, globular jumbles emerge from a Brice Marden-esque background of snaking lines layered on top of a dripping, indefinite background. Coates, who spends her summers in rural Pennsylvania, is also showing a series of six untitled ink-on-paper drawings that are more straightforward and representational than her paintings, but which hold their own as fantastical landscapes. With passages of dense, thickly applied, and crosshatched areas mixed with undefined forms, they could easily be illustrations for a Tolkien novel of a mythic land more magical than ours.