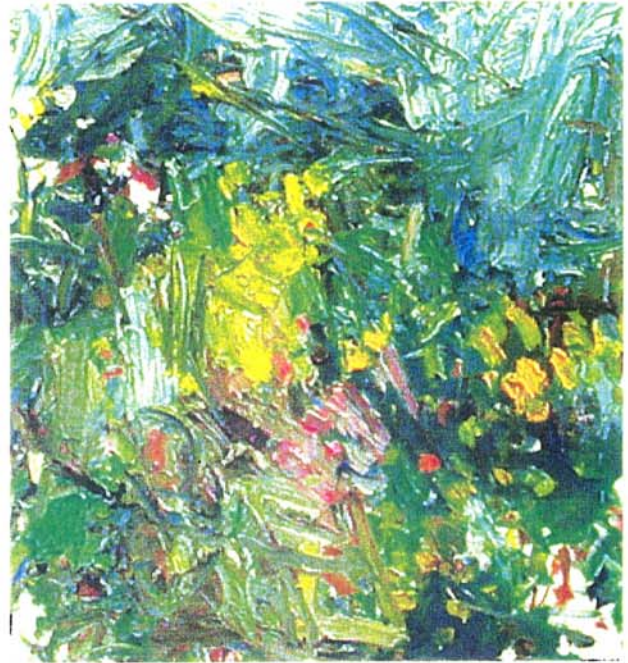


Ying Li, *the Painting Center*, 52 Greene Street to November 25

Ying Li returns to the Painting Center with new work that celebrates her characteristic 'orgy' of painterly painting. The subject matter remains as landscapes painted with the most tenuous of ties to depiction. This has also been one of the most satisfying aspects of her art; the choice of dealing with figurative landscapes, painterly abstraction or both. A few pieces add in a new element (at least for me) - a view suggesting a close up view of plants and flowers. Unlike her other paintings, in which blue is a constant factor, these pieces give greater voice to other hues. In these new pieces especially, Li gets at something akin to Monet's last paintings from Giverny in which paint handling takes precedent over the subject matter and in so doing, only enhances and makes more real the latter.

The textures in this body of work are as wide and varied as with the color and subject matter. In most cases Li's signature style of a rough and



Ying Li, *the Painting Center*

unkempt paint handling prevails. Then all sudden you come upon a small jewel of a painting in which the color is muted as is the impasto; the surface remains raw but reductive (when



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to other work). The forms are hazy, out of focus and rectilinear which on many levels counters the large scale landscape that other work references. Li is one of those artists who are able to cover a wide territory without losing a grip on a very strong sense style or giving herself up to serializing the work.



Ying Li, the Painting Center



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Li shares the gallery with Janet Culp but rather than offering a traditional presentation where each is allocated a separate portion, this show is remarkable for mixing them together throughout the space. Although Culp's work is more straight-forward landscape painting (see *Noteworthy Abstraction* on the next page) the combination nevertheless works quite well. Visually their work is explicitly united by the subject matter. In addition to this both artists are tied together by their mutual, though distinct, approaches to color and paint handling. But in the end, Li is distinguished by the way she is able to continually and successfully walk that third line between abstraction and figuration.