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Painter's Journal
By John Zinsser

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Obsession drives a lot of good abstract painting, and can manifest itself as all-over patterning, repeated mark-making or rigorous serializing. The fall New York art season kicked off with several strong exhibitions that show the range of this practice.



Ruth Pastine at Thatcher

Ruth Pastine's "The Yellow Magenta Paintings" at Margaret Thatcher Projects look monochrome but are not. In each, the colors yellow and magenta have been mixed with each other wet-into-wet. The effect is like wan illumination from an unseen light source. No brushstrokes at all are visible, lest messy gesture interfere with the pure "duochrome" sensation. Numinous, indeed.