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## Art and about (2): Women on the verge of a breakthrough?

by John Isaacs



Lately, there's been a lot of buzz in the art world about the latest, monster issue of ArtForum. The devilish New York magazine critic Jerry Saltz points out that less than fifteen percent of the artists featured in the advertising and editorial sections of the current September edition of the art world's magazine of record are women, and that whatever actual gender imbalance exists among the profusion of artists working today is simply perpetuated by such lop-sided emphasis.

Three new shows offer hope that Hudson's art scene, however, may be bucking that lamentable trend.

Danish-born, Brooklyn-based Tine Lundsryd has been showing at Lori Bookstein Fine Art in Manhattan for over ten years and her deserved reputation as a meticulous and original abstractionist makes her an ideal fit for John Davis's current grouping of artists whose diverse approaches but common tilt towards visual ambiguity make for a complex but well-integrated exhibition. Lundsryd, who has studied with a number of masters, including the great Esteban Vicente, specifically depicts the complexity of the world through multiple, superimposed, yantra-like designs that, while on first impression suggest decorative prettiness, on close examination reveal acutely intimate sensitivity to patterns of molecular and biological phenomena, doubtless grounded in her interest in systematic cosmologies such as Theosophy. To my eye, they're very fine indeed.

Bruce Bergman at BCB Art is showing the small-scale work of two uncompromising geometric abstractionists who adopt a more robust approach. Originally from Sardinia and now living in Hudson, Lorenza Sannai, like her esteemed collaborator Lucio Pozzi, brings a decidedly Italian sensitivity to object-making. But while Pozzi often elicits the dynamic fluidity of Futurism, the younger artist contents herself, most effectively, with the Futurist palette as a means of generating Escher-eque, Möbius-like patterns with dramatic three-dimensionality. Sannai's work is perfectly paired with that of Liz Ainslie, a Hudson Valley artist working in the same tradition, but with a looser, livelier, more painterly technique more akin to Klee than Carra.

Next door at Davis Orton, high style meets high contrast in the bleakly noir images of female photographer par excellence, Wendy Paton, in the densely hung show "Nuit Blanche". While these beautifully printed, gritty, nocturnal shots could use more space to properly breathe, the disengaged manner in which they convey the restless ennui of the night is powerful, discomfiting, and—dare I say it—extremely sexy.