

Exploring Chinese and Japanese motifs

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Chinoiserie and Japoniserie — the use of stylistic motifs from China and Japan, respectively — have captured the imagination of European artists since the late 17th century.

The rise of Chinese trade gives new impetus to this long-established influence on Western art. “Dreamscapes,” a new exhibit at Allyn Gallup Contemporary Art, is simply one example of how two artists have done so in the realm of pure abstraction.

“Dreamscapes” features acrylic paintings by Linda J. Ging and oil paintings and works on paper by Anne Raymond. Both are mid-career lyrical abstractionists — Ging lives in Santa Fe, N.M., while Raymond divides her time between New York City and East Hampton, N.Y.

And both utilize diffused atmospheric color and indeterminate depth of space, sharing a regard for soft color harmonies that establish a tension between the physical size of the canvas stretcher and the illusionistic scale of the paintings

INTERESTED?

Dreamscapes

On display through Dec. 29 at Allyn Gallup Contemporary Art, 556 S. Pineapple Ave., Sarasota. Gallery hours are 10 a.m. to 6 p.m. Monday-Saturday. Free admission. 366-2093; miramararts.com.

themselves.

Ging’s process references the large abstractions of Morris Louis and Helen Frankenthaler. The washes are dimensional at a distance; up close, the geometric pattern of the canvas weave flattens the illusion.

Raymond’s vertical stacks of rich primary and secondary color echo the mid-century art of Mark Rothko. Her scumbled approach to paint application and incised lines within the paint reference Joan Mitchell’s abstractions of the same period.

Due to these influences and motifs, it is clear both artists are part of the ongoing fascination the West has with Chinese and Japanese aesthetics.



COURTESY PHOTO

“Dreamscapes” features oil paintings and works on paper by Anne Raymond, including “Hovering,” above.