



## SAN FRANCISCO

### Naomie Kremer: "Paintings And Hybrids" at Modernism

Naomie Kremer builds on mark-making to create large-scale paintings and video projections. This show combines paintings and "hybrids," in which videos are projected onto the paintings' surfaces. Kremer works by layering and accumulation, processes extended in time by the video projections, which are composed of marks and fragments of the paintings, digitally dissected and animated. The moving projections add to the paintings both an electronic luminosity and a suggestion of watery depths; sometimes the fragments move actively, like creatures in a drop of pond water observed through a microscope, while elsewhere the movements are so slow that a casual observer would miss them. Reinforced by a musical accompaniment, the overall effect is contemplative, like a New Age version of Monet's *Waterlilies*, in which skies, surface reflections, and depths are mysteriously compressed.

Yet while Monet is an influence, there is much more going on in Kremer's paintings than the pleasures of contemplation and reflected light. There's nothing passive or contemplative about Kremer's urgent accumulation of painted marks, driven by multiple impulses

towards meaning. Swaths of paint could be seaweed, clumps of grass, or tufts of shaggy hair; city streets appear in gaps between tangled brushstrokes, small glyphs are scratched into wet pigment, while submerged grids lend a sense of architectural stability. Kremer combines indeterminacy with heady suggestions of some deeper order embedded in the layering of everyday experience. In the paintings, rootless forms float across the surface, much like the animated fragments in the hybrids, but here the fragments remain suspended in juxtaposition, creating disjunctions that invite interpretation. Typical of her generative process is *Gene Pool*, in which marks suggest debris on a forest floor, but morph into what could be words or codes.

If in the hybrids art and technology carry us towards a vision of unity, beneath their luminous surfaces more visceral urges open rifts and generate reflections on loss and disruption. It's Kremer's effort to give form in paint to this ongoing process of exegesis that lends her works distinction.

—HEARNE PARDEE