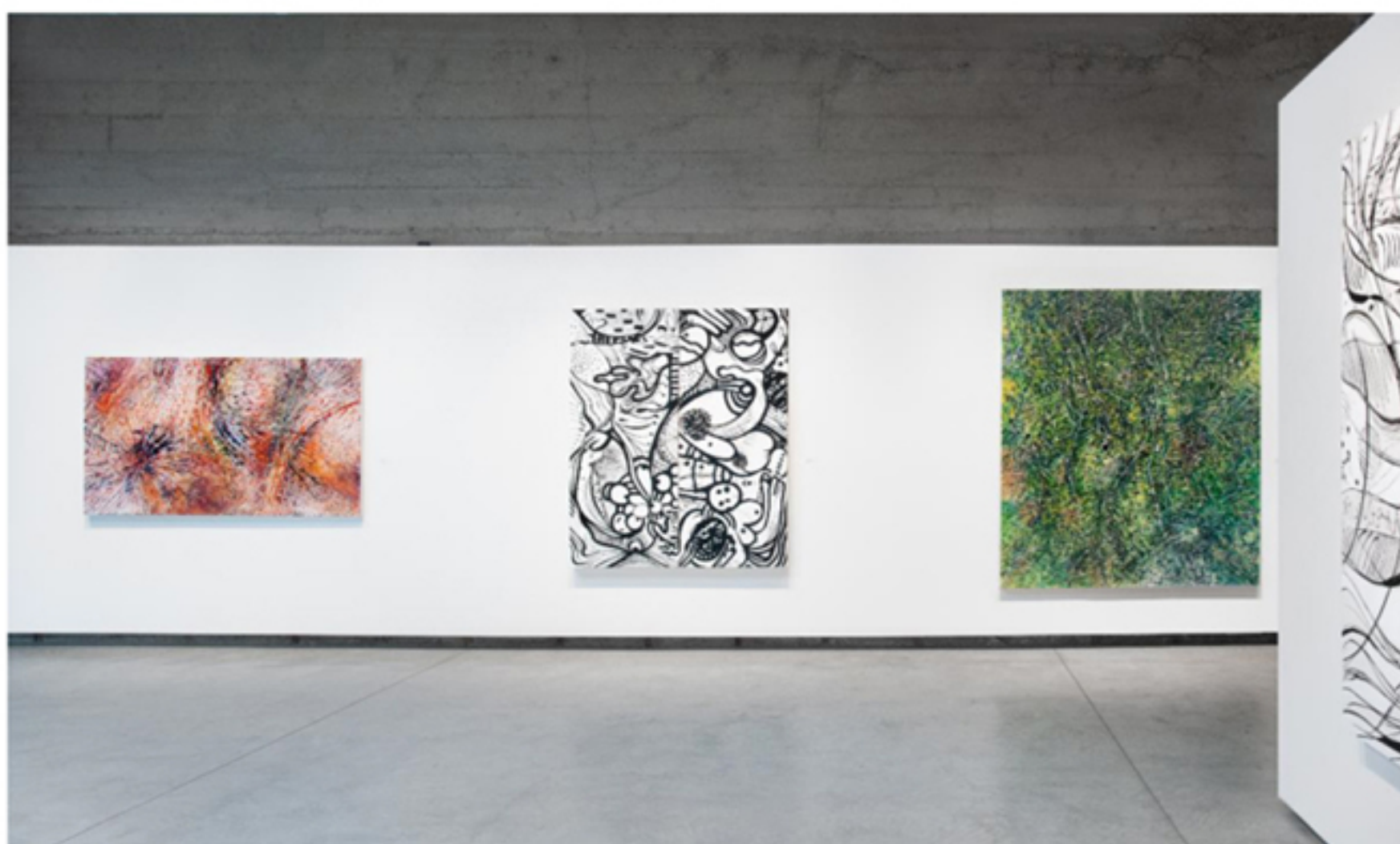


Naomie KREMER in *Square Cylinder*



From left to right: *Ring Cycles*, *Inklinks II*, *Green Space*, *Oodles*

Review by David Roth

April 22, 2023

Naomie Kremer first drew me into her orbit with a 2015 exhibition at the San Jose ICA that included several of what she calls “hybrids” — paintings that wriggle and bend like living things. She created these effects by projecting moving images onto their surfaces, a time-honored method employed in stage productions, including several for which Kremer designed animated backdrops. With *Terra*, the artist’s 18th show at Modernism, she appears to have merged these two aspects of her practice in paintings that, without filmic overlays, exhibit the same uncanny behavior I witnessed earlier.



Naomie KREMER, *Green Space*, 2022, triptych, oil on linen

At first glance, *Green Space*, the highlight of *Terra*, her current show at Modernism, reads like a writhing wall of seaweed. Prolonged viewing yields stereoscopic views that call to mind Nazca lines seen from the sky, replete with allusions to ancient civilizations overtaken by jungle foliage. *Ring Cycle*, a painting whose swirling gestures appear, alternately, as interconnected tree rings and erupting volcanos, fosters a palpable sense of what grade-school science teachers called potential energy, evidenced by the feeling that the painting could spring to life with the flip of a switch.

Kremer traces her impulse to probe nature’s unruly chaos to having had Genesis read to her as a child. Her initial explorations – allover works from the early 1990s reminiscent of those Richard Pousette-Dart created in the 1960s and 1970s, reflected that obsession — as did the dense, fractured (and sometimes floral-themed) paintings that came later and continue into the present. Of the latter, several examples are on view, along with a trio of hybrid paintings and some Matisse-flavored drawings on canvas. None, however, come close to conveying the concentrated dynamism of *Green Space* and *Ring Cycle*.



Naomie KREMER, *Oodles*, 2022, acrylic, ink and charcoal on canvas