

Phoenix Gallery/Burlington, VT

SARAH LUTZ AND ANNE RUSSINOF: SHAPES

The works of both Sarah Lutz and Anne Russinof deal primarily with nature and abstraction while employing strikingly similar geometrical shapes.

Sarah Lutz's *Suspended Gravities* series consists of dark, moody meditations on a world inhabited by hollowed-out circles and squares. The artist is as much concerned about how paint lays on the canvas as she is about subject. Lutz puts a lot onto a 14-inch-by-17-inch canvas, and the result is a complicated abstraction that bursts out toward the viewer.

In contrast, Anne Russinof's *Mover* (14 inches by 11 inches, watercolor on paper) is a soothing, comfortable piece. Earth-toned torus shapes amalgamate like cells binding to one another in the center of the paper. Brown donutlike circles on top of light sienna, on top of a tan layer, fill the space and create an image that is both hollow and three-dimensional. Where Lutz's work explodes, Russinof's embraces.

Russinof's oils on canvas or wood show a restrained painting style and a rhythmic approach to composition. In *Tandem* (16 inches by 16 inches, oil on canvas), white, blue, and pink rings blow across a purple background like bubbles. Seen behind the painting, if you look closely, are large purple rings that give the canvas a watermark sort of feel. The piece is tight and ordered in a naturally chaotic way.

The pink and white torus shapes in Lutz's *Suspended Gravities XIV* (17 inches by 14 inches, oil on panel), on the other hand, gather on the top and bottom of the panel. Between them is a gloomy landscape of dripping green, streaky blue, black, and purple—rain, perhaps. The top donuts are grimy with black, and a thick, goopy swirl of pink and white drips like a thread of hot taffy onto the donuts below. Lutz painted this work upside-down—or not, it's hard to tell. It's disorienting, and maybe that's the point. Ric Kasini Kadour



Sarah Lutz, *Suspended Gravities*, oil on canvas, 17 x 14".