## ART NEW ENGLAND

## Spotlight Reviews

## VERMONT

Spheris Gallery/Bellows Falls www.spherisgallery.com

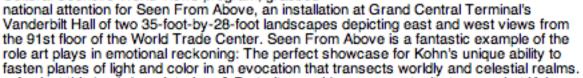
DANIEL KOHN: INTERIORS & PORTRAITS

Daniel Kohn paints with oil the way most people paint with watercolor. But if that statement conjures up images of busy, washed-out colors on small, intimate paper, forgive me for misleading you. Kohn uses big, bright, earthy colors. His canvases are a vast acreage of tone, texture, and light; his subjects are not things, but the space between things. Interiors & Portraits presents paintings from as far back as 1997, along with a large selection of new work done over the past year in Kohn's Brooklyn studio.



Daniel Kohn, *Between Places*, oil on canvas, 82 ×81", 2004.

Kohn, a former resident of the Lower Manhattan Cultural Council's World Views program, grabbed



Daniel Kohn, New Fear's Eye, oil on

canvas, 96 × 120", 2004.

Against this backdrop, Interiors & Portraits provides an opportunity to see what Kohn can do with a smaller, more personable subject. In creating a painting, Kohn first draws a general sketch, the marks of which remain visible in the finished work. He then paints with a variety of brush strokes using a cacophony of colors and tones.

The conveniently titled Red (84 inches by 72 inches) is a huge canvas of red bordered by dark tan on the top and light tan on the left. This is a painting of a floor—a bright, burnt red floor; its clean, empty, spacious area would be a solid color were it not for the strokes of blue glazing the canvas. Uneven lines and the artist's original sketch markings give the work a casual feel. The little bit of visible door and walls exist only to tell the viewer, This is a floor.

The effect in Red is a piece that meditates on space. Utensils (30 inches by 30 inches), by contrast, is a smaller, more enclosed piece presenting kitchen utensils in canisters on a shelf: a ladle, spatula, and spoon. With a pallette of black and blue touched by red and ochre, Utensils is marked by short gestural strokes and lines that carry across the canvas. Where Red is spacious and clean, Utensils is closed and cluttered.

Alain Moreau (58 inches by 53 inches) and Thierry Riffis (57.5 inches by 45 inches) offer a chance to compare portraits. Both men, old family friends of Kohn, sit quarter profile. Kohn paints them from the perspective of a man on a step stool, looking down on the subjects. Riffis is reading; Moreau's hands are on his lap as he looks down to his left. In Moreau's portrait, Kohn painted over a small table upon which sits a cup and plate. In Riffis's, something is painted over as well. Such editing leaves the men in a diminished space, aware of their isolation—thoughtful, reflective, and a little sad.

Ric Kasini Kadour

## Also reviewed in this issue:

Sarah Lutz and Anne Russinof: Shapes at Phoenix Gallery
Peter Schumann: The U.S. Senate Reads an E-Mail by The Late Rachel Corrie to Her Parents at Julian Scott Gallery at
Johnson State College