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Rachelle Krieger "Winds of Change," 2007, oil on linen, 60 x 48 inches

Anne Sherwood Pundyk "Sharpshooter," 2009, oil and acrylic on linen, 63 x 60 inches
Photo: Jeffrey Sturges

ON THE COVER

A Semblance

Paintings by Anne Sherwood Pundyk and Rachelle Krieger

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Tacked to Anne Sherwood Pundyk's studio walls are photographs she has taken and torn out pictures from magazines, imagery to lend the artist ideas. The visual concept for the painting Vanity Fair, pictured on this month's cover, is drawn from a recent article about young actors in Vanity Fair magazine.

Vanity Fair is one of a series of large-scale paintings of female figures engaged in deliberate physical acts—shooting, crouching or riding. These women rule the abstracted landscapes in which Pundyk sets them, yet retain a marvelous anonymity in their faceless, sometimes headless croppings.

Pundyk's 2009 series is featured in "A Semblance" at Susan Eley Fine Art, through February 24, which also showcases recent landscapes by Rachelle Krieger. While Pundyk paints from photographs and Krieger en plein air— at Sands Point Preserve near her home in Port Washington, NY—their process of painting, starting and stopping, and responding to the prior gestures and phrases in any given painting, has something in common. Like Pundyk, Krieger aims not to reproduce her subject—in Krieger's case, trees, rocks, and other natural elements—but to evoke the essence, the semblance of the place, its light, wind and air.

Both artists choose a rich palette and apply an assertive and expressive stroke to produce abstractions of particular places and people. Whereas Krieger builds up paint to draw out imagery, Pundyk deliberately leaves blank areas of the canvas, allowing a release valve for the heightened emotions the characters elicit.

COVER IMAGE:
Anne Sherwood Pundyk "Vanity Fair," 2009, oil and acrylic on linen, 65 x 63 inches, Photo: Jeffrey Sturges