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## Haynes is worth getting to know

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Courtesy / George Lawson Gallery, S.F.  
"CR 625" (2008) oil on linen by Nancy Haynes.

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I have waited 25 years to see the work of New York painter Nancy Haynes in San Francisco. George Lawson has finally brought it to his gallery.

Only six abstract canvases hang here, but they are enough to show why so many other painters admire Haynes' work.

I think of her position as somewhat parallel to that of Mary Heilmann a decade

ago: regarded by colleagues as a standard-bearer of the artistic life, yet little known outside a circuit of fellow professionals and collectors.

Viewers running on the rhythms of the ambient culture may find the charms of Haynes' work hard to discern. Though without discursive content, it demands time.

"CR 625" (2008) exemplifies her practice of getting maximum aesthetic effect by the most direct and undisguised means: plying broad,

thinly loaded brush strokes to modulate color, feathering them here and there where they leave off. Hues go through subtle gradations: dark green to pale blue-green from right edge to left, beneath violet-gray to deep violet from left edge to right.

Such a painting risks looking incomplete because it contains no warm tones. But its color temperature changes just enough to keep that objection from a viewer's mind.

All of painting's potential to evoke light, space and a moment in time are subsumed in Haynes' apparently simple coating of a surface. Her paintings embody the mute, practiced, heightened awareness required to make them. To delve into them is to taste that condition, at least faintly.

Only a painter of Haynes' accomplishment could overshadow the two other worthy artists showing at Lawson: Masaru Kurose and Alan Ebnother.