

## Naomie Kremer and Crystal Liu

Hosfelt

New York

Naomie Kremer and Crystal Liu are quite different artists at very different points in their careers, but seeing their work side by side enhanced appreciation of both.

This was Liu's first solo show in New York. Her work is small in scale and delicate in appearance. It is at once charming and whimsical. Liu constructs little pictures on paper, combining painted, drawn, and embossed elements with collaged patterned-paper cutouts of leaves or cartoonlike owls, for example. She also assembles images of

derived mostly from nature, and her interplay of different scales of mark-making is as stimulating as the way she alternates representational fragments with passages of pure painterliness.

The largest work here, *Then and Now (French Connection)*, 2006, for example, has a beautiful brushed passages in greens and yellows offset by flickers of purples, oranges, and pinks. There are areas of identifiable foliage and water, and perhaps a lily pad, a crisscross pattern deep in the suggested space, and at the very top of the picture, sketchy little figures standing by on a balcony. *Then and Now* is both a lush garden and a lively swirling of paint.



Naomie Kremer, *Then and Now (French Connection)*, 2006, oil on linen, 84" x 144". Hosfelt.

houses from strips of wood-grained paper. Liu has a playful intelligence.

Far more established, Kremer showed recent large-scale paintings and one drawing. She continues to make frankly lovely semiabstract paintings in brushy, near-transparent oils. Hers is a refined colorism

It is each artist's notable skill in juggling what is actual- paper cutouts for Liu, brushed paint for Kremer – with what is represented or implied that made these two exhibitions such a successful coupling.

—*Robert Ayers*