



“Deborah Remington 1963–1983”

By Howard Halle
07.16.2015



Deborah Remington, *Soot Series 1*, 1963, Photo by Matthew Grubb

As curated by Jay Gorney, this revival of semi-forgotten painter Deborah Remington reveals an artist whose work is as hard to pigeonhole now as it was in the 1960s and '70s, when she enjoyed a brief flurry of success. Her art is a Gordian know of contradictions: Pop, yet abstract; dark, yet incandescent; flat, yet tonally gradated; machinelike, yet organic.

Favoring a crepuscular palette of black, white and gray, along with a color or two, the works read as otherworldly cybernetic nocturnes. In a series of smallish compositions titled “Soot Series,” odd bat-winged forms—each marked with a distinctive carlike grill—hover against murky backdrops, like Cadillacs morphed into UFOs. The automotive theme continues in other images resembling cutaway views of Cubistic engine blocks.

Ultimately, however, these compelling paintings defy description. They’re proof of how an eccentric vision can triumph over time.