

# JASON MCCOY INC.

41 East 57 Street, New York 10022 212/319.1996 Fax 212/319.4799

## The NEW YORK Sun

THE NEW YORK SUN • SECTION II • THURSDAY, SEPTEMBER 21, 2006

# ARTS+

Christian Vincent's paintings at Jason McCoy Inc., page 15



CALENDAR | THEATER | MOVIES | DANCE | CLASSICAL MUSIC | POP | SPORTS | CROSSWORD

THURSDAY, SEPTEMBER 21, 2006

## ARTS&LETTERS

By JOHN GOODRICH

Installed near the desk, the startling “Nest” (2005) introduces Christian Vincent’s first exhibition of paintings at Jason McCoy. With a vibrant combination of reddish ochre and umber tones, the artist has uncannily captured the effect of light on the bare back of a woman standing waist-deep in a flowery field. Adorning her hair, a garland of flowers gleams with exuberant pink highlights and scarlet shadows. The controlled modeling and off-beat, suggestive imagery are familiar from Mr. Vincent’s previous shows at Forum Gallery, but the colors of the iconic figure in “Nest” have a new, radiant presence.

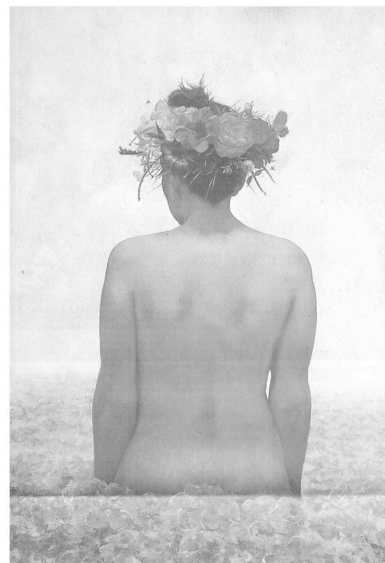
### CHRISTIAN VINCENT

Jason McCoy Inc.

“Nest” is the most impressive of the 12 paintings here, but there are other notable works, including several untitled portraits from 2006 that deftly sum up a young girl’s expressions. In the most effective of these, the model tilts back in a compact composition, her ca-

*In Vincent’s work, flesh tones have just the right density to express the suffusing glimmer of dusk.*

sual gaze fixing us from a point between rich, contrasting curves of hair, jaw, and brow.



Christian Vincent, “Nest” (2005).

The titles of several larger figure compositions clarify — or at least elaborate — provocative scenarios. “Narcissus” (2005) depicts twins standing in a field of daffodils, their bodies curving in perfect symmetry toward an empty point in space. In “Capture” (2006), more than a dozen identical young women reach longingly upward toward a cloud of butterflies. In these canvases, the adventures of composition tend to fall short of the storytelling ones: Faces again are persuasive, but in pictorial terms the somewhat pallid bodies, **garments, and backgrounds seem like** afterthoughts. One has a sense of painted faces and illustrated scenarios — a situation that may not distract every viewer, but will remind others of how Goya and Daumier make painting entirely consistent with commentary.

More compelling is “Rope” (2006). In this large canvas, several nude figures clasp one another in a column of flesh extending the canvas’s height. What startles isn’t so much the exotic notion as the vividness of its realization. Pressures of colors make the human column eerily close at hand, while bold, glowing diagonals of pink — a snow-clad mountain range at sunset — divide the background’s intense blues and purples. Flesh tones have just the right density to express the suffusing glimmer of dusk. The dual traversals of the canvas — vertical, clambering flesh, and sloping horizontals of snow — summon the kind of drama available only in paint.