

BlackBook

Heavy on Light

"The main thing is light," says artist Angelina Nasso. "How light creates form." A peculiar version of resplendent urban light washes through the windows of her Chelsea studio as Nasso describes the ten new paintings she's made for a solo show this spring. At first Nasso's paintings seem to follow the tradition of true abstraction—all shapes and colors and hints of the sublime. But on second glance, things are never as simple. The surfaces of her work are like photographic prints gessoed and sanded until no gesture, no romantic mark remains. The circular shapes that characterize her works could represent an afternoon sun filtered through a thicket of trees or the lights of midtown Manhattan reflected in a nasty curbside puddle. Nasso photographs such things and these pictures are part of her process, but she does not paint from them directly. When she gets down to working, she says, "I think about the body and its cellular makeup. And I think about the body and its relationship to space." No lightweight in attendance here. —Kaeten Wilson-Goldie



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