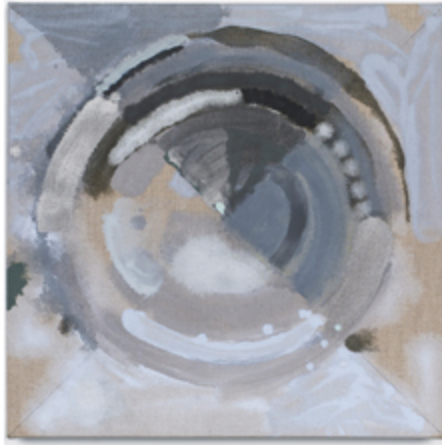


ARTNEWS



Pamela Jorden. *Grey Target*. 2014. oil on linen,
20" x 20".

PAMELA JORDEN

ROMER YOUNG
SAN FRANCISCO
OCTOBER 24 - DECEMBER 20

These recent canvases by Los Angeles painter Pamela Jorden, despite lacking imagery, appeared to recollect encounters with exemplary works of 20th-century art and with aspects of the observable world.

Thus the title *Dove* (2014) evokes not only muted colors of bird plumage, but the American modernist Arthur Dove and his brushy abstractions alluding to forms in nature. Meanwhile, the painting's eccentric silhouette awakens associations with the shaped canvases of 1960s painters such as Frank Stella and Kenneth Noland. A couple of circular works, one untitled, the other called *Lake*, show Jorden beginning to master an older, more difficult format, the tondo.

At times Jorden bleeds pigments into her fabric surfaces, recalling the liberating example of Helen Frankenthaler, whose early work also was often inspired by landscape. Unlike Frankenthaler, however, Jorden seems as interested in cityscapes as in open spaces, as the street names in the exhibition's title, "Monte Vista to Central," imply.

Grey Target (2014), Jorden's small square painting, inevitably recalls Jasper Johns, although its thin paint layers stand in studied contrast to Johns's sludgy encaustic, suggesting fading memories of canons past.

Jorden's work impresses by its relaxed confidence, but she risks overstuffing it with references until it feels academic.

KENNETH BAKER