

# Southwest vision more in focus

By **WESLEY PULKKA**  
For the Journal

As part of its mission statement, the Albuquerque Art Business Association has been supporting Duke City talent by annually honoring selected artists as Local Treasures. This year the AABA selected Lois Bradley, Eason Eage, Leo Neufeld, Jeannie Sellmer, Emily Trovillion and Nancy Young as honorees.

## REVIEW

Each artist receives an award and a solo show at his or her nominating gallery. This review focuses on "New Mexico Landscapes" by Jeannie Sellmer at Sumner and Dene.

Sellmer studied at the Art Institute of Boston with traditional instructors before moving west in 2005 to settle in Albuquerque. She moves freely between completely abstract paintings and detailed landscapes but finds that her focus requires concentration in one arena at a time.

This year Sellmer is a pure landscape painter who sees through a metaphoric telephoto lens as she moves from one painting to the next with close-up to vista viewpoints.

In "Two Trees" Sellmer bridges abstract compositional elements with a near-view landscape that captures light and life while telling a story.

She works from plein-air sketches as well as from memory and invention. Her studio is filled with tiny drawings that are transferred to large panels through a system of grids.

In "Two Trees" the artist's layout can be seen as an abstraction a la Hans Hoffman, who juxtaposed



**"Two Trees" by Jeannie Sellmer stand as old friends in a landscape that expresses both realistic and abstract philosophies while telling a story.**



**"Rio Chama in Gold" by Jeannie Sellmer, with its rhythmic sweep of the river and its vertical accents of trees, exudes an almost musical quality.**

rectangles to create planes of color. Sellmer's trees stand together as old friends in the foreground on the right while accompanied by two rows of low bushes on the left. The distant hills and bright blue sky are at once realistic and geometrically abstract.

"Two Trees" is a very solid and visually satisfying

painting.

Sellmer takes the long view in "Rio Chama in Gold," a painting that captures an entire river valley in fall colors. The rhythmic sweep of the river and vertical accents from the trees are almost musical.

When compared to Angus Macpherson's huge

## If you go

**WHAT:** "New Mexico Landscapes" by Jeannie Sellmer, new paintings from 2011

**WHEN:** Opening reception from 5-9 p.m. Friday, Sept. 2, show continues through Oct. 1. Hours are 10 a.m.-6 p.m. Mondays-Fridays, 10 a.m.-5 p.m. Saturdays and 11 a.m.-3 p.m. Sundays

**WHERE:** Sumner and Dene, 517 W. Central, 842-1400

**HOW MUCH:** Free

theatrical rain paintings that are shown in the same gallery, Sellmer's rain series seem pale. But, she is developing a personal vision that is just more circumspect than Macpherson's well-earned bravado.

The jury remains out on how well Sellmer succeeds in that one aspect of her explorations.

Sellmer's overall intention is to create an expressive transcription of her experience of the landscape through homage to realism and an understanding of the underlying abstract qualities. She is succeeding in both her integration of abstraction and realism as well as her ability to separate those divergent philosophies of visual art in order to work in both genres.

Her paintings have racked up a few movie and television credits recently, including their use on the set of "Breaking Bad," filmed in Albuquerque.

I've watched Sellmer develop over the last five years into a proficient and productive artist who has successfully internalized the Southwestern landscape in a relatively short period. I'm confident that she will achieve her goals as she moves toward a complete mastery of her sensibility.