No, that’s not a typo. Scapes, the title of Miami painter Lynne Golob Gelfman’s new exhibition at Florida International University’s Frost Art Museum, is purposely truncated. “They’re not landscapes,” Gelfman explains, “but they do give you a sensual sense of place.” The specific site in question? The Brazilian dunes of Lençóis Maranhenses, a largely deserted area on that country’s northeastern coast. There’s only the “undulating motion of the sea,” says Gelfman, and the shifting, sundappled hills of sand, seemingly dancing with each other as the wind picks up. It’s a hypnotizing effect Gelfman has inventively captured in her dune series (part of the show) by many reflective layers of metallic paint and acrylic. The end result is beguiling patterns that warp and woof depending on your line of sight, as well as the angle of the sunlight streaming in through the Frost gallery’s overhead skylight. None of this marks a dramatic stylistic departure for Gelfman: She’s been creatively mining a fusion of post-painterly abstraction via Helen Frankenthaler and trippy op art via Bridget Riley for several decades now. But in dune, Gelfman has fashioned some of her strongest, most viscerally seductive brushwork yet.

Scapes is on exhibit through September 2, The Patricia & Phillip Frost Art Museum, 10975 SW 17th St., Miami, 305-348-2890. Related works are at Wynwood’s Alejandra Von Hartz Gallery through July 31.

—BRETT SOKOL
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