

# Title Search

Four Artists in Search of a Name

by Lori Ortiz

**P**ump It Up  
Flip me over  
and cool shock  
split filter move  
the sliding screen  
back into the burst  
clambering fore-  
ground of pre-arranged  
marriages that end  
with a carriage  
ride in a gilt procession  
along the broad avenue  
where the stars  
too come down  
and practice being light.

—Jeff Wright

The exhibition *ARC* can be seen at Sideshow Gallery through February 11. It features the work of Dan Christensen, Gilbert Hsiao, Lori Ortiz and Li Trincere. These four artists may have landed somewhat naturally and gratefully at Sideshow. In attempts to gather a neo-family of like-minded painters as in this exhibit, each artist's individuality is, at best, only accentuated and more concentrated.

## Hell's Angles

The composition of the group changed as plans for the show developed and new titles had to be devised. "Hell's Angles" reigned for some time, until the namesake, angels' murderous brawls caused diminished appeal. We wondered why people did not return our calls. Then with the addition of Dan Christensen, angles were no longer a common denominator. This sly catchphrase of any collective, non-specific spirit of rebellion was rejected. The world around us itself was growing more hellish. Something bright was called for. Names like "Spatial", "Jump", "Layered", "Zenroxy" — though seemingly apt, were already claimed by neighborhood boutiques or other art exhibits.

## Arc

Four visions light up a room at Sideshow. We had tossed myriad permutations late into the night until every passing vision was a show title. At the eleventh hour, a visitor left the gallery with a parting note about "Arc and Weld", a double CD of Neil Young; there was a flicker. "It isn't the music I'm thinking of right now", Rich said, "but the arc." The ignition, the jolt, the bolt, the color, the light. There was our title.

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Not that there were no standouts in our search:

### **Fuzzy Math**

The name seemed to codify our subverted push-pull equations. There is a mathematical aspect to the work, but formulae are not the aim. The dazzling intensity of Gilbert Hsiao's painting is achieved with a complicated subtractive process involving masked channels filled with paint. He creates something akin to a kaleidoscope effect or a crazy quilt, ultimately adding up to changing views and a shifting time frame.

Richard reminded us that Dan Christensen was one of the first to take the spray can out of the auto shop and into public view with his group of hazy loops drawn in an unrulid geometric progression across a group of immense canvases in 1968. Subsequently artists wielded cans of Krylon to tag the whole city. A *piece de resistance* in *ARC* at Sideshow is the last remaining work available and on view here in Brooklyn. In 2003 it's still fresh and relevant.

### **Specific Colors**

Li-Trincere said, "I use very specific colors," refusing an offer of a cast-off tube. Out of rigor, habit, sameness, the quotidian chores, work, there comes peace. An almost physiological harmony is achieved not through any absence of tension, but from the presence of justice in the balance of colors. Stern intensity is tempered by the pleasurable – The green skin of a sour apple, deep red cinnamon apple rings from a can. The language is color and it speaks about yes/no, with/without.

### **After Image**

In my own paintings, shapes borders on the recognizable – toys, boats, planes, insignia. Neutral colors next to high key hues jockey for the limelight. In music it has to be the right note in the right place and so it is with painting. An aperture becomes a jack-in-the-box which jumps out and lands in an adjacent field.

*Lori Ortiz...*