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Linnenbrink's Abstractions: Questing spirit of that aesthetic seen in works at Roy Boyd

By Alan G. Artner, *Tribune* art critic

Markus Linnebrink's recent paintings and objects at the Roy Boyd Gallery are among the more convincing indications that the questing spirit that fueled modern abstraction is still alive in an artistic climate that hardly could be more conservative.

Many of Linnenbrink's works are vertical stripe paintings that resemble some of those from the 1960s. But they uphold no strong ideological program and put faith only in the *process* of painting, while embracing a degree of arbitrariness that comes with chance.

The emphasis on process, however, has taken Linnenbrink in several other directions, including striped freestanding objects built from accretion and poured sandwiches of color that are scooped out in pockets to reveal visual information on deeper layers. The latter pieces, especially, show the fruit of a free, contemporary approach to painting combined with restless investigation.

Linnenbrink's installation-size paintings on wall and floor are not represented here, though his vertically striped paintings that end in stalactite drips are supplemented by several with softer, wider stripes that seem to explore color as brilliant light. They look the most orthodox even as they beautifully extend the artist's reach in what seems to be a different direction.