

PATRICIA SWEETOW GALLERY

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Gallery-Going

By David Cohen

Summer Color at Elizabeth Harris is a tad like a Macy's window in its seasonal obviousness, but is an unpretentious, jolly celebration none the less of the erotics of color.

A leitmotif is color forcing itself into sculptural shape. Lisa Hoke has pop-semiotic fun with splashes of bright paint in plastic cups stacked in irregular pyramidal configurations around the four sides of a column.... John Monti mounts a sculptural relief high on the wall in pigmented resin and rubber. Scott Richter ... is relatively restrained in *Also Slicker* (2003). It is left to Alex Stolyarov to construct an ingenious puddle of congealed, discrete colors. Rebecca Smith creates a cheery wall-installed collage of various tapes.... Carolanna Parlato's *Walking Line* (2003) brings a cartoonish hard edge to her depiction of a gestural drip in shiny orange against sky blue. **Markus Linnenbrink**, who recently completed a stunning mural for the entrance to the Hammer Museum in Los Angeles, packs a riot of vibrant drip into *Gruenlicht* (2002), a work in epoxy resin on wood.

There's slightly subtler play with color in Robert Yasuda's impressionistic corner-piece and an understated work by Jim Long, but generally, these artists set a mood of chromatic frivolity which leaves richer, subtler offerings from Pat Passlof, Melissa Meyer, and Phil Sims to chill out in the shade. Mediation between the two parties is at hand from the meditative Stephen Mueller, as ever between two worlds.... His art is at once funky and ethereal.