

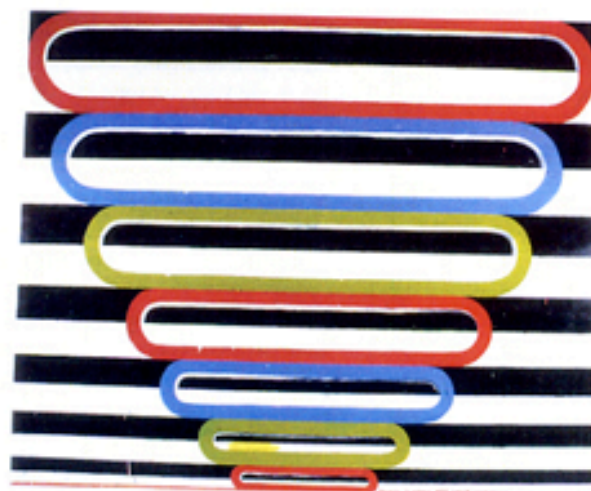
Chris Martin

Sideshow

Chris Martin's exhibition "Paintings" spilled onto the exterior walls of the gallery and the front of a building across the street. Despite its title, the show en-

compassed far more than painting, and far more than only his own work. In a gesture of friendship and generosity, Martin made room for dozens and dozens of small-scale pieces by fellow artists. The result was an installation of the everything-but-the-kitchen-sink variety, hung salon style. It replicated the decor of a funky, overfilled artist's loft and included Persian carpets, a couch, stuffed animals, postcards, exhibition announcements and catalogues, photos, a television monitor playing a video of cavorting friends, brightly colored glass globes, and much, much more.

Among the almost 200 paintings, drawings, and other artworks were pieces by Alfred Jensen, Joyce Pensato, and Joan Waltemath. The focal point of the



Chris Martin, *Ganges Sunrise Asi Ghat Varanasi*, 2002, oil on canvas, 118" x 143". Sideshow.

show, however, was a trio of splashy abstractions by Martin himself. The largest, *Untitled* (2000–3), was a panoramic 10 by 24 feet, and featured elongated, dark green and white geometric shapes and lozenges that spanned the width of the canvas and seemed to levitate from the bottom. A slightly smaller work, *Four Days at Asi Ghat Varanasi—Staring into the Sun* (2002), included a host of bright, uniform yellow circles that also appeared to be ascending, climbing up through vertical bands of red between bright green columns. At the top of the canvas was a strip of sky blue dusted by a cloud-like drift of white paint. Partly schematic, partly metaphoric representations of mystical experiences (Martin is a practicing Buddhist), these paintings are the results of Martin's quest for meaning made gorgeously, overwhelmingly tangible.

—Lilly Wei