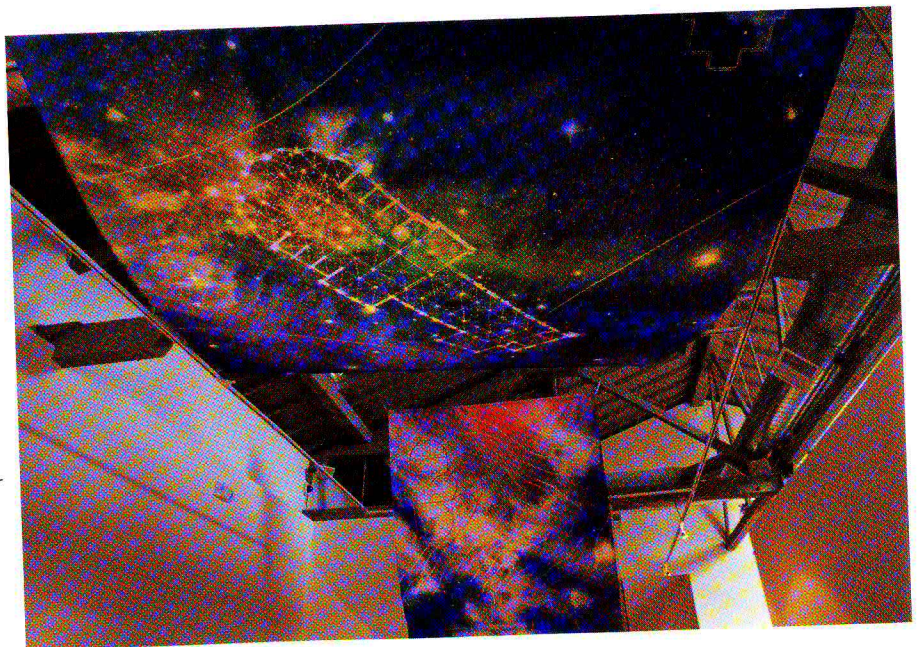




The new show of abstract paintings by **Tom Lieber**, his second at Dolby Chadwick Gallery, is titled "Wired," referring not to the twittering electronic group mind, but to the faster pace of life in Los Angeles vis-a-vis Kaua'i, the artist's longtime home. Lieber said in an interview, about island life, "The lines in my paintings are reflections of my walks, and the way things grow here." Accordingly, his sojourn in Southern California has changed his work, too, charging it with new graphic energy. Judging from the preliminary images, the trademark scumbled, brushy mists that used to hover close to the picture plane, parallel to it, have receded into the luminous atmospheric haze, with tangled skeins of brown, burnt sienna, black and gray inhabiting the middle ground, occasionally coalescing into a shape that might be read as a roof or boat's hull—or not. Other works still contain dark soft-edged patches, but they, too, hint at mist and light and enigmatic tumble-down structures, reminiscent of Nathan Oliveira's *Site* monotypes which were inspired by Turner and that other Venice, stately and serene. "Wired" runs from May 3 to June 2 at Dolby Chadwick Gallery.

"Tip 1," 2011, **Tom Lieber**, 60" x 60", OIL ON CANVAS
PHOTO: COURTESY DOLBY CHADWICK GALLERY

"Ascending River," the title of **Younhee Paik's** installation at The San Jose Institute of Contemporary Art, is an aptly mystical description for a work dedicated to the artist's late mother. Paik, a Korean painter who attended art school in San Francisco, and exhibited in the Bay Area for thirty years—she still maintains studio here still—is known for her lyrical wet-in-wet acrylic/oil dreamscapes. Her work is laden with evocative archetypes: fire, rippling water, ships and boats, mythic (standing) fish, bridges, lanterns, furrowed land, forests, galactic clouds, stars and polygonal linear shapes. Featuring suspended, unstretched canvases, bellied like wind-filled sails, her installations are charged spaces symbolizing spiritual quests and mystical states that viewers can physically inhabit. With this piece, Paik adds painted-canvas floors (beneath a Plexiglas layer simulating water or ice) bearing the floor plans of Romanesque cathedrals rendered in white paint (an element in her canvases since 2004), and a lie-down rest station where weary art pilgrims can listen to music through earphones. Paik's ecumenical, even universal mystical vision, deriving from painterly improvisation and intuition, whether expressed on canvas, on aluminum plates, or in installations, is genuine and affecting. "Ascending River" runs from March 3 to May 12 at The San Jose Institute of Contemporary Art.



"ASCENDING RIVER"
(INSTALLATION VIEW AT THE SAN JOSE ICA)
2005-2012, **Younhee Paik**
ACRYLIC ON CANVAS, PLEXIGLASS
PHOTO: DAVID PACE, COURTESY OF THE SAN JOSE INSTITUTE OF CONTEMPORARY ART