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Gallery Gourmet

Charles Dee Mitchell

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'Triple Vision' at Marty Walker

When you have double vision, you have a problem. Perhaps you've been hit on the head, or you've been drinking too much, or, worst-case scenario, you need to see a neurologist.

At Marty Walker Gallery, the three artists in "Triple Vision" want to mess even more with how we see. They create visual effects that range from subtle to dazzling using techniques that range from simple to labor-intensive to high-tech.

Tom Orr's *Small Business* is a 7-by-13-foot panel made from just more than 400 six-inch squares of black plastic laminate. Aesthetically, plastic laminate, with its hard, slick surface, is not a particularly inspiring material, but Mr. Orr has discovered that despite the industrial uniformity of its surface the material does have a definite grain.



Nest 1230, 20008, unique digital photograph by Ted Kincaid

By choosing to rotate certain squares before he installs them, he can play with how the light hits that almost invisible grain and create clearly visible black-on-black patterns. These patterns and the never quite plumb edges of the individual squares give *Small Business* a low-key but active presence.

Such low-key effects are not in favor with the other participants. Even when **Susie Rosmarin** works with white, black and silver paint, she creates abstractions based on homely gingham patterns that vibrate and defy the viewer to focus on them. The paintings appear to tremble on the wall, and they tempt you to touch them just to see if your hand might possibly pass through them. For *Spectrum 5*, Ms. Rosmarin has ransacked the color chart to create a rainbow-hued, tightly interlocked pattern that buckles and rolls before your eyes. The temptation here is to step back rather than to touch.

In his *Nest* series of digital photographs, **Ted Kincaid** floats abstract patterns against backgrounds with just enough shading to suggest a horizon. We can't be sure what Mr. Kincaid's "nests" once were because he has used the computer to twist, pull and explode them beyond recognition.

Some open up like an organism spread out on a dissecting table, and others have been pulled apart into hundreds of threadlike strings. Such biological references, however, are kept tamped down by the clinical precision and immaculate surfaces of the computerized effects.

The *Nest* series is another radical visual change in Mr. Kincaid's work, which over the years has included soft-focus, modernist abstractions and computer-generated clouds. What ties the work together, and links it with a century or more of abstract photography, is his constant testing of new equipment and the possibilities it affords.

• "Triple Vision" is on display through March 22 at Marty Walker Gallery, 2135 Farrington St. Hours: 11 a.m. to 6 p.m. Tuesdays through Fridays, noon to 5 p.m. Saturdays and by appointment. Free. 214-749-0066, www.martywalkergallery.com.