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Lewis deSoto, *Forty First* (*Memorium series*), 2002; Print; 44-1/4 x 44 inches

Wilson paintings at Gross: Los Angeles painter Patrick Wilson shows once again, in new work at Brian Gross Fine Art, that a wide expressive spectrum can shine through a window of narrow formal options.

Each of Wilson's paintings bears the title of a novel or short story by Raymond Chandler, perhaps because of his association with Southern California and with the movies.

Wilson's work is abstract as you please: overlapped rectangles of acrylic outlined or so carefully layered that color often appears to blush through them from behind. You wonder whether Wilson has set out to show – because he does – that the eye cannot accept pictorial abstraction without importing associations.

"The Smell of Fear" (2006) shows better than many pieces here Wilson's peculiar mastery of scale within a painting. Often the ambiguities in his earlier work have brought up thoughts of architecture: a few stark buildings on a bare, distant horizon. Here the glowing movie screens, or the cascading windows of computer software, will more likely come to mind.

Yet these references neither resolve the tensions of scale nor dispel the chromatic atmospheres Wilson develops so artfully.

The work of Bay Area conceptual artist **Lewis deSoto** appears to make a strange complement to Wilson's, but several of his prints lay bare the sort of personal, conceptual bones that remain hidden in Wilson's paintings.