

Capsule Comments

June 2008

Alan Bamberger

www.artbusiness.com/1open/060708.html

Limn Gallery: Sid Garrison; Ted Vasin - Paintings and Sound.

Comment: In the right gallery, Sid Garrison effectively advances the abstract envelope with intricate colored pencil compositions. They give the impression that at points during the course of their conception, Garrison's not sure where he's going, but the happy ending is that no matter where the ultimate destination may be, he gets there with bells on. Colored pencil is not a medium you see every day, and not an easy one to convince with, but Garrison pulls it off beautifully-- from either up close and standing back-- take your pick.

February, 2006

ArtScene

. . . Inspired by really bizarre background "music" (the artist listens to espionage codes transmitted around the globe during the Cold War while he works!), Sid Garrison is moved to make stunning color pencil drawings of maze-like skeins of lined hue. It feels completely spontaneous, as line covers line upon line of pencil, and it opens up and breathes, displaying clarity of color, the pictorial space beneath and the physicality of the abstract marks. In many cases you sense he has gorged, or scored the surface with the pencil pigment (at Sherry Frumkin, Santa Monica). . .

January 2006

Apartmenttherapy.com

The 4000 sq. ft. gallery has rotating exhibits of contemporary art from all over. Most recently were shows from Jaq Chartier and Sid Garrison. Both have art worth checking out, especially the colored pencil works of Garrison...very cool stuff.

November 2005

www.artbusiness.com/1open/111205.html

Alan Bamberger

LIMN Gallery: Sid Garrison Pencil Drawings - Signal Drift; Jaq Chartier - Testing.

Comment: The Jaq Chartier satin smooth mixed media paintings look like DNA tests, and in a way they're similar because the fades and runs of color result from chemical reactions between the oils, acrylics, and sealants used to make the paintings. So I get introduced to Sid Garrison, comment on the "scientific" nature of the art in the show, and he says his art has nothing to do with science. Its abstract pencil drawings that just happen to look science-like in the context of Chartier's work. Whatever they are, Garrison's art fascinates with its meandering color-coded intricacies, particularly in the ways the conspicuously cacophonous components coalesce into unified wholes.

July 9, 2005

San Francisco Chronicle

Kenneth Baker

"Lines" at Limn: The group show "Lines and Curves" at Limn Gallery -- never mind that mathematically all lines are curves -- warrants a visit because it contains new work by a few familiar names and introduces a couple of unfamiliar but intriguing newcomers.

Sid Garrison shows several of the obsessive colored pencil abstractions for which he is known, including an especially lovely new one, "May 27, 2005," that quavers with echoes of traditional Chinese landscape painting.

May 2005

San Francisco Magazine – Jonathan Keats

The weakest works at Limn are easily overlooked, while the strongest, such as Sid Garrison's densely layered colored-pencil abstractions—studies in the pure pleasure of making marks on paper—seem to credit us with their discovery.

July 05, 2004

oberta fallon and libby rososof's artblog

First Friday fireworks

I have to put it right out there, on top of anything else I say, that if you're going to see one show this month, based on the First Friday offerings we saw in Old City, I'd pick Gallery Joe's "Small Drawings."

It's a group show with many of the usual suspects, but there was some new work too, and I loved almost every single piece.

Other work that was unfamiliar and interesting included Sid Garrison's squares, this one reminding me of Japanese gestural paintings of nature, and Renato's restrained portrait of a paper bag.....

April 20, 2004

artnet.com

Drawing Notebook

by N. F. Karlins

Downtown, KS Art, having presented a wildly diverse show devoted to ballpoint pen drawings, is at it again, this time with "Colored Pencil." With 69 works, mostly small, this exhibition shows colored pencil work of all kinds and colored pencil in conjunction with practically every other medium

There's a nice geographic range to the artists, too. It's great to see Chicagoan David Sharpe's nude figure in an interior and San Franciscan Sid Garrison's untitled abstract, composed of force fields of black and orange colored pencil that have been rubbed to a nice sheen.

April 29, 2004

The New York Sun

Maureen Mullarkey

Color Me Bored / Color Me Glad

Colored Pencil at KS Arts

...Watch for Sid Garrison's sensuous abstraction, Susan Jennings' delicate study of wood grain and Mark Grotjahn geometric designs converging on a strict axis. Add to these Stephen Talasnik's "Fictional Antiquities" (2002). Using sanguine on heavily worked paper, he exploits the character of pencil with admirable elán, creating something distinctive and beguiling.

May 2003

Artweek

'Abstract-ed' at Limn Gallery

Laura Richard Janku

"...Fabric also appears, albeit referentially not physically, in Sid Garrison's engrossing drawings: layers upon layers of girded colored pencil recreate weft and warp. Organic pattern and palette emerge from the dense geometry to suggest Indonesian textiles and traditional processes. Diametrically opposed to Garrison's intimacy and texture are large flashy works by Stephen Heer."