

IN PERSPECTIVE

Art-world news and market updates, exhibitions and events.

Ritual Magic

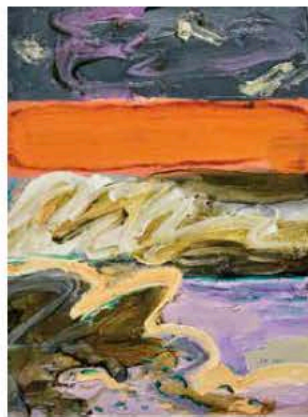
ALFREDO GISHOLT'S abstractions seem to hold a lot of information—not just of technique, material, or mark-making, but of spaces and stuff, places and memories one might hold on to and look back on. It's a rare occurrence for abstract works to make a viewer feel like he or she has been somewhere or left something behind. But Gisholt accomplishes this by filling the canvas with a vast variety of interplaying forms, creating an effect that can appear almost collage-like. His agile line work, which takes on various thicknesses, comes to the forefront of the broader, taller shapes that anchor his canvases like high-rises in a city. A palette that favors black and dark gray

creates depth and his lighter pops of bright color—golden yellow, pumpkin, an electric teal—a spark of liveliness. But one of the sole recurring figurative elements in Gisholt's



in response to his studio space, gathering inspiration from the way the light moves across the room and how objects form a pile in a corner.

Also serving as a muse is the sea-coast of Maine, a location where Gisholt has spent a lot of time. Like his studio impressions, his observations of the ebb and flow of the tide and the clouds shifting in the Maine sky form the basis of subject and



The studio-inspired works are large—78 x 90 inches—and energetic. Works like *Night Studio-Ritual* (2020, oil on canvas) and *Night Studio III* (2019, oil on canvas) feel like urban landscapes, with tall, dark building-like shapes and noisy, black lines reminiscent of graffiti. *Night Studio II* (2019, oil on canvas), brings Philip Guston to mind, with its thick, blurred passages of

structure on which he builds, configures, and reconfigures his pictorial realities. Engaging in what he considers the ritual of perception, Gisholt uses paint to make his perceptions manifest, imbuing his works with feeling and meaning.



canvases are skulls—a symbol of *vanitas* painting denoting both transience and finality.

“Alfredo Gisholt: Rituals of Perception” is currently on view at Houston’s Deborah Colton Gallery, through May 1. The show, which features both paintings and works on paper, occupies the entirety of the gallery’s space and is also viewable virtually in an online viewing room.

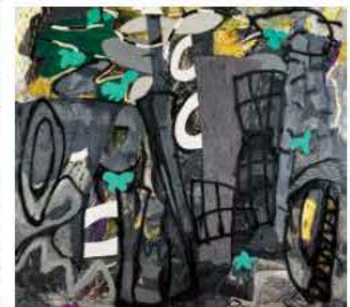
Gisholt is from Mexico City but currently lives and works in Boston. The artist created the works featured in the Houston show partially

hint at being seascapes, not just formally but also in the wet, watery look of Gisholt’s paint application. In *Maine Landscape #2* (2020, oil on canvas), a tumult of wavy lines mimic a craggy shore, while a thick swatch of orange gives the illusion of sunset.

Maine Landscape #4 (2020, oil on canvas) is more formally abstract, with broad, liquid strokes of paint curving into each other.

The works on paper in the exhibition are substantially larger than the Maine paintings, at 48 x 60 inches. In

these pieces, Gisholt also limits his palette to black and white. In works like *Interior* (2020, mixed media on canvas), the artist’s mark-making is less dense, but his layering of paper builds up a surface structure much like that of his paintings.



paint that almost seem to take on the plush texture of pastel. *Studio - Afternoon* (2020, oil on canvas) has a tumbling looseness. Though its formal language is similar to Gisholt’s

night studio works, this painting has a perceivable lightness. The Maine-inspired works are considerably smaller—many of them 8 x 6 inches. These tiny abstract paintings

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March 13 - April 24

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GALLERY

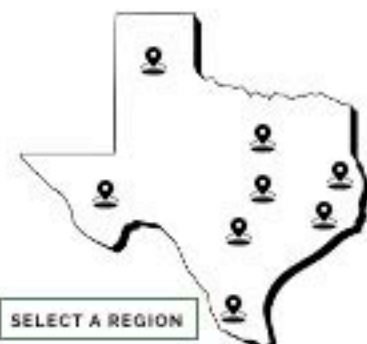
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POUND BY MOONLIGHT, 2020, Oil on Canvas, 40 x 42 inches

COURTESY OF THE ARTIST AND DEBORAH COLTON GALLERY



Alfredo Gisholt: Rituals of Perception



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February 20 - May 1, 2021

From the gallery:

"Deborah Colton Gallery is pleased to present Rituals of Perception, an exhibition featuring paintings and works on paper by Alfredo Gisholt. This grand solo exhibition encompasses the entire gallery. The exhibition can be seen online through the gallery's Viewing Room. Installation and artwork images can be seen through the gallery's Virtual Slide Show and website. A Virtual Artist Talk and Walking Tour will take place during the exhibition. Questions or interest in specific artworks can be addressed by email, phone or "By Appointment" at Deborah Colton Gallery. The Gallery hours remain Tuesday through Saturday, 10:30 am to 5:30 pm. The exhibition is in conjunction with Forma 110 - Mariana Valdes Art Promotion.

The paintings and works on paper in the exhibition, Rituals of Perception, are Alfredo Gisholt's response to two places: the studio and the landscape in the seacoast of Maine where he has spent much time. These two places provide Gisholt with the subject and the structure from which he builds, configures and reconfigures spaces into new pictorial realities. The transformation occurs through the accumulation of visual experiences: the light moving across the room, the clouds shifting in the sky, the pile of objects in a corner, the ebb and flow of the tide.

With his studio being an interior space, and the landscape being an exterior one, the duality of interior and exterior space is an allusion to internal and external personal experience. The dialogue between both, through the act of seeing and responding, becomes a metaphor from which imagination can transform the subject.

Goya has for many years been an important influence on Gisholt's work due to Goya's willingness to take on and speak of all aspects of the human experience. Since Goya titled one of the etchings from the series The Disasters of War, "I saw it" (Yo lo vi), his claim to have seen it has made a lasting impression on Gisholt. The importance of seeing "it," whether it be the landscape or a corner in the studio, Gisholt becomes fully engaged in this ritual of perception. Seeing and looking at the world, using paint and material to be the evidence of the experience allows Gisholt to imbue each painting with a physical and emotional reality that contain its meaning.



WE RECOMMEND

ELDORADO NIGHTS

RECENT COMMENTS

George on To Deconstruct, or NOT.

Ken Little on San Antonio's Sala Diaz Director Anjali Gupta Steps Down

Dona LeCrone Walston on The True Polymath: A Conversation With Ansen Seale

Christopher Blay on Rockport Center for the Arts Announces

Alfredo Gisholt was born in Mexico City. He attended the Academia de San Carlos, has a BFA from Florida International University and an MFA from Boston University. Gisholt has had solo exhibitions at CUE Foundation, NYC; Forma 110 Gallery and Deborah Colton Gallery, Houston; University of Maine Museum of Art, Bangor; and Recinto Project Room, Mexico City. Alfredo Gisholt's debut at Deborah Colton Gallery was in 2015, with his powerful solo exhibition that also encompassed the entire gallery, Alfredo Gisholt: Canto y Calvera.

Gisholt has been featured in Beer with a Painter, Hyperallergic, Painter's Table and The Brooklyn Rail. He has exhibited in group shows at Park Place Gallery, NYC; Museo Morelense de Arte Contemporaneo Juan Soriano, Cuernavaca; Museo de Arte Popular, Mexico City; Rose Art Museum, Waltham, among others. Gisholt teaches at Brandeis University and RISD and has been a visiting artist at the Vermont Studio Center, University of Houston, Fashion Institute of Technology and Boston University. He lives and works in Boston.

Deborah Colton Gallery is founded on being an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists world-wide, whose diverse practices include painting, works on paper, sculpture, video, photography, performance and conceptual future media installations.”

[Deborah Colton Gallery](#)

2445 North Boulevard

Houston, 77098 TX

(713) 869-5151

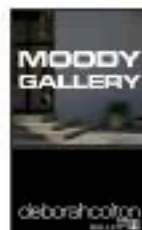
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Facilities

[Rainey Knudson on Why We Need Boring Old Textile Shows Now More Than Ever](#)

[Vicky Campbell on The True Polymath: A Conversation With Ansen Seale](#)

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Art in America

GUIDE



"Alfredo Gisholt: Rituals of Perception" at Deborah Colton Gallery, Houston



"Focus on the Frick: Virtual Lecture Series with Fiona Garland" at Fairfield University Art Museum, Connecticut



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Current Exhibitions in the Gallery Network



Sperone Westwater
Peter Sacks: Republic
Jan 22–Mar 20, 2021

[Details](#)



Deborah Colton Gallery
Alfredo Gisholt: Rituals of
Perception
Feb 20–May 1, 2021

[Details](#)

ART & EXHIBITS

Arts Picks: Elias String Quartet, 'Apollo' are top choices

Here's what fine-arts and museum events our critics are excited about this week.

Amber Elliott, Andrew Dansby | March 4, 2021 Updated: March 5, 2021, 11:08 am



Elias String Quartet

Photo: Kaupo Kikkas



ROCO has partnered with Holocaust Museum Houston to present “My Journey to America,” a world premiere performance of the composition by Afghan composer Milad Yousufi inspired by his move from Kabul to New York. Also on the program will be compositions by Igor Stravinsky, Erich Wolfgang Korngold, Tom Hinck and Bohuslav Martinu.

When: 7 p.m. March 11

Details: Free livestream at [Roco.org](https://roco.org)

Andrew Dansby

2. Elias String Quartet

Da Camera’s richly conceived virtual season continues with a premiere stream of the Elias String Quartet performing at the Menil Collection. The quartet ran through a program that included the U.S. premiere of Sally Beamish’s String Quartet No. 4 and Robert Schumann’s Quartet in A Minor, Op. 41, No. 1. The presentation also includes a post-concert chat with Beamish.

When: 7 p.m. March 9

Details: Streaming free but registration required at dacamera.com

Andrew Dansby

3. ‘Apollo: When We Went to the Moon’

A trio of attractions just landed at Space Center Houston. Fans of Apollo 13 will want to run, not walk, to check out a new 7-foot bronze sculpture depicting the safe return of astronauts Jim Lovell, Jack Swigert and Fred Haise created by Colorado-based artists George and Mark Lundeen and Joey Bainier. There’s also “Apollo: When We Went to the Moon,” a touring exhibit co-produced by U.S. Space & Rocket Center and Flying Fish, which honors the engineers and astronauts who lived through the Apollo era. And don’t sleep on the largest production ever filmed in space, “Space Explorers: The ISS Experience - Adapt;” the four-part immersive series is now playing in Space Center Theater.



Details: \$24.95 for children, \$29.95 for adults; spacecenter.org

Where: 1601 E NASA

Amber Elliott

4. 'Front Lawn Film Nights'

Asia Society Texas Center kicks off its Front Lawn Film Night series with a screening of "Crazy Rich Asians" on March 5. Grab three friends to you in a socially-distanced lawn pod – an outlined 8-foot circle – with complimentary beer from community partner Karbach Brewing; fresh popcorn and candy boxes filled with a sampling of Asian sweets are available for purchase. Titles including "Bend It Like Beckham," "Enter the Dragon," "Searching," "To Be Takei," and "Crouching Tiger, Hidden Dragon" are also on the movie schedule through June 25.

When: March 5 through June 25

Details: \$30 for Asia Society members, \$40 for non-members; asiasociety.org/texas/front-lawn-film-nights

Where: 1370 Southmore Blvd.

Amber Elliott

5. 'Rituals of Perception'

Alfredo Gisholt returns to the Deborah Colton Gallery with a new, solo exhibition "Rituals of Perception," a collection of paintings and works on paper which take over the entire space. The Mexico City-born artist's latest work were created in response to two places: his studio and the landscape on the seacoast of Maine. One interior, one exterior – Gisholt explores the duality of their effect on internal and external personal experiences.

When: Through May 1

Details: By appointment only; (713) 869-5151



Classical Music Update:
March 2021

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Liz Ward: Recent Artworks
at Moody Gallery, Houston

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Emilie Duval – Exhibition
“The Order of the
Simulation” at Heidi
Vaughan Fine Art

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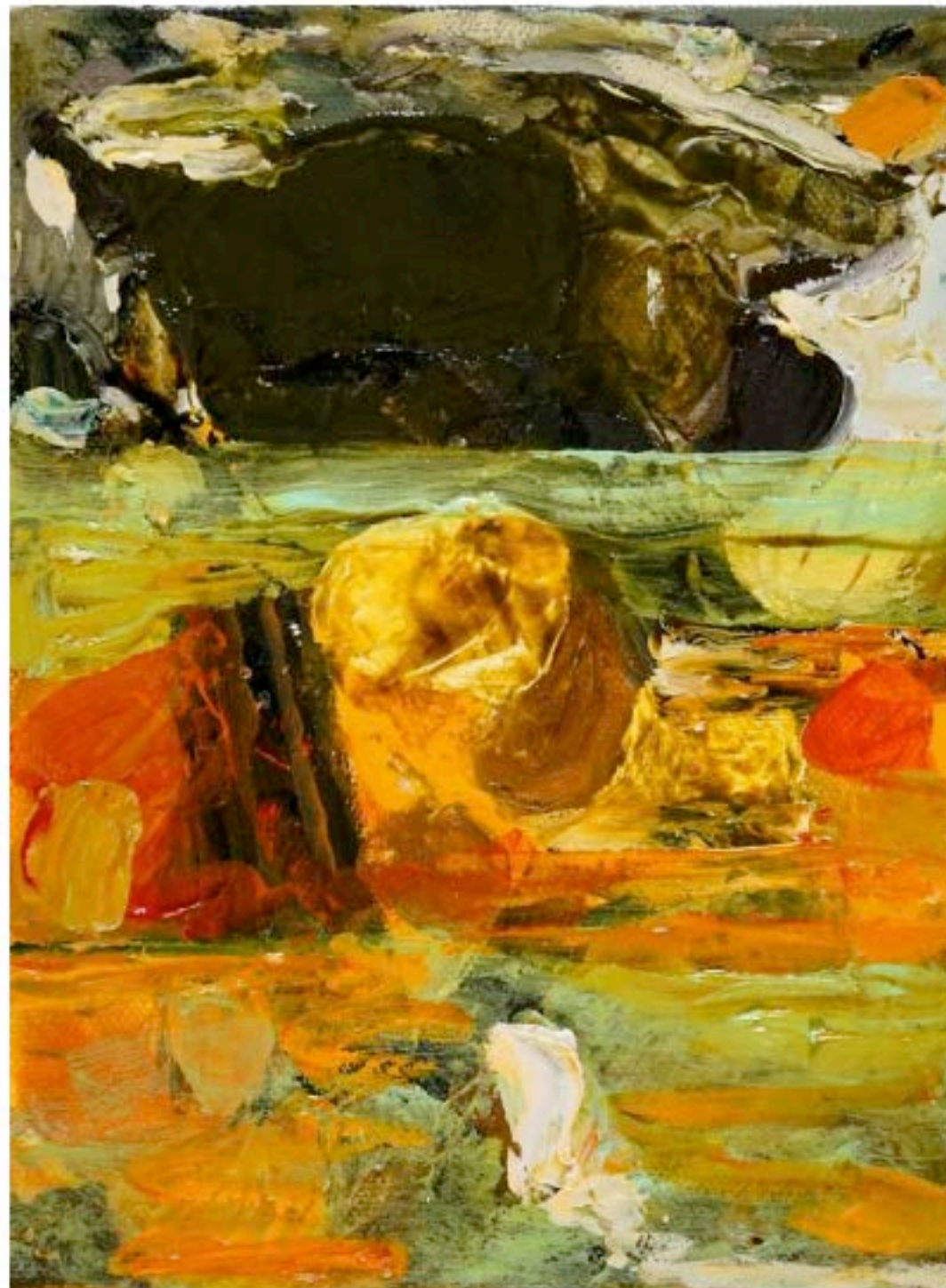
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Alfredo Gisholt: Rituals of Perception at Deborah Colton Gallery



BY VIRGINIA BILLEVOLD ANDERSON



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Sixty Vines Doubles Down
on Sustainability

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Brilliantly colored small-scale landscapes that call up an acid trip are in fact depictions of the Maine coast line. Mexico City-born artist Alfredo Gisholt spends a great deal of time in Maine. His eyes took in the shore, its rocks, shifting tides, clouds and horizon, light and atmosphere, then filtered the visual data through the imagination to pictorially lay out exuberantly colored, rigorously handled shore images. Landscape elements are too loosely rendered to be recognizable. Yet painting titles such as "Maine Landscape: High Tide," "Maine Landscape: Dusk" and "Maine Landscape: Storm 2" indicate the art tracked changes in time of day and atmospheric conditions.

Alfredo Gisholt, Maine Landscape #3, 2020, Oil on Canvas, 8 x 6 inches


The sheer quantity of these hypnotic landscapes makes evident Gisholt's emotional response to his artistic source and his impassioned dedication to perceiving and experiencing it. But to hell with describing it. That wasn't the goal. Instead he subsumes it.

"Alfredo Gisholt: Rituals of Perception" through May 1, 2021 at Deborah Colton Gallery includes larger paintings of Gisholt's studio. These have more subdued coloring and use ramped up abstraction to portray how objects in the studio appear altered by changes in shadow and light during different times of the day and night. Gisholt's ritual of perception is as immersive in regards to the studio as it is for the Maine coast. He mentioned a couple of times in interviews that he flipped over his studio trashcan to get down to the essence of things. If you were to interpret one of the squiggly marks in a studio painting as a bird, it's probably a good guess. The master Braque painted a bird in six of his eight studio paintings.


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I can't help but think of Constable who radically reinvented landscape painting, in fact, turned it on its ear. Constable said landscape was another word for feeling.

Gisholt said his art is heavily influenced by Goya. He's surely referring to the emotional impact of Goya's art. He also said he draws inspiration from Pablo Neruda's poetry. In my opinion this is a reference to Neruda's habit of stacking allusions.



Alfredo Gisholt, "Night Studio," 2018-2020, oil on canvas, 78 x 90 inches

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Rituals of Perception marks Gisholt's second exhibition at Deborah Colton Gallery. Deborah Colton offered up the entire gallery for the artist's solo show. Gisholt received his MFA from Boston University, and teaches painting and drawing at Brandeis University.

www.deborahcoltongallery.com

Intown Magazine
about 11 months ago

Salute to Lamar High School Seniors
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