



Mike Osborne's "Man Reading a Paper" on view at Holly Johnson Gallery.

its framework. In a postmodernism that is smartly distinct from yet related to Jeff Koons, Altman's "Goldfish" is a 45 gallon aquarium containing hundreds of floating fake goldfish attached to lead weights, one of which is a ghostlike white. And Celia Eberle's series of amorphous kitty cats and flaccid cravats in brightly colored pastels — "Hungry," "Thirsty," "Bow," and "Trouble" — bring a perfect creaturely comportment in two dimensions.

"Beasts and Bunnies" offers an almost scientific balance of the otherworldly and tactile, the transcendent and gritty. It is easily one of the best shows at the MAC in the last year, with an overt celebration of the animal/human alliance, a subconscious of the violence therein, and a soft brilliant underbelly of four feminine graces.

— CHARISSA TERRANOVA

**Mike Osborne:**  
**"Papers and Trains"**  
**Holly Johnson Gallery**  
[www.hollyjohnsongallery.com](http://www.hollyjohnsongallery.com)

"Papers and Trains," among other things, instructs us in printing processes. Mike Osborne's work bifurcates into images exploring newspaper print rooms and their concomitant world of CMYK (cyan, magenta, yellow and black, to the uninitiated) and RGB (red, green and blue) that defines the gamut of both the screens of our computers and his vivid scenes of German and French subways. The latter works are compelling because they're so remarkably and luridly brilliant. The artist explained that he prints them as RGB images. They aren't made to suffer the dulling and diminution old-fashioned CMYK would wreak upon these pieces.

"Aufzug" takes us down a yellow corridor to an obfuscated figure behind an aqua

cheated by the more shallow fare this aching figure left in her wake.

— PATRICIA MORA

**Howard Sherman**  
**Cris Worley Fine Arts**  
[www.crisworley.com](http://www.crisworley.com)

Howard Sherman, a fervently collected and critically praised Houston abstract artist, continues to execute his explosive, colorful, crude, yet exceedingly well composed abstract paintings. This exhibition features collaged works on paper and mixed media canvases, including a rare series of black and gold paintings. The young artist has recently been included in two important publications and had a museum show in 2010, at the Galveston Arts Center.

Sherman continues his broad use of multiple colors, splashed and heavily brushed onto large canvases. None would be described as pretty, yet there is a humor and childlike quality to his oeuvre. The artist covers portions of his compositions with additional designs and colors, which creates a mysterious aspect. Some pieces are very upbeat; others are more somber, due mostly to his use of dark colors. More recently he painted seven large canvases in the colors of only gold, black, and olive. Three are in the show, and notwithstanding the simplistic use of color, the compositional elements are admirably consistent with the more colorful paintings.

The 10 smaller works on paper are

equally as varied, impactful and colorful as the paintings. Each could easily be described as a focus of a large painting. In most, small oddly shaped pieces of paper, painted different colors and, in the case of one, unused staples, are glued to the surface, adding depth and interest to the compositions. Nonsensical titles of his works, such as "Dazzling protean," "Self-portrait as Aqua Man," "Tactile hallucination" and "Metaphysical haiku" add to the mystery and childlike quality of the works. Indeed his works have proven popular, with the gallery selling virtually all of the works on paper since the show opened. Several collectors reportedly bought more than one. Aside from commerce, Sherman continues to grow as an artist, and is quickly gaining respect for his sense of abstract expressionism.

— DAN PRITCHETT

**Ansen Seale**  
**HCG Gallery**  
[www.hcggallery.com](http://www.hcggallery.com)

Ansen Seale deploys slitscan photography to show us the world as it unfolds over time. "River of Light" offers up linear colored striations that are vivid, lovely and quite luminous indeed. "Vortex" consists of backlit concentric rings, primarily aqua and bluish in color. It's a smeared text of vivid smoothness that functions as something of a contemporary mandala. Objects that seem to be still are captured over extended periods to show us what the artist claims is "a hidden reality." Seale's



Installation view of Ansen Seale exhibit at HCG Gallery.