The Neon Heater
Findlay, Ohio
Timothy Gierschick II
"Fool's Palace"
December 1 -22, 2016

*"A Toy That Does Some Very Weird Things"*

This is how the Jacob's Ladder toy was first marketed to the masses. It is an object that presents a complexity of knowing: we can hold the ladder in our hand and become very familiar with its materials, textures, colors and appearance, yet its action delights as we play with it. In a sense we know it very well, only to find that it presents us with a puzzle.

Tim Gierschick's recent paintings have a certain kinship with this complexity of knowing. Despite their plain-spoken appearance, the paintings present us with puzzles—spaces within a space and a singular character that contains an assembly of realities. These puzzles flow through the work like a current, approaching us when we are familiar and receding when we attempt to overly determine them.

Spatially these painted panels act like Russian nesting dolls—their one-point perspective being an *open container* almost inviting the projection of our own ideas into them, yet they are also assertive *solid objects* on the wall with their ergonomic handles inviting us to treat them as functional, non-art objects if we needed to.

In Gierschick's work I ultimately identify three different types of spaces. Two I mention above: the space in the work (the container) and the space around the work (the object). Finally, there is a third—the space of the work. This third space—the space of—is the space where realities are assembled. Much like Blinky Palermo's "To the People of New York City" these paintings seem forged by their maker's exposure to a multitude of rich experiences. In Palermo's case this was the city of New York, where the rhythmic light of the buildings and pulse of American jazz flooded towards the young German's work so assertively that he focused the experience into the space of

40 small panels and re-directed it back out to the city he had grown so fond of. In Gierschick's case what floods in and out is more complex, as its relationship to time is less about the instant and immediate.

These paintings bring together the worlds of geometric abstraction, enameled signs, earth and sky, board games, white cube galleries, mid-century design and pixelated imagery, assembling them into a new experience: a new space. Gierschick recognizes that the space of now is not one we can overly determine. The zeitgeist Palermo recognized was a singular one put forward to assert a singular vision of the now in which he lived, in which the one of today contains multitudes. One of the most intriguing aspects of Gierschick's new paintings is the way they bring this assortment of visions together. As with a Jacob's Ladder we become familiar with the painting's colors, surfaces and materials, yet when we get too close to determining the painting's meaning, something curious happens—the work recedes, unfolds on itself and reveals something we missed, though it has been there all along.

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