

## Jackie Tileston

Reviews | National

BARBARA DAVIS  
Houston

Since her last Texas exhibition, in 1998, Jackie Tileston has subtly changed her abstract paintings. She has also increasingly mastered her medium. Featured here were a dozen works (all 2002–3), including large oils on linen and smaller gouaches on paper. The exhibition was a sort of homecoming for the Yale-trained painter who is based in Philadelphia; during the late 1980s, she was a Core artist-in-residence at the Glassell School of Art at the Museum of Fine Arts, Houston.

Tileston's most significant recent technical development was to switch from canvas to linen, which enables oil and pigment to float more freely on a neutral ground. She has also begun to apply materials to the surfaces of her works.

Titled "Empty & Full," the exhibition balanced controlled, finely detailed patterning with sponta-

neous pools of fluid color. Tileston incorporated Eastern iconography in the works, a reference to her upbringing in the Philippines and India as well as to her expatriate heritage. (Her mother and grandmother were both born in Shanghai.) This sense of globalism shaped the show.

The most successful painting was also the most complex: *Gone, Gone, Very Gone* (2001). Its velvet tonalities evoke a mountain range in the tradition of Chinese landscape painting, while flesh-tone and turquoise passages offset by blue and brown patterning interject contemporary, Western notes. Close inspection revealed the restrained application of three-dimensional elements: bindis, faux golden fur, and two blue-and-white fabric pom-poms. *The Immortals and Me* (2003) also channels Chinese landscape painting, with its delicately executed schematic of mountains overlaying vivid fusions of magenta and tangerine pigment.

—Catherine D. Anspou



Jackie Tileston,  
*Gone, Gone, Very  
Gone*, 2001,  
oil and mixed media  
on linen,  
66" x 60".  
Barbara Davis.