

## ■ SIGHTS

**BY JOSEF WOODARD**  
SPECIAL TO THE TIMES

**Definitions of Heat:** The current two-person show at the Orlando Gallery, titled "Emotional Heat," demonstrates the subjectivity of artistic approaches, and compatibility within diversity.

In Lori Markman's monotypes, the female form is the point of expressive departure. The females are faceless—some used as compositional ploys more than subjects, others archetypal visual forms familiar to anyone plugged into the culture of body worship.

We get clues about the content through the titles. "The Baseball Game" plays off the tension between the upfront female figure and the small baseball diamond faintly visible in the background. "Woman Having a Nervous Breakdown" portrays a sense of dislocation through the fragmented, contorted figuration. The "Woman Who Refuses to Listen to Reason" appears swollen, with granite skin tones.

With this work, Markman walks a fine line between figurative art and expressive abstraction, while finding an emotional pulse through it all. It's art about art, and art about being on the verge.

Charleene Rubin Johnson follows a much looser strategy in her work, generating abstract paintings that vaguely hint at real-world connections. We can detect the basic forms of figures, biological entities or bits of landscape within the soft-edged, amorphous shapes set against white backdrops.

"Love Without Limit" shows uncharacteristically vigorous brushwork and visual agitation—some possibly cataclysmic event underway. Or is that just the consuming, confusing force of love?

■ "Emotional Heat," art by Lori Markman and Charleene Rubin Johnson, through Friday at the Orlando Gallery, 14553 Ventura Blvd. in Sherman Oaks. Gallery hours: Tues.-Sat., 10 a.m.-4 p.m.; (818) 789-6012.