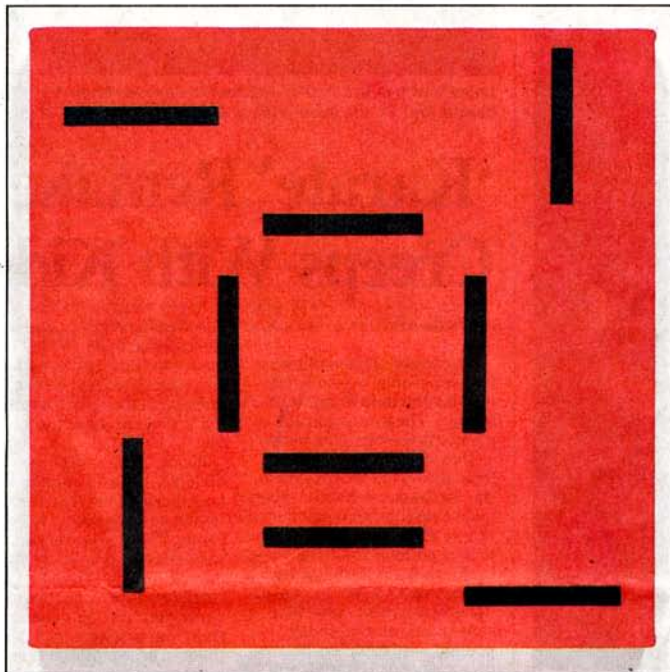


GALLERY GUIDE

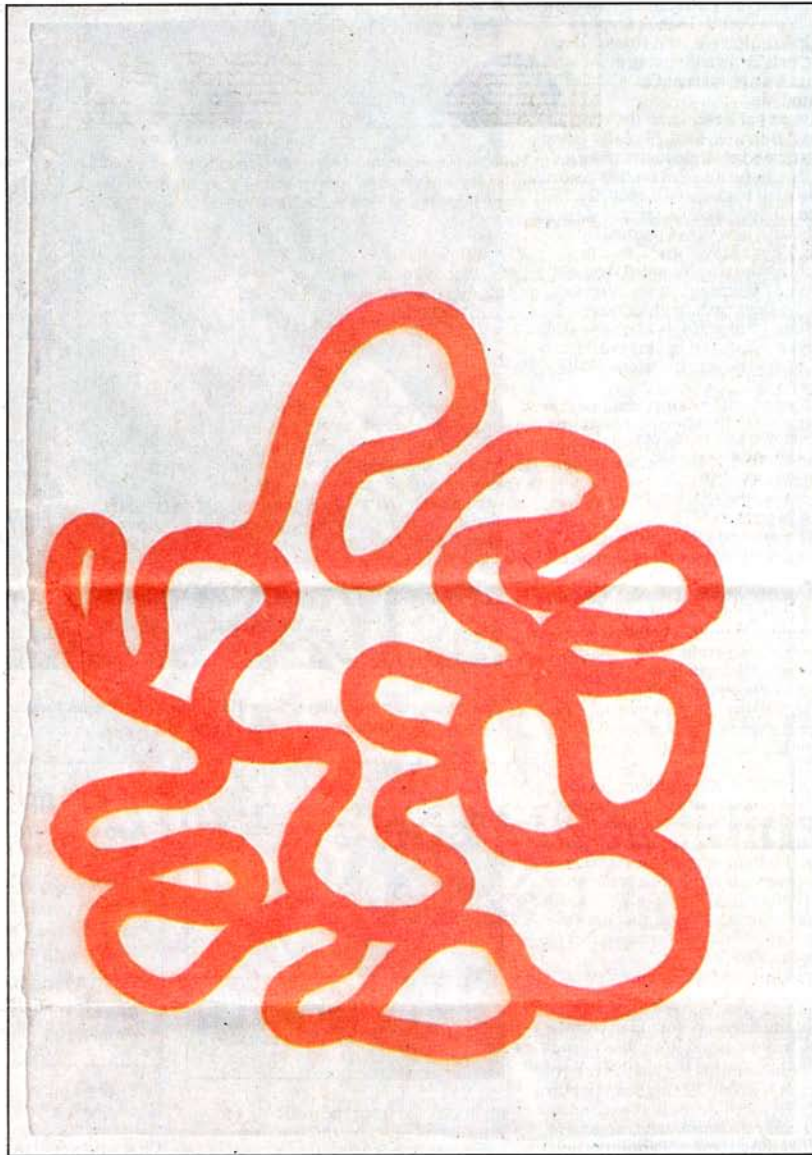
FRIDAY, JUNE 11, 2010 S4

COLOR & MOVEMENT

222 Shelby Street presents
a 'visual jazz trio' of art



"Jazz Notes no. 41, Randomness and Structure" is a 2010 pigment on canvas by Edith Baumann.



COURTESY 222 SHELBY STREET GALLERY

By KATE MCGRAW
For the Journal

A three-artist show that gallery director Tom Tavelli likens to "a visual jazz trio" opens today for an indefinite run at 222 Shelby Street Gallery. "The Shape of Space" features the work of Clytie Alexander, Norbert Prangenberg and Edith Baumann.

The idea and the title for the exhibition came from Alexander's "Diaphan" work, Tavelli told the *Journal*. Alexander's "Diaphans" (the word is one she invented to describe the paper-thin perforated aluminum rectangles) "register and alter the nuances of light in a space," Tavelli said. The aluminum rectangles are positioned away from the wall by two metal rods, which allows light to flow through the pieces. The flow of light couples the random perforation pattern with various colors on either side to create an experience of light and color that seems to float, and that makes the light seem tangible, Tavelli said.

The choices are both random and not-random, Alexander has explained. "My system for determining the distri-

See EXHIBIT on PAGE S5

"NM 77" is a 2009 ink on glassine by Clytie Alexander.

If you go

WHAT: "The Shape of Space," work by Clytie Alexander, Edith Baumann and Norbert Prangenberg

WHEN: Today through July 3; reception 5-7 p.m. today

WHERE: 222 Shelby Street Gallery, 222 Shelby St.

CONTACT: (505) 982-8889

Exhibit at 222 Shelby Street

A 'Visual Jazz Trio' of Art

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bution of the holes is controlled chance — the 'control' being me and my 'rules for fabrication' and the 'chance' being the fabrication technician's interpretation of my 'rules' and 'parameters,'" she said.

A native of Lawrence, Kansas, Alexander spent time in Canada and Bangladesh and studied art at the University of California Los Angeles. Her work can be seen in the collections of the Museum of Contemporary Art, San Diego; the Nelson-Atkins Museum of Art, Kansas City; the Christian Keese Collection, Oklahoma City, and the Swiss Institute, New York, N.Y. She currently lives and works in New York and Los Angeles. Alexander has been the recipient of numerous awards and grants, including the American Academy of Arts and Letters' Hassam, Speicher, Betts and Symonds Art Purchase Award, 2003 and 2007; the Adolph and Esther Gottlieb Foundation Grant, 2005; the Pollock Krasner Foundation Grant, 1993 and 2001, and the Elizabeth Foundation for the Arts Grant, 1998.

Edith Baumann

Baumann explores visual rhythms moving between perceptions of order and randomness. The paintings she's exhibiting at 222 Shelby Street are from her series called "Jazz Notes." Although the paintings are formal in the modernist tradition of Mondrian and Ad Reinhardt, Tavelli said, there is "a sense of jazz improvisation" in them.

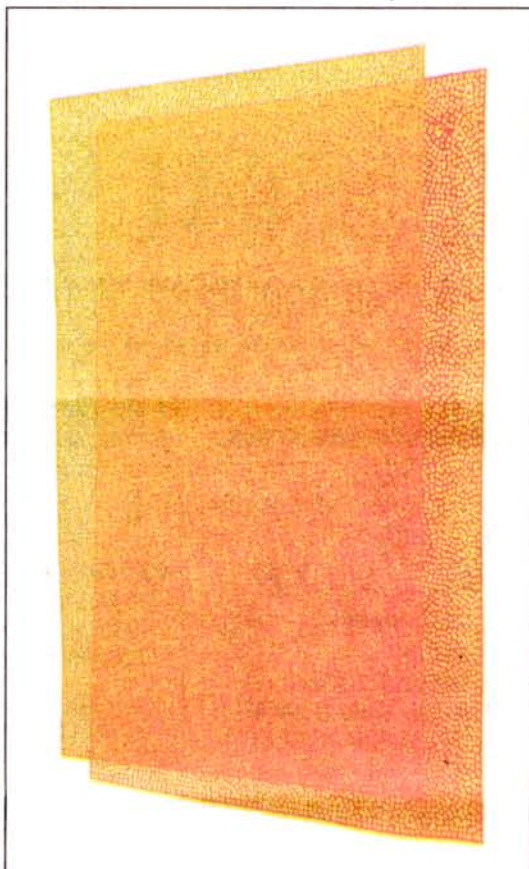
Baumann earned a bachelor of fine arts from UCLA in 1975 and a master's in fine arts from the University of Southern California in 1985, but she said it was a trip to Rome that really educated her eyes. "In 1993, I first experienced the magic of the Pantheon in Rome," Baumann said in an artist's statement. "It was inspiring, awesome. This experience has continued to impact everything I paint."

"I'm trying to tap into something that is larger than me but includes me: wholeness within wholeness," she said. "Pattern gets repeated in nature and creates a connection ... a connection to all things; collective patterning. In my most recent paintings, the 'Jazz Series,' I've brought many elements from my earlier work together: repetition of the same mark, randomness and structure, the circle and pattern."

Baumann's work is shown in galleries up and down the West Coast, and also has appeared in national and regional exhibitions in the Northeast.

Norbert Prangenber

Prangenber has an extensive exhibition history in Europe and in the United Kingdom. Primarily known as a sculptor, he has always worked in all media and recently has been garnering attention for his extraordinary paintings. Prangenber paints on a variety of surfaces: cardboard, wood, metal, and occasionally canvas, often allowing a portion of the foundation or ground to peek through the paint. The artist uses brushstrokes, finger marks, varying densities of paint and intensities of color resulting in a



COURTESY 222 SHELBY STREET GALLERY

"Diaphan 26, Cadmium Orange/Cadmium Orange Yellow" is a 2008 acrylic on perforated aluminum by Clytie Alexander.

vibrant, tactile surface. To anchor the thickly impastoed surface, Prangenber introduces a simple geometric form or figure.

Prangenber was born in Rommerskirchen-Nettesheim, Germany. He undertook an apprenticeship working as a gold and silversmith with C. Kessler in Cologne and since 1993 he has held a professorship at the Art Academy in Munich. The artist lives and works in Niederarnbach and Munich, Germany.

The German art critic Walter Graskamp commented after viewing Prangenber's paintings at Karsten Greve Gallery in Cologne: "I wrote in my notebook: 'the handing out of color.' Only weeks later, I could no longer say what I meant by that, but I am still sure that this is precisely that Prangenber's work is about — the handing out of color."

Tavelli added that Graskamp's phrase is "very accurate." "Color is perceived light and its reflection from the object to our eye," Tavelli noted. "How can you hand out light? How do you shape space? The paintings of Norbert Prangenber add a tactile, melodic timbre to the exhibition."

Tom Tavelli was born and raised in Santa Fe. He brings with him 25 years of gallery experience that began in 1984 as founder of Tavelli Gallery in Aspen, Colo. His expertise is in contemporary art and photography, with extensive gallery experience in traditional photography.