KQED ARTS

A Love Letter to Nancy White's Abstract Paintings

By Sarah Hotchkiss Feb 12

Installation view of Nancy White, 'New Work' at Romer Young Gallery, 2020. *(Courtesy of the artist and Romer Young)*

Nancy White's paintings reach, for me, the platonic ideal of abstraction. Walking through Romer Young's *New Work*, her second solo exhibition with the gallery (not one to fix something that isn't broken, her first solo in 2018 was *also* titled *New Work*), I found myself sighing a lot. Not out of boredom or exhaustion, but in an unconscious and pure emotional reaction to a room of 10 uniformly arranged 16-by-13-inch untitled paintings.

What is it about these paintings? Why do they elicit from me, the stoic arts writer, the sounds of a heartsick teenager? Let me count the ways.

First, there's satisfaction to be found in their precision. White paints with acrylic on linen, but her surfaces betray no brushstrokes. She paints hard-edged zones of color hemmed in by

straight lines, sharp angles and sensuous curves, but they retain a trace of her hand. There is nothing machine-like in her shapes; the nubble of the linen gives texture to the matte paint.

Nancy White, 'Untitled,' 1–2019. *(Courtesy the artist and Romer Young)*

If they suddenly morphed into extremely well put together people, you'd have a hard time deciding whether you wanted to be *with* them or simply be them.

Second, they are withholding. It's hard to keep from crushing on someone who doesn't reveal their whole self. Each painting practices a kind of formal restraint, limiting itself to a family of hues. The colors in her paintings, while rich, don't overwhelm the subtlety of each composition. These are off-colors, further muted by sitting alongside other shapes just a shade or two different from themselves.

When slices of color are more saturated, more easily named, like the dusty orange blob and spike that dips in from the top left corner of one canvas, it feels like a gift. A pool of crimson acts like a slight, unexpected smile that makes you blush uncontrollably. Such moments pierce rational thought. They turn my brain into goo.

And then there's the cohesion of the exhibition as a whole. Through a repetition of certain elements (canvas size, paint type, surface texture, artwork names), the slight shifts of color and form within each of White's paintings become all the more dramatic. In aggregate, the paintings create a gradient of sorts across the gallery walls. Navy to green to red to lilac to cobalt; the paintings function like the shifts of a mood ring, changing color without telling you why.

White harnesses essential forms, rendering archways, caves, surfaces and shadows as discrete planes of flat color. At least, those are the "things" I read into her paintings, which push the viewer to imagine alien landscapes in the vein of Monet's haystacks. What does the surface of Mars look like at different times of its slightly-longer-than-ours day?

If White's paintings are windows into another world, it's one in which foreground and background are confused. Darker colors imply distance, but sometimes White's darker shapes sit before lighter ones, confusing any attempt to define a given painting's space. On each 208-square-inch surface, she uses only about a dozen different colors, yet there's so much to see and analyze in each meeting between slightly differentiated zones of color. Sometimes the paintings feel like studies in simultaneous contrast. How are we to know which colors are truly different, or just appear so because of their surroundings? I felt manipulated and I loved it.

Nancy White, 'Untitled,' 3–2019. *(Courtesy the artist and Romer Young)*

Nancy White, 'Untitled,' 2–2019. *(Courtesy the artist and Romer Young)*

At one point, *New Work* had me dry-mouthed, struggling to remember the names of colors I became increasingly certain White uses habitually and casually. Was that slouching, indented curve actually ultramarine blue? Could I use the word cerulean with confidence?

But then I relaxed, stepped back to survey the gradations between evenly spaced canvases in Romer Young's white box. I resigned myself to the fact that I would never inhabit the space behind White's linen surface. I sighed. Distance makes the heart grow fonder.

Nancy White's 'New Work' is on view at Romer Young Gallery through Feb. 15, 2020. Details here.

The Boston Globe

WEDNESDAY, JANUARY 9, 2013

NANCY WHITE: New Work
At: Steven Zevitas Gallery, 450 Harrison Ave., through Jan. 26. 617-778-5265, www.stevenzevitasgallery.com

A world of shapes, angles, mystery

By Cate McQuaid
GLOBE CORRESPONDENT

GALLERIES

Nancy White is not a showy painter. Her abstract works at Steven Zevitas Gallery, no larger than 10½ inches tall, sport a consistent color value, which means there's little contrast of bright and dark — rather, this group of paintings is fervently dim.

That's part of what captivates. White doesn't romance the eye, but she draws the viewer into her small worlds of slicing shapes and tilting planes with compositions that suggest surprising space. Within the dusky tones, there may not be glamour, but there's mystery.

These works verge toward monochromatic, with "#35" shuffling oranges, and "#40" built from wine reds with the occasional sliver of green. White's color consistency evokes temperature, humidity, and the suggestion of stepping into a small, enclosed space with passages and obstructions that invite you to find your way by touch.

"#35" by Nancy White.

These are White's largest paintings to date, and she introduces curves amid all her straight edges. In "#44," which is all gray-blues and browns, the left side looks like a brown bracket, cupping a scoop of blue twilight — the deep space in this painting. The layered planes of gray and brown to the right might be a pyramid, opening at the front to spill an unlikely shadow.

The flat, opaque forms in these works build on one another to suggest volume, they scissor around each other like slotted pieces of construction paper, or they angle out as if crisply folded. The orange piece, "#35," features that last trick, as triangles pivot one into the next, making a zigzag in which one angle nests into the next. These fractured, complex spaces confound, but, in their delicacy, they draw you in.

White's powerfully understated paintings are effective because her formal rigor prompts the experience of night vision — groping through shadows, looking for edges — which makes you feel as if you can't see at all. But of course you can. It's just a different way of seeing.

NANCY WHITE AT JANCAR JONES

By Nadia Fellah, *Curatorial Assistant at the San Francisco Museum of Modern Art (SFMOMA).*

April 6, 2011

Tucked into the back of a building that used to be the San Francisco Casket Company on Mission Street, Jancar Jones Gallery provides an intimate viewing space for **Nancy White**'s small works. The post-card sized paintings by White, who was featured in edition #85 of *New American Paintings*, and interviewed in August, 2010 on the New American Paintings Blog, stud the walls of Jancar Jones like gems. Indeed, the intimately small works are jewel toned, and the first thought the angular lines within the monochromatic pieces conjure is that of cut gemstones.

The three-dimensional aspects invoke a visual element similar to facets, or the flat faces in geometric shapes on gemstones which create the light-reflecting surfaces that allow them to sparkle. That said, White's painting are made using matte paint, and are a continuation of her experimentations with painting and surface texture. Her recent work falls into two categories: work on steel and work on paper. The Jancar Jones show is composed entirely of the latter, but speaks to the hard-edges, angularity, and three-dimensionality of her steel pieces.

When combined with their intimate scale, the minimalist presentations of her works draws the viewer close to each painting, and White's bare-bones installation is one of the most austere presentations ever done at the San Francisco gallery. Comparable only to White's last show in 2009, which was composed entirely of painted works on steel — which featured works just as small, also casting playful shadow abstractions in the space surrounding them — her current show has taken that idea and fixed it within a two-dimensional image, adding a wonderfully sensuous color. This modestly sized but holistic show is well worth the trip to Jancar Jones this month, if only to spend a few private moments with some strikingly intricate works.

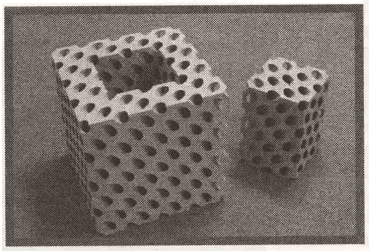
Nancy White, #6 (Red Pink), 2011 / Acrylic on paper mounted on board, 9 x7.5 inches. Courtesy of Jancar Jones Gallery, San Francisco.

Installation View, Nancy White, Jancar Jones Gallery, San Francisco.

Reviews

'The Space Between' at SJICA

The purpose of minimalism is to generate information. This does not simply mean, following Mies van der Rohe's famous dictum, that "Less is more," but that minimal art so often focuses upon a single concept or objective that it greedily invites explanation and discussion in order to fill an apparent void. "What is this about?" "There must be more." Once either one of these two queries is presented, information begins to flow, and documentation and substantiation take the lead, often not just supplementing and supporting the work but displacing and replacing it. This is neither good nor bad for the work, nor for art itself, because of course this depends wholly on the nature and type of information generated. Certainly many "simple" found objects have been miraculously transformed into cultural icons and artistic objects by deliberate displacement, from the ordinary and functional to museum objects, e.g. Duchamp's urinal. By deliberately calling our attention to the simple, the obvious, and the overt before our eyes, artists who work in this category, generally know exactly what they are doing, as much it may sometimes appear as if they are doing "nothing." It would be difficult to be an accidental minimalist even when the object transformed is involuntarily "found" because such transformation requires recognition and judgment before the transformative act.



Gay Outlaw, *Camo Cube with Plug*, 2006, Corroplast, paper, glue, 16" x 16" x 16", 12" x 8" x 8", at the San Jose Institute of Contemporary Art.

The six artists—Brent Hallard, Gay Outlaw, Linn Meyers, Freddy Chandra, Mel Prest and Nancy White—in the exhibition *The Space Between* at the San Jose Institute of Contemporary Art clearly know what they are doing and they are doing it very well. Outlaw's three masterful sculptures, *For Sale By Owner*, *Tear* and *Camo Cube with Plug*, are deceptively simple and straightforward objects and are in fact beautifully and meticulously executed. Using common materials—glass, cardboard, plastic and felt, as well as found objects like pencils and rubber hoses—Outlaw creates sculptures that rely upon perception, repetition, penetration and the interplay of interior and exterior space. With her *Camo Cube* series, she pays homage to Sol LeWitt and his use of cubes to explore the way we perceive three dimensions. Both *For Sale By Owner* and the yellow *Camo Cube with Plug* are pierced completely through by parallel hollow tubes that penetrate the sculptures at an angle that makes the oval holes on the surfaces egg-shaped. This simple effect has the added intrigue of inviting the viewer to look up and down through the tubes to find their end, "see the light," and discover where the hollows lead. The *Camo Cube* has the kinesthetic allure of making the viewer want fit the removed "plug" back into its mother cube.

Meyers created a beautiful optical site-specific ink wall drawing for this exhibit. On a corner of the gallery she drew two large "dumbbell" shaped figures whose circles touch where they meet in the corner intersection of the wall. By drawing repeated lines following the pattern of these mirror shapes, she creates the optical illusion that the wall is wrinkled and rippled. You have to look very close at the figure and its lines to confirm that in fact the wall is not covered with wrinkled paper. The actual drawing took more than sixty hours to complete, and a speeded-up video of her making the drawing adds to this impressive piece, showing the amount of work it took to complete the drawing and the number of times she had to climb up and down the ladder and stoop in the process.

Chandra also relies upon minimalist techniques and effects to create his pieces, which are often site-specific installations. *Fugitive Horizons (Redux)* is a disconcerting web and network of clear monofilament lines stretched out in a fanning pattern in one of the gallery rooms. As you walk into the room between the luminous lines of filament, you feel disoriented and unsure, as you must be careful not to walk into or across the lines. Once in the middle of the room, you are surrounded by the converging and diverging lines of the web and network, with light running along the lines, causing you to cautiously retrace your steps, following them back to the entryway, much like one might imagine a modern-day Theseus escaping a contemporary, "transparent" labyrinth. Chandra's two other works here, *Untitled I* and *Untitled II*, translucent wall pieces made of graphite, pigments, resin and cast acrylic with varnish, rely on similar subtle minimalist effects. Light seems to come from a source embedded within the acrylic and draws you to examine the surface striations and colors in search of this deeper source.

Prest also uses the technique of repetitive lines in her small-scale paintings to produce optical effects of vibration, movement and light curving around a cylindrical surface, as in *Transom* and *The Thing Just Below*, a square formed of twenty-five small blue squares (five-by-five) all painted with vertical lines in slightly varying patterns, again drawing the viewer closer in order to "generate more information." White creates visual paradoxes with small variations of painted triangles (*#55*) and constructed paper wall objects folded in different patterns and shapes, like *3DP #13/07*. Hallard uses very simple abstract geometrical shapes and drawings, like *Untitled Template* and *Bay*, to convey his ideas of space, dimension, and the complexity of line and surface.

These talented and dedicated artists are devoted to their work and wholly committed to the concepts and principles guiding and driving them. The apparent simplicity and immediate accessibility of their created objects are inherently denied by the multiplicity of their effects and the richness of the information they generate.

—Frank Cebulski

The Space Between closed in April at the San Jose Institute of Contemporary Art.

Frank Cebulski is a contributing editor to *Artweek*.

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Volume 39
Issue 5
p. 12

Juror's Comments

Dominic Molon

Pamela Alper Associate Curator, Museum of Contemporary Art, Chicago, IL

Photo Credit: Walead Beshty

The supposed limitations of painting are in fact its greatest strengths. Essentially comprising a flat surface and a substance (or substances) with the capacity to make a mark or otherwise fill a planar space, it perpetually challenges artists to reinvent and reconsider its possibilities. Painting maintains an ongoing dialogue with the historical continuum, from acknowledging the first cave paintings to remaining receptive and responsive to the most advanced technology. Yet the periodically resurrected red herring of the "death of painting" suggests a sort of self-consciousness about the medium — as if painting, like the fledgling rock bands interviewed in *The Onion's* "Justify Your Existence" column, has to reestablish its relevance over and over again. It is this very crisis of confidence—the "why paint" prospect—that remains painting's greatest strength and asset, prompting a bottomless sense of expectation and curiosity as to how individual painters will work themselves out of their own stylistic or methodological cul-de-sacs from work to work, or how the collective activity of painting around the world, and over a given period of time, will do the same.

While the early 1990s were defined by a reconsideration of the possibilities of figurative painting—in ways that were both auto-critical and retrograde, ironic and deadly serious—the reception of the medium in recent years appears to have been a more broadly construed appreciation of the multiple and varied ways that paintings might be made. Numerous museum exhibitions (such as *The Undiscovered Country* at the Hammer Museum of Art, Los Angeles [2005]; *Painting at the Edge of the World* at the Walker Art Center, Minneapolis [2001]; *Examining Pictures* at the Whitechapel Art Gallery, London, and the Museum of Contemporary Art, Chicago [1999], and *Painting in Tongues* at the Museum of Contemporary Art, Los Angeles [2006]) as well as overdue retrospectives of iconoclastic figures (such as Mary Heilmann, Karen Kilimnik, and Martin Kippenberger) each reflected the changing roles and expanding possibilities that painting was perceived to be incorporating. For many artists in the '90s, painting was one of many expressive outlets available to them, rounding out practices that also involved performance, film and video, photography, sculpture, and installation. The techniques and subject matter found in the works of many painters emerging in the 1990s and 2000s also reflected the profound influence of the mass media and popular culture in ways that extended and fulfilled the prospects of 1960s pop artists like Richard Hamilton, Ed Paschke, Ed Ruscha, and Andy Warhol. Other artists in recent years have adopted a more conceptual approach to painterly practice, reflecting the influence of John Baldessari, On Kawara, and Gerhard Richter on current and future generations of painters.

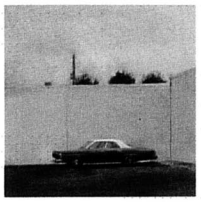
Such is the current art historical context for this selection of painters from the Pacific Coast. Their work ranges from the hyperstylized compositions of Ron Adkins, that seem to synthesize the legacies of Joan Miro, George Herriman, and Takashi Murakami, to the abstractions of Rebecca Ebeling, that suggest imaginary landscapes while using to collage to create materialistic tensions on the works' surface. Robert Mora's work is exem-

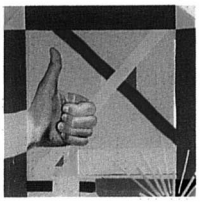

Monzon p92


Black p16


McKenna p89


Puleo p121


Cleveland p38


Callis p34

"...the periodically resurrected red herring of the 'death of painting' suggests a sort of self-consciousness about the medium..."

plary of an approach that recognizes not only the visual and pictorial experience of painting, but also its tactility and objecthood. Figurative painting—perhaps the most time-honored and revered tradition in art history—is turned on its head in the work of Andrew Foster, Matthew Dennison, and Marci Washington in their unexpected and unusual scenarios involving groups of humans and/or animals creating or responding to an array of dysfunctional and theatrical situations. The dominance of a more pluralistic understanding of painterly styles and sensibilities is demonstrated further by the paintings of Barbara Kerwin, Joe Macca, and Nancy White, whose strictly abstract explorations of subtle relationships between color and form reveal the expressive potential possessed by even the most basic and reductive expressions. Michael Louis Young, Eric Yahnker, and Devin Troy Strother create paintings that share an irreverent sense of humor and a commitment to incorporating elements of mass or vernacular culture to suggest what happens when the fine and popular arts collide.

The wildly broad spectrum of styles, attitudes, and approaches found in the works assembled within this volume mirror the similarly variegated characteristics of the Pacific Rim. A geographical region that extends from the desert areas of Southern California to the densely fabricated cityscape of Los Angeles, to the forested and coastal nature of Oregon and Washington State, the Pacific Coast is home, unsurprisingly, to an equally diverse array of painters whose visions betray a spectacular range of insights, philosophical perspectives, and aesthetic intent. ■

Q&A

Q What is the first painting that made an impact on you?
A Rene Magritte's *Time Transfixed,* 1939, at the Art Institute of Chicago.

Q What is the best painting that you have seen in the past year?
A Gerhard Richter's *Bouquet* (908-1), 2009.

Q If you could have any artist paint your portrait who would it be?
A Karen Kilimnik or Paulina Olowska.

Q What painting would you most like to live with?
A Caspar David Friedrich's *Monk by the Sea* 1808-1810.

Q What artist(s) has most influenced contemporary painting?
A Louis-Jacques-Mandé Daguerre

Q Besides being a curator, what job would you most like to have?
A Coach of Manchester United's Reserves Squad.

Q What is the next big thing in painting?
A One would have to expect the incorporation of new digital technology as subject or process.

Q Name three emerging painters to watch?
A Michael Bauer, Thomas Zipp, Simon Ling

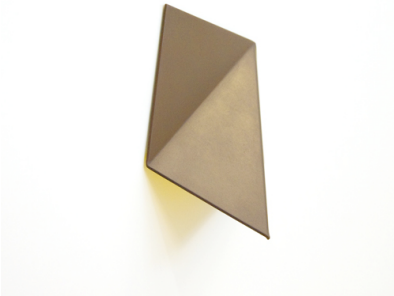
Shotgun Review

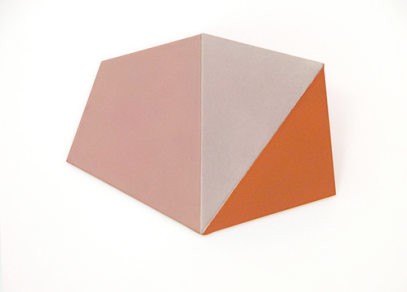
NANCY WHITE at JANCAR JONES GALLERY

By Stephanie Baker

April 23, 2009

Nancy White painted six geometric shapes in a range of soft colors and affixed them to three walls in the Jancar Jones Gallery. At first glance they looked deceivingly light. They floated as a paper construction might, but upon closer inspection, I realized they were made of much harder substance: steel. Accordingly, White described them as "paintings...with steel as their canvas,"*1* but I saw more flirtation with sculpture here than she was probably willing to admit.





The gallery was small, nearly coffin-sized, but the pieces were perfectly situated at eye-level, allowing me to better notice the angles and shapes of the room, outside corridor, and stairway. I exaggerate when I describe the dimensions of the space as coffin-sized, but the fact that this building served as a casket-making company after the 1906 earthquake resonated with my experience of these objects seeking resolution through folding and unfolding, opening and closing.

There was more beyond the first room, and I slipped sideways into the office to view two more of her paintings on the back wall. These shapes were similar to the ones in the gallery, but instead of being three-dimensional, they were two; instead of oil on steel, they were paper mounted on wood, or more precisely, gesso-tinted paper mounted on wood and painted with acrylics. These two paintings could have been schematics for the creation of the six shapes, but, in moving between the two rooms, I found it more interesting to consider the six shapes as paintings that conjure the possibilities for creating two dimensions within three and vice versa.

The artist played first with both sets of paintings as paper.*2* Starting with flat sheets, she folded and unfolded them to create objects and uncover shapes. The object paintings were subsequently bent at a steel fabrication plant and primed at an auto body shop. It was then that White approached them as she would a canvas, trying different combinations of oil in very thin layers.

How one looks is as important as what one sees (or believes one sees). White's work prompted a physical response. I held my palm open and stretched my fingers to measure the width of the object paintings in the main gallery, and was surprised by the fact that they were actually smaller than my outstretched hand.

As I looked at them from above, below, direct, or aslant, they changed shape. They were origami hung on wall, sometimes flat, sometimes round and fully dimensional. I couldn't see them wholly from any one angle. They became deceivingly large and animate by virtue of their morphing appearance.

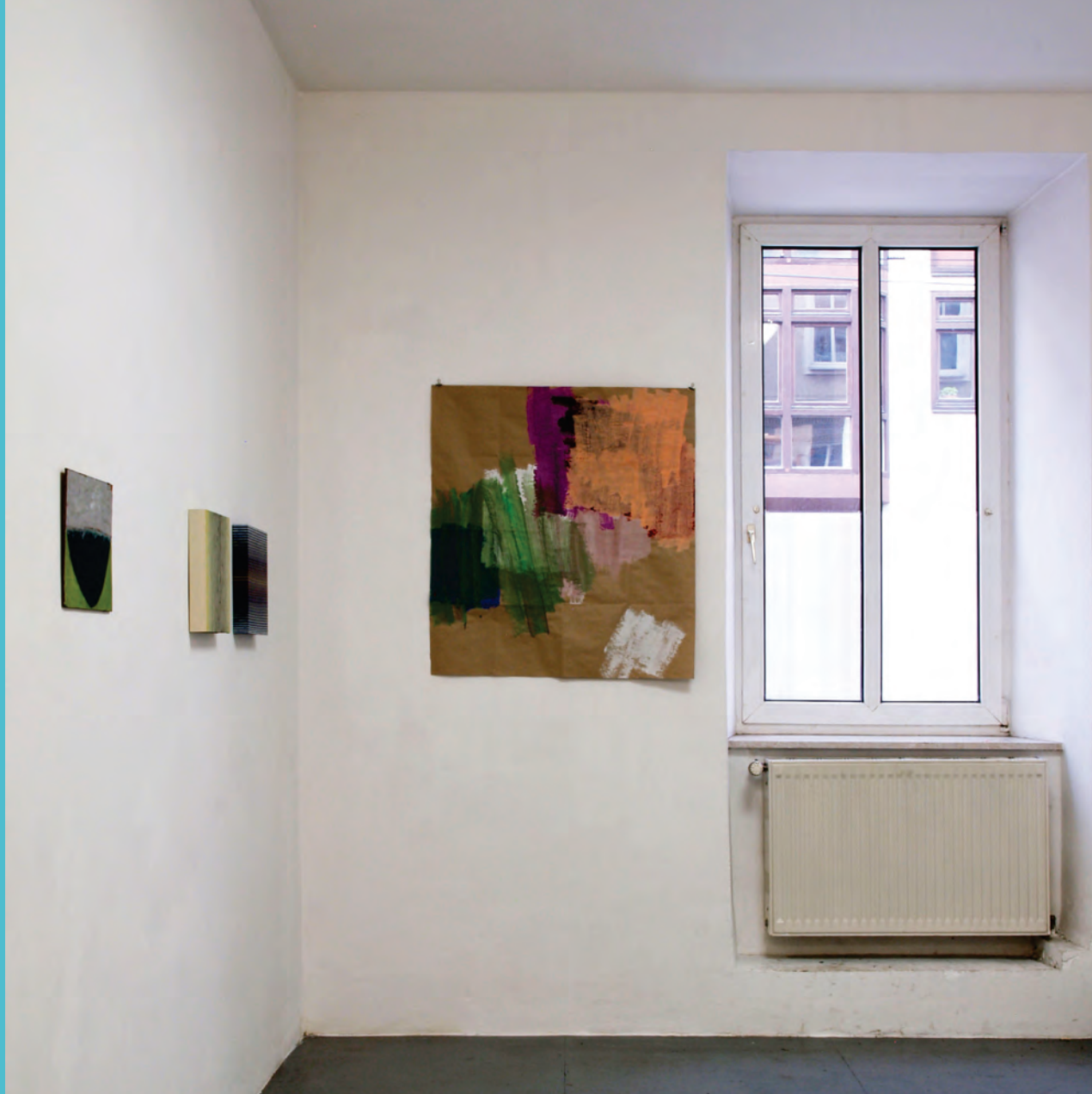
Each of the shapes had an uncanny resemblance to the others, and my eye couldn't tease out the similarity until Eric Jones commented that there were only three actual shapes: thus three sets of twins among the six, each set at different angles. One bright red shape, *Br-Rd* (all works, 2009)--bent to form a trapezoid and two triangles--was nearly unrecognizable in its counterpart on the facing wall, *L-Lv-Yw*, turned clockwise 90 degrees and painted lavender and yellow. This gesture was repeated twice more with two other shapes: a double trapezoid/single triangle and a triple triangle. Collectively, they formed an altogether pleasing set of puzzle pieces my mind couldn't push into a square peg.

The shapes danced and hovered on walls lit by daylight temperature fluorescence. No hard shadows here, only the blank background on which they rested like a group of six butterflies folding and unfolding their wings. Like many animals, these "butterflies" wore their lighter, brighter shade shielded from a predator's first glance. The only discernible hints of their brightly colored underbellies were the soft glows emanating onto the white walls. Peering more closely, I was greeted by bright yellow, green, red, and purple.

I never thought of trapezoids or triangles as evocative shapes, so I was struck by the marked contrast between the openness of the paintings containing a rectangular shape and the two that folded into pure triangles. They were more closed than open. The first of the triangle "twins", *P-Bl-Gy*, had two, delicate, grayish sides with a pale blue one in between. These colors were so subtle they recalled the famed "blue hour," the moment just before light fades to complete dark on a clear day. However, its bright, glowing underbelly was the lighter, brighter blue of a baby blanket lit by the noonday sun. This particular painting had the presence of a small chapel or cathedral nave. The isosceles triangles gave the object a sense of enclosure and privacy, but with an eye towards the heavens. The colors were also remarkably subtle and delicate on its twin, *Dk-Y Gr B*. From certain angles, the even brown, bronze and purple tones eliminated any discernible depth and flattened the object on the wall. But underneath? A warm, bright, yellow glow.

The wonderful resonance of these small works--situated in a small gallery--stemmed from the impulse they created. They encouraged me to get up close and question how exactly they worked: Were they opening or closing? Folding or unfolding? In stasis or moving? Repeating or transforming? I was intrigued by these objects because I couldn't quite see what type of box they wanted to become. And as I walked out onto Mission Street, I noticed that the shapes of the buildings that surrounded me--the squares of the sidewalks, the lumps of cars, the rectangular signs and traffic lights--were not nearly as interesting as the combinations of shapes and dimensions that Nancy White had proposed.

http://www.shotgun-review.com/



TRANS

FORM | COLOR

an international visual dialogue among 9 abstract painters

Notes by Peter Selz

Abstract painting has a history of about a hundred years. “Abstract” is really a misnomer, as the artist does not depart from the reality of the outside world, but creates his/her own visual presence. Terms such as non-figurative, non-objective or concrete are actually more descriptive. The ultimate source of this art is Plato’s rejection of the world of appearance, which obscures fundamental essence. Kandinsky, in 1912, wrote his seminal treatise, Das Geistige in der Kunst, which is translated as The Spiritual in Art, but it should be noted that the German word “geistig” refers to the cognitive as well as the spiritual faculty. This conflation is what the early “abstract painters — Malevich, Kupka, Mondrian as well as Kandinsky — had in mind when they created art which not only liberated the artist from adherence to the object and from the heavy burden of tradition, but also expressed their hope for a more perfect future. These artists were imbued with a vision that their art would open a path toward spiritual edification.

By mid-century, the American Abstract Expressionists, affirming gestural action and intuition, were in tune with the contemporaneous Existentialist emphasis on voluntary action in face of the absurd. Opposing this trend, the color-field painters of the 1960s depersonalized abstract art and created cool painting in which emblematic forms and pure color sensations became dominant. In the late 1970s and early ‘80s Neo-Geo painters, informed by Conceptual and Process art, produced systemic painting, which was in line with the concern with Critical Theory at the time.

Working in the contemporary and more skeptical realm, the painters in the present group work with a more sober, a more judicious approach. Instead of rebelling against tradition, they now see themselves as beneficiaries of a long tradition of abstract art. In the present post-modernist, pluralist art world the act of painting finds itself on the defensive and abstraction in particular has become marginalized.

I am convinced, however, that the process of using brush and pigment will continue, be it figurative or abstract. I was very pleased, therefore, when asked by this loose association of painters to write about their work. These painters, calling themselves TRANS, meeting in person or on the Internet, found that they share a common interest in the painting process, pure, and often not so simple. Unlike previous groups, they share no common ideology and they certainly are not likely to publish a manifesto. And they all agree that it is the viewer’s response, which completes the work. In this era of globalization, they are trans-Atlantic, and with the exception of Brent Hallard, who was born in Australia and lives in Tokyo, they reside and work in the San Francisco Bay Area or in Munich and its vicinity. Their first exhibition was held in 2007 at Weltraum, Munich, followed by a show at the Pharmaka Gallery in Los Angeles in the Spring of 2009, with the current show mounted at the Meridian Gallery in San Francisco.

Two of the painters, Robin McDonnell and Stephan Fritsch are engaged in a vigorous continuation — not a latter-day appropriation — of gestural painting. We see McDonnell’s improvisational painting in which pigment is applied in rapid

motion. Her canvases often suggest lush landscapes, while remaining in the realm of abstraction. Fritsch — the wild man of the group — who thrusts his colorful brush onto buildings as well as canvas, creates surprising effects, which at times suggest graffiti as well as a reappraisal of Action Painting.

Hallard produces two- or three-dimensional markers of objects, made of plastics, vinyl, aluminum painted tape or cut paper placed on the wall in various positions. He takes gallery walls as canvas for his abstract geometrics, which appear three-dimensional to the onlooker. Leonhard Hurzlmeier makes personal color ciphers on carefully prepared and highly textured surfaces, producing evocative abstract figurations.

Kasarian Dane, living in upstate New York and Richard Schur, residing in Munich, both investigate the still untold possibilities of geometric painting. Dane works with horizontal and vertical bars and uses high gloss enamel or matte vinyl pigments to paint on canvas or aluminum supports. Well aware of the limitations of works in color stripes, he engages with the difficult problems and solutions of this genre, he uses unexpected combinations and contrasts of vibrating hues.

Schur tells us that he copied Mondrian when he was fifteen. Then he discovered German Expressionism and Abstract Expressionism, but soon found his personal bearings in hard-edge painting. His work fuses intuition with systematic thinking, resulting in color rectangles in which areas of strong color and black planes and neutral grays in asymmetrical, dynamic balance.

Nancy White achieves an effect of kinetic energy on flat surfaces by floating color triangles on paper, which she has tinted with multiple washes. She also produces oil paintings on steel supports which, when hung on the wall, appear like folded paper. Her paintings, small in size, are large in scale.

Color and lines are the subjects of Mel Prest's paintings. For some time now she has used clusters of parallel lines, which criss-cross each other in equidistant order. Her perceptual investigations make us think of the optical puzzles by Bridget Riley or Victor Vasarely. Inspired by Led Zeppelin lyrics, she produces paintings in gouache, ink or paper with multitudes of straight lines, which extend from the edge of the paper and meet in close networks of connections, which could be diagrams of entangled conjunctions.

John Zurier remarks that he grew up with art, and had a Diebenkorn drawing over his crib. Through the years he has made pared down monochrome paintings, which consist of many layers of oil paint to achieve color structures that depend on subtle brushstrokes, applied with great care and concentration. Monochrome abstractions have been produced ever since Malevich painted his White on White almost a century ago. But they all differ in light and space as well as color, brushstroke and texture, evoking different sense experience on the part of the spectator, whose perception completes the dialogue.

And everyone of these painters agree on the proposition that Abstract Art has not come to a terminal point, that, in fact, it is still in an early phase.

*Written to accompany the exhibition **TRANS form | color** at the Meridian Gallery, San Francisco, California, November 2009.*

KASARIAN DANE
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Sean Talley and Nancy White at Jancar Jones Gallery, Los Angeles

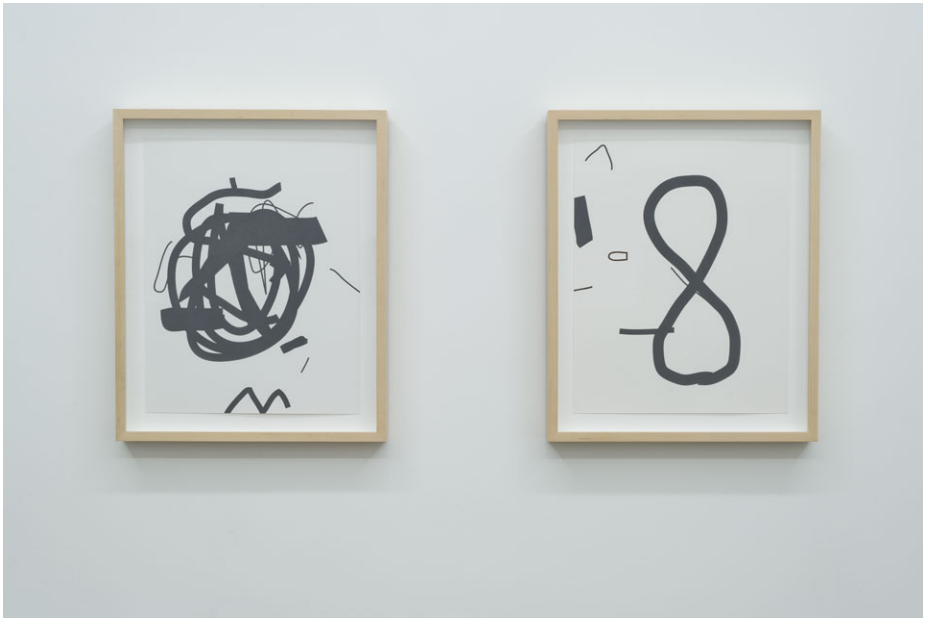
(http://www.sfaqonline.com/wp-content/uploads/2013/06/image.jpeg)

(http://www.sfaqonline.com/wp-content/uploads/2013/06/image3.jpeg)

Installation View: Sean Talley, Nancy White. Courtesy of Jancar Jones.

The interplay between depth and constraint is thematically captured in the current two-person exhibition by Sean Talley and Nancy White at Jancar Jones Gallery in Chinatown. Employing variable strategies to address space, the two artists' works comingle to

create a dynamic and complex environment.



(http://www.sfagonline.com/wp-content/uploads/2013/06/image1.jpeg)

Sean Talley, MIQIQVA, 2012, graphite powder on paper, 14 x 11 inches / BDAIBOC, 2012, graphite powder on paper, 14 x 11 inches. Courtesy of Jancar Jones.

(http://www.sfagonline.com/wp-content/uploads/2013/06/image2.jpeg)

Nancy White, #49, 2013, acrylic on paper mounted on rag, 12 x 9.75 inches. Courtesy of Jancar Jones.

White's work consists of a series of paintings that each rely on monochromatic gradations and an arrangement of forms to produce depth in feel. While the approach seems diminished and flat, White's skillful execution sufficiently constructs a sense of perspective and movement.

(http://www.sfaqonline.com/wp-content/uploads/2013/06/image.jpeg)

Sean Talley, SULNV, 2013, ceramic, wood, MDF, elastic cord, stoppers, 40 x 16 x 16 inches. Courtesy of Jancar Jones.

Talley's work is comprised of four sculptures and two drawings on paper. His drawings, starkly gestural in nature, represent exercises in complexity and constraint. In BDAIBOC, Talley turns an infinity symbol on its side, black and white, in graphite powder on paper.

(http://www.sfaqonline.com/wp-content/uploads/2013/06/RVD7360.jpg)

Installation View: Sean Talley, Nancy White. Courtesy of Jancar Jones.

Occupying the area between the paintings and drawings stands Talley's sculptures, a series of three pieces made of unglazed ceramic on wooden stands. Each sculpture is a system of intertwined and jumbled "noodles," cleanly cut to variable lengths, and fastened to the stands with what appear to be cable ties. Again, Talley's work is clean and gestural, resonating with a desire to control chaos. Here however, Talley suggests a more organic approach, perhaps even referencing representations of vascular systems. With Talley, as with White, the process reveals experimentation with systematic ideas.
If your in the Los Angeles Area, make time to go to Chinatown and visit Jancar Jones Gallery to see Sean Talley and Nancy White's exhibition which closes on June 22nd. Jancar Jones is featured in the current print issue of SFAQ #13. Digital PDF is available for viewing and download on the SFAQ online homepage.

For more information visit here (http://www.jancarjones.com/).

-Contributed by Eric Kim