

VISUAL ARTS

Delightful collaboration of lawlessness, order

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REVIEW

"New Talent: Jean Glenn, Shannon Nyimicz, Linda Cares Wilkinson"

Through Aug. 15. 10 a.m.-6 p.m. Mondays-Fridays; 11 a.m.-5 p.m. Saturdays.
Prices: \$1,500- \$4,550. Tew Galleries, 425 Peachtree Hills Ave. No. 24, Atlanta.
404-869-0511; www.tewgalleries.com.

Bottom line: In her first major show, Jean Glenn's luminous abstractions stand out, balancing sophisticated use of color, movement and mark-making in a noteworthy debut.



Jean Glenn "Red"

In an exhibition at Tew Galleries showcasing a trio of new talents, some 20 luminous canvases by Jean Glenn are the highlight, marking an impressive debut.

Trained in figurative work, the Buckhead resident nonetheless prefers abstraction. By way of comparison to traditional landscapes and still lifes she says, "I'm free to paint lawlessly."

Glenn may feel lawless when she paints, but the results are anything but. She achieves a taut contrast of freedom and restraint by overlaying visual structure on her gleaming surfaces.

Color fields alternate between expanses of open brushwork and complex, rhythmic and patterned interiors. We sense echoes of postwar and

contemporary gestural abstraction, including the kindred spirit of Atlanta's own Herbert Creecy.

As it turns out, Creecy was a family friend. "Herbert's art was all around me growing up. I loved looking at it," Glenn says.

While Creecy's paintings may have been among early aesthetic influences, Glenn has a distinctive style all her own. Her palette is sophisticated and sly — hues range from buttery yellows to dusty taupes and brilliant, unabashed reds. She scatters, stacks and clusters irregular forms and markings that move the eye around the canvas. But she does so without overwhelming the viewer, as in a lovely work titled "White," even as lopsided rectangles, ovals and jots float and tumble across its surface.

Other works are more urban and earthy in effect. "Brown-White" and "Untitled Yellow-White" suggest cityscapes and geological strata; interiors are simultaneously organic and architectural, fluid and linear. "Blue Ink" is a subtly different experience — a streaky, streaming waterfall of shapes. "Red" is delectable — a fiery backdrop housing intricate details.

While she has drawn and painted since childhood, Glenn is only now beginning to exhibit her work. "It was years of experimenting and searching to find my own style," she says. Apparently the years have paid off: Glenn's lawlessness and order yield beautiful results.