

PARTICLES  
+  
ORBS

paintings by  
James Hart and Tom Martinelli



paintings by  
James Hart  
and  
Tom Martinelli

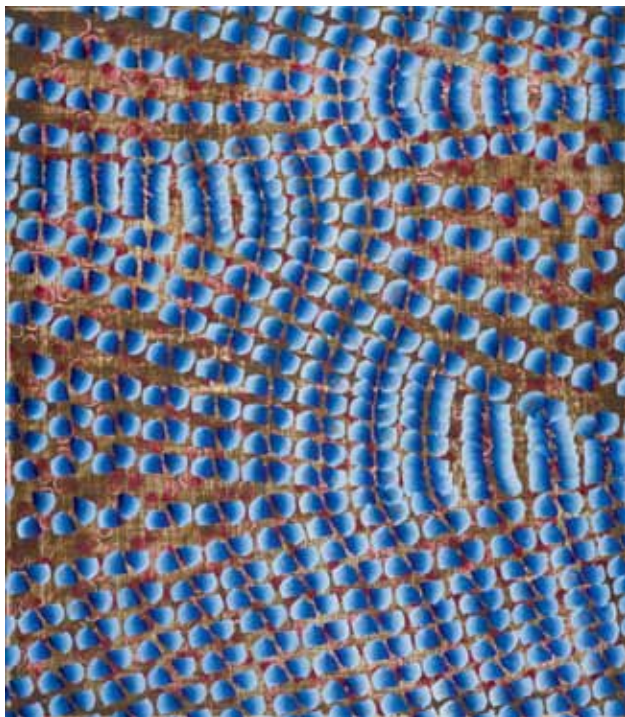


**PHIL SPACE**  
1410 2nd Street  
Santa Fe NM 87505  
505-983-7945





James Hart



above: *Blue Too's*, 2011, oil on linen, 32"x 28"  
right: *Gray Three's on Orange*, 2011, oil on linen, 32"x 28"  
preceding page: *Lydian Two*, 2010, oil on linen, 30"x 26" and detail

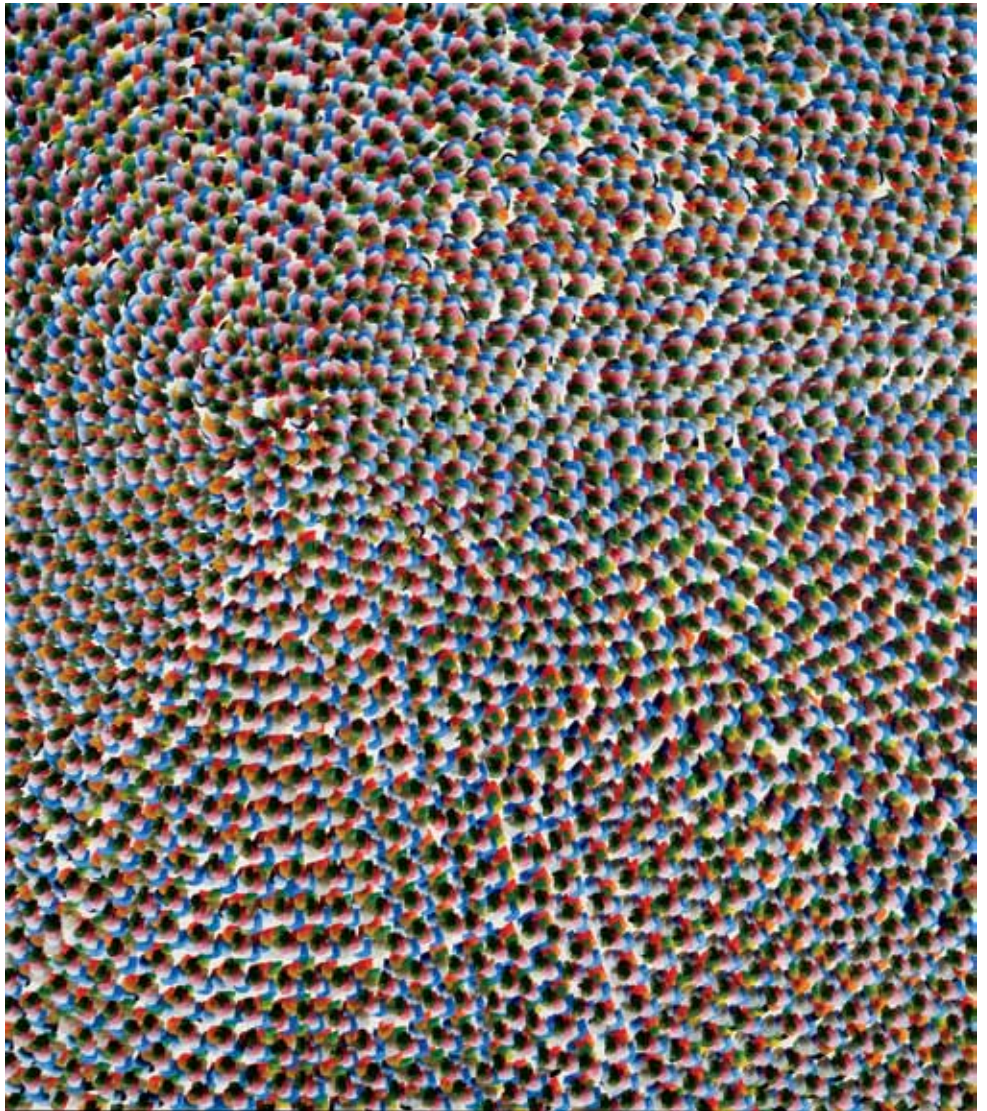


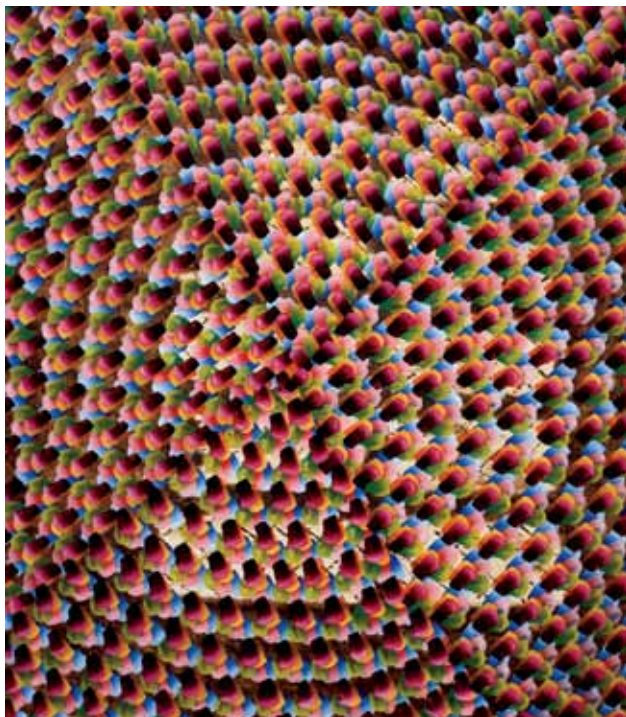




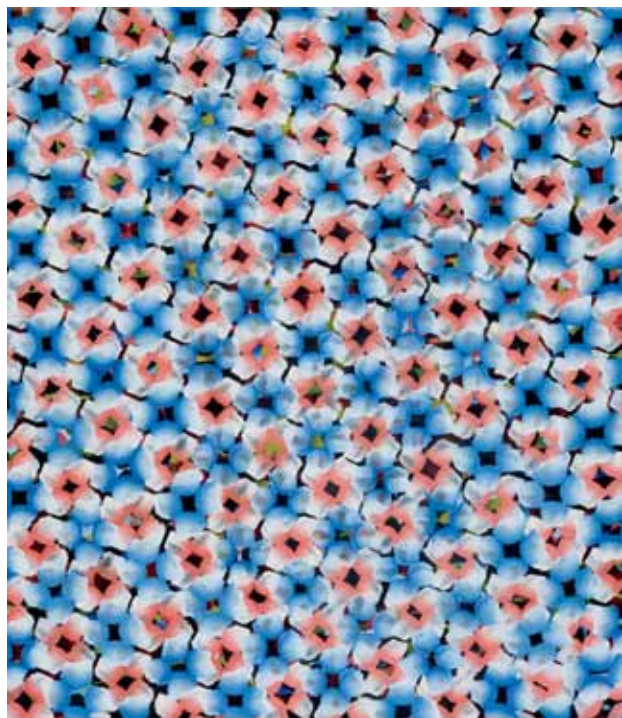
above: *Winter Garden*, 2010, oil on linen, 32"x 28"  
right: *Sligo*, 2007, oil on canvas, 68"x 58"







above: *Talbot's Window*, 2010, oil on linen, 28"x 30"  
right: *Pink and Blue Four*, 2010, oil on linen, 30"x 26"







above: *Pink Fours*, 2010, oil on canvas, 24"x 30"

# James Hart

## Education

- 1975 BA Philosophy, University of Denver
- 1981 MFA Photography, SUNY Buffalo, at  
The Visual Studies Workshop, Rochester, NY

## Group Exhibitions

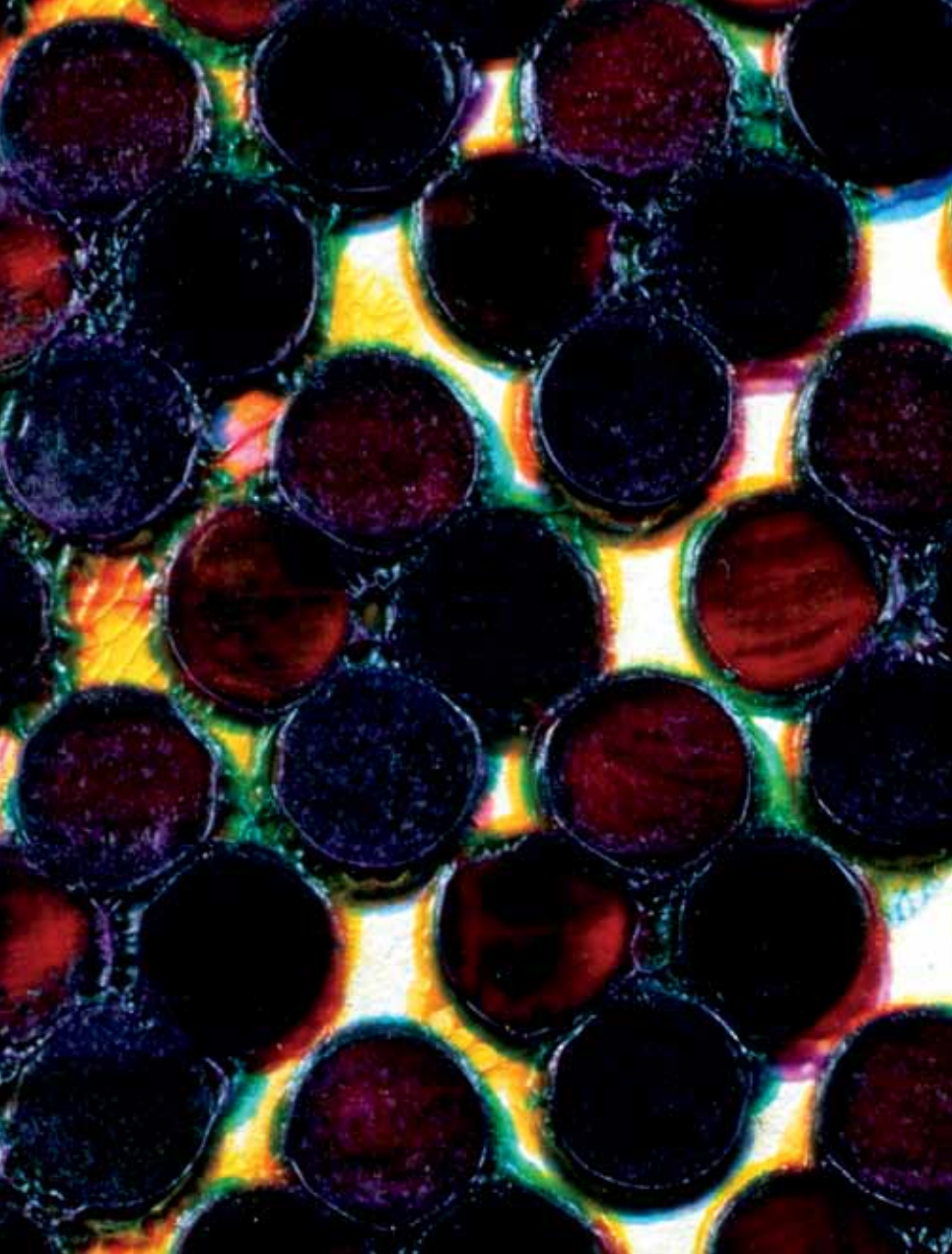
- 2007 Group Show, Salon Margraff, Tesuque, NM
- 2006 Group Show, Linda Durham Gallery, Galisteo, NM
- 2008 Solo Show, Donkey Gallery, Albuquerque, NM
- 2010 Group Show, "Through the Lens",  
Museum of New Mexico, Santa Fe, NM
- 2011 Group Show, SCA Contemporary,  
Albuquerque, NM

## Publications

- New American Painting, 2010

## Teaching/Curatorial

- 1991-2007 Adjunct Professor, Photography,  
Santa Fe Community College, Santa Fe, NM
- 1998-2011 Director, PHIL SPACE, Santa Fe, NM







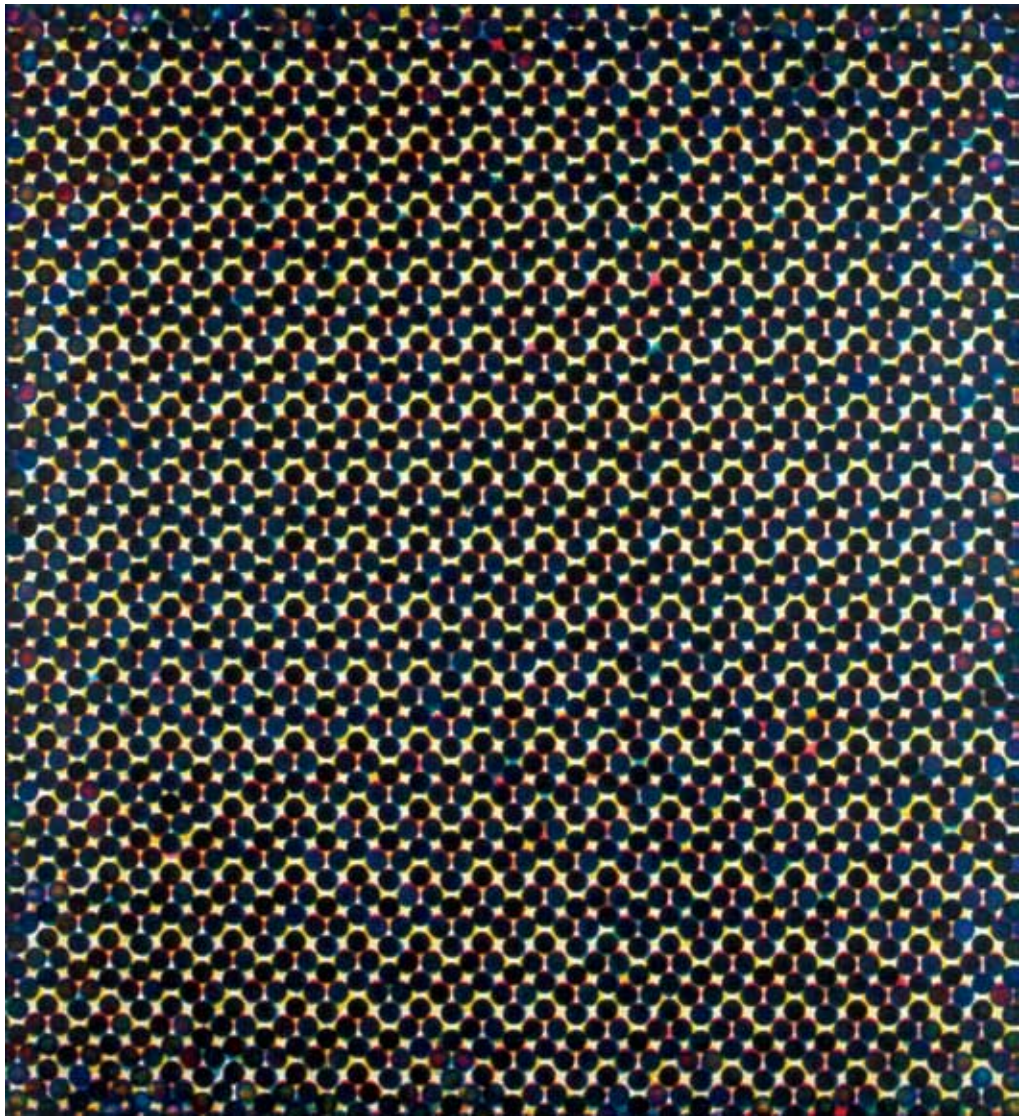
Tom Martinelli



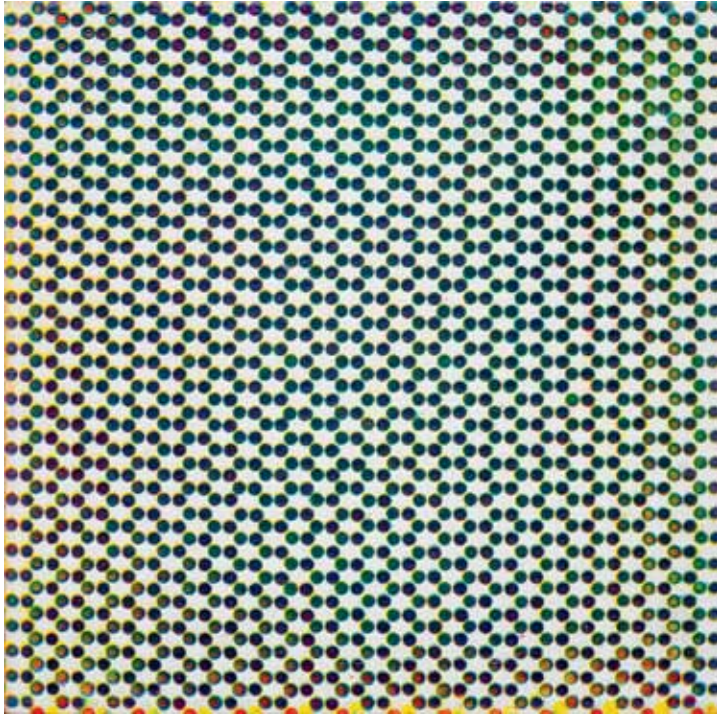
above: *Plain Sight*, 1993, acrylic on wood panel, 18" x 18"

right: *Swing Shift*, 1997, acrylic on canvas, 76" x 70"

preceeding page: *Humm Space*, 1995, acrylic on canvas, 18" x 18" and detail

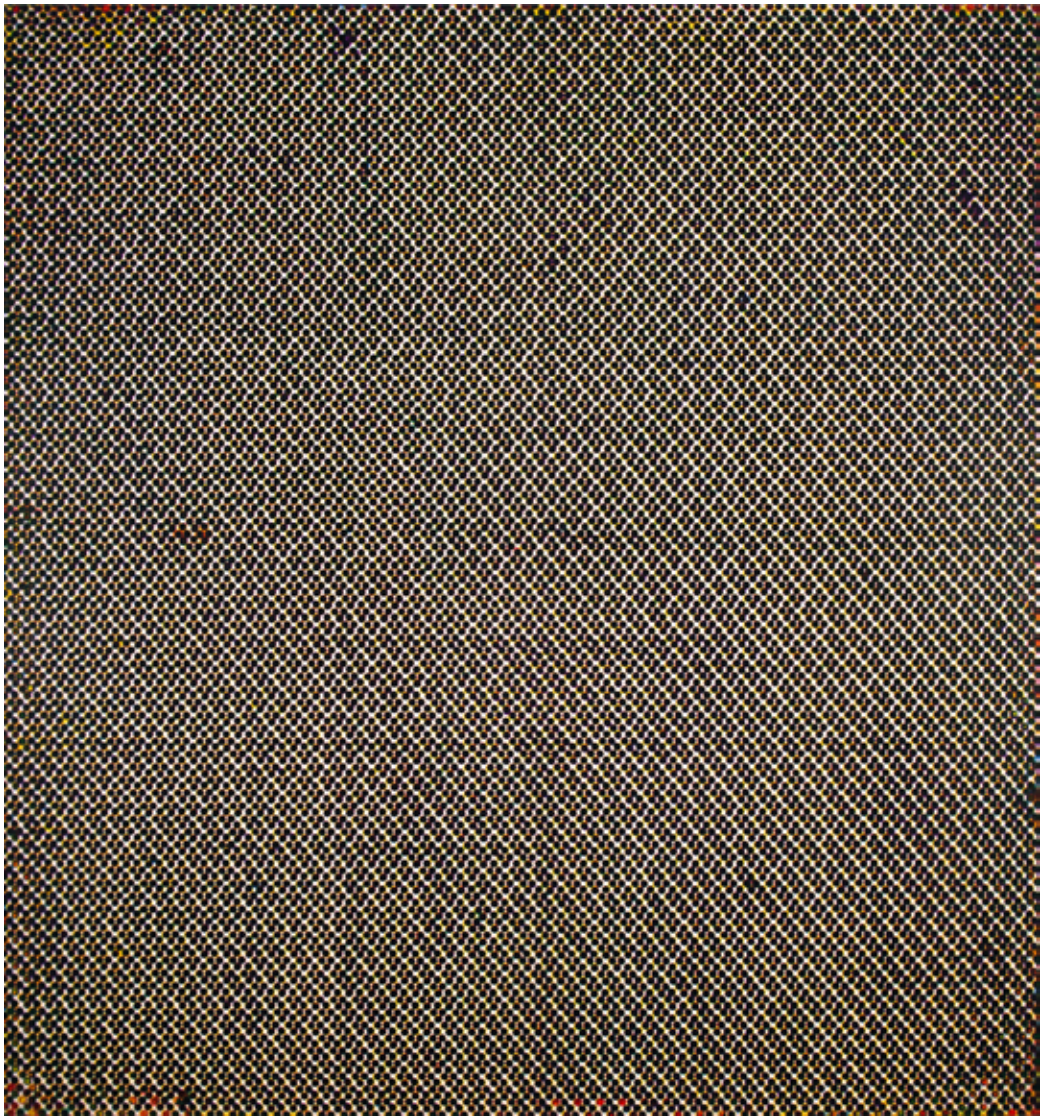






above: *Yolk* 1996, acrylic on canvas, 14" x 14"

right: *All the Things You Are*, 1997, acrylic on canvas, 76" x 70"





above: *tantrix 05*, 2011, acrylic on canvas, 24"x 20"  
right: *tantrix 01*, 2011, acrylic on canvas, 18"x 15"





.... In Martinelli's paintings every aspect of the process is decipherable; a white ground covered with "black" dots that are in fact built by layers of primary and secondary colors. As the stencil used to create each layer shifts slightly with each application, pure color is left exposed at the perimeter of the dots. As straight forward a process as this is, it creates a complex visual situation in which micro and macro relations within each painting are put into a state of continual flux. The optical effects, which at times create an entirely ambiguous space, are the result of both the regularity of the dots and the irregularity of the colors that seep from them. This may also have something to do with the very odd fact that Martinelli's work appears more sensuous from a distance than close-up. Ten paces back we see a rich, perhaps thick, white ground, and dots that hint at a photo-mechanical process. Directly in front of the piece we encounter a dry, flat ground and dots layered in a waxy emulsion of base materiality. The impressions one gets are diametrically opposed, as if figure and ground (at least in terms of paint quality) were constantly reversing themselves.

The duality inherent in each cause and effect within Martinelli's paintings is key to understanding their content. Every hint at an ideal space is checked by some phenomenological situation it can't contain, while every material assertion made must ultimately play by the rules of a regulated environment. The geometric regularity of the dots suggests an ideal representation, yet the dots are built in layers; there is no illusion, they are objects in the world, like any other. That the figure and ground are divided into black and white further suggests ideal polarities, but the white ground in Martinelli's work is always impure (a result of the painting process) and the black is never really black, but a composite; soon we realize the polarities exist only in our mind.... The dots and their formation constitute an icon, not depicted, simply existing, but as all things exist, in motion. We are reminded that form does mean and that a visual experience can also be an intellectual one. What Martinelli presents to us is a mirror of our day to day processes of cognition, epistemological objects that serve as sensual, visual, expressions of the life of the mind.

from essay by Owen Drolet, 1994

*Tom Martinelli*, Bill Maynes Contemporary Arts, NYC

# Tom Martinelli

## Education

- 1981 BFA, School of Visual Arts, NYC  
1986 MFA, Hunter College, NYC

## Selected Solo Exhibitions

- 1998 Derek Eller Gallery, NYC  
1994 Bill Maynes Contemporary Arts, NYC  
1992 Julian Pretto Gallery, NYC  
White Columns, NYC

## Selected Group Exhibitions

- 2006 *The Shape of Jazz* Clifford Chance, NYC  
2005 *Good Vibrations* MacKenzie Fine Art, NYC  
2002 *Grey* Paula Cooper Gallery, NYC  
2001 *Post-Hypnotic*:  
Mass Art, Massachusetts College of Art, Boston MA; University Galleries, University of Illinois at Normal; The MAC, Dallas TX; The Chicago Cultural Center, Chicago IL;  
The Tweed Museum, University of Minnesota University Galleries; The Contemporary Arts Center, Cincinnati OH; The Atlanta College of Art Gallery, Atlanta GA;  
SECCA, Winston-Salem NC; Philharmonic Center for the Arts, Naples FL  
*Minimalennialism* Jim Kempner Gallery, NYC  
1999 *Pattern* James Graham & Sons, NYC  
*Pierogi 2000* Kunsterhaus, Vienna, Austria  
1997 *Abstraction: Karen Barth, David Mann, Tom Martinelli* James Graham & Sons NYC  
*Current Undercurrent: Working in Brooklyn* - The Brooklyn Museum, Brooklyn NY  
*New York Drawers* Gasworks, London, England/Corner House, Manchester England  
*Art on Paper* Weatherspoon Art Gallery, University of North Carolina at Greensboro  
1996 *Field Days, Cerulean Embankments* Geoffrey Young Gallery, Great Barrington MA  
1995 *Other Rooms* Ronald Feldman Gallery, NYC  
1994 *Serial* Angles Gallery, Santa Monica LA  
*Point, Circle, Sphere* Thomas Solomon's Garage, LA CA  
1993 *Pittsburg Collects* The Carnegie Museum of Art, Pittsburg PA  
*Presentational Painting* The Times Square Art Gallery, NYC  
1991 *The Painting Project (Part I)* Four Walls, Brooklyn NY, curated by Amy Sillman

## Grants and Fellowships

- 2002 New York Foundation for the Arts Artist's Fellowship  
1996 Pollock-Krasner Foundation Award  
1990 Pollock/Krasner Foundation Award

## Particles + Orbs

July 29 - August 27, 2011

PHIL SPACE

1410 Second Street

Santa Fe, NM 87505

505.983.7945

James Hart

[jhartphoto@cybermesa.com](mailto:jhartphoto@cybermesa.com)

505.983.7945

Tom Martinelli

[martinelli.tom@gmail.com](mailto:martinelli.tom@gmail.com)

[www.tominelli.com](http://www.tominelli.com)



