

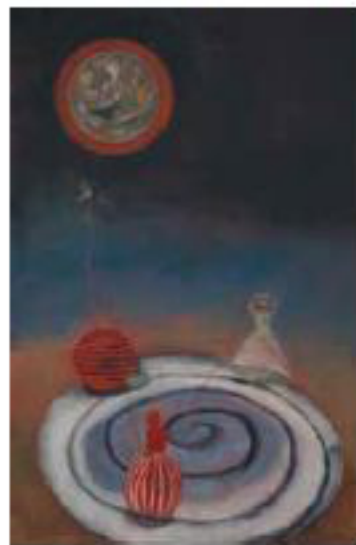
Spiral Ready

FROM DECEMBER 2–30 at the LA Artcore Brewery Annex in Los Angeles, artist Claudia Kleeefeld will have a solo show titled “Patterns of Nature: The Spiral and Interconnectedness.” Kleeefeld, an L.A. native who lives in Taos, N.M., has exhibited at LACMA, the Harwood Museum in Taos, the Erie Art Museum, among other places in the U.S. and abroad. She has long been fascinated by the form of the spiral, which for her indicates a way for art to get onto common ground with science and mathematics.

“Recent generations of artists had to go as far away from what is real as possible,” says Kleeefeld. “Now we have to go back.” But for her, that doesn’t mean everyday “realism”—it means making art that deals with the basic energies that power the cosmos itself. “To some people, the spiral seems abstract, but to me it isn’t.” The double spiral, seen in such hoary symbols as the twin serpents twined around a staff (still used by the medical profession), appears often in Kleeefeld’s work, and symbolizes the forces of creation and destruction, she says. Speaking about her work, she is equally likely to refer to Fibonacci numbers and quantum mechanics as to yoga, sacred geometry and Hermeticism.

The show is multifaceted in that it includes not only works in various media by the artist but also found objects that embody the spiral form. Alongside a conté crayon drawing of the whorls of a fingerprint, a realistic landscape painting depicting a tornado, and a magic-realist painting of two spiral-bedecked figures beneath a moon, one can see a pinecone and a rock that the artist has selected for the richness of their spiral patterns. One of the most arresting works in the exhibition is a spiral shaped stack of books—which Kleeefeld has read—that soars to the ceiling.

A version of “Patterns of Nature” was on view last spring at the Woman Made Gallery in Chicago. —JOHN DORFMAN



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