

LISA SETTE GALLERY

The background of the entire page is an abstract geometric pattern. It consists of numerous overlapping, irregular polygons, primarily rectangles and squares, outlined in thin lines of gold and black. The lines are drawn in a way that creates a sense of depth and movement, with some shapes appearing to be layered on top of others. The overall effect is a complex, crystalline structure that fills the entire space.

2015-2016

FALL / VOLUME 18

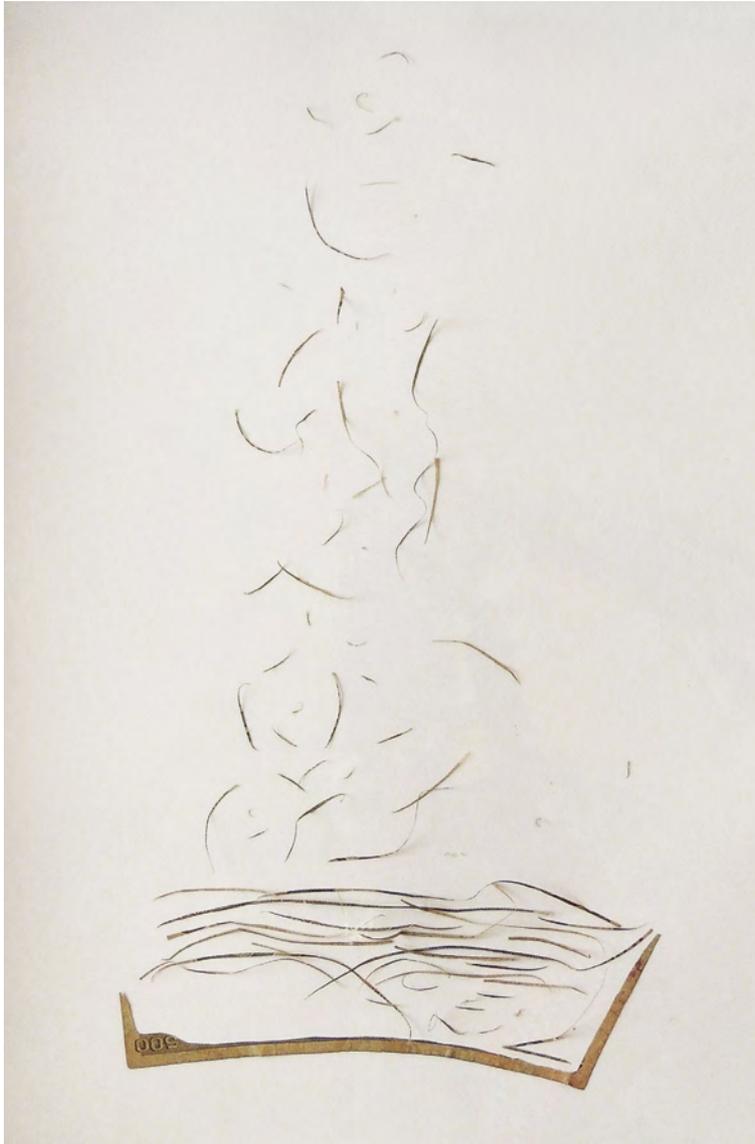
MAXIMO GONZALEZ

Mexico City-based Maximo Gonzalez creates a sublime vernacular from civilization's discarded and overlooked objects. The Argentinian-born artist has worked with detritus ranging from unspooled videotape to discarded aluminum flatware; he's recognized internationally for scenes and installations composed of devalued currency. In all of these works a wry, politically aware commentary merges with compositions of exquisite beauty and craftsmanship. Says Gonzalez, "Reutilization as a form of vindication of disposed objects, by means of a transformation of these materials...is the uniting theme of my work."

This is exemplified in Gonzalez's work with the devalued and obsolete currency of Mexico—a symbolic object in its original state that, following the economic upheaval of the 1970s became, in addition, a relic. Gonzalez's conceptual rigor is evidenced by his methodology—the artist utilizes traditional craft techniques such as punch-cutting, manual screen-printing, and weaving. His complex and delicate works executed in currency are created using a technique similar to kirigami, the Japanese technique of paper cutting and folding.



Cover: Maximo Gonzalez, *Democracia*, from the *Cash Audit Project* (detail), 2015, collage: out-of-circulation currency, 48" x 56"
Above: Maximo Gonzalez, *Mi vestido cuelga ahí* (*My dress hangs there*), from the *Cash Audit Project* (detail), 2015, collage: out-of-circulation currency, 15" x 18"



Through his series of labyrinths created with paper money, Gonzalez points out the whimsical line of the division of territories, drawn conveniently for the one who traced it: a line that surely responds to economic reasons, that seeks to separate the inside and the outside, desire and wish, entering or leaving; a political labyrinth that is redrawn through centuries, always obeying to the same line: the one that is traced by money.

The transformation of objects takes place in the works of Maximo Gonzalez in much the same way that a stanza of poetry transforms the words that comprise it, creating a singular framework by which to reveal new meanings or elucidate forgotten contexts.

Maximo Gonzalez, *Bandeja de entrada (Inbox)*, from the *Cash Audit Project (detail)*, 2014, collage: out-of-circulation currency, 18" x 15"



Top: Enrique Chagoya, *Illegal Alien's Guide to Mindfulness (in progress detail)*, 2015, acrylic and water based oil on de-acidified vintage paper, 11.25" x 93", unique

Below: Carrie Marill, *Untitled 3*, 2015, acrylic on linen, 38" x 44"

Right: Claudio Dicochea, *(Encountering) 20th Century Go to Sleep*, 2015, acrylic, graphite, charcoal, and transfer on wood, 36" x 24"





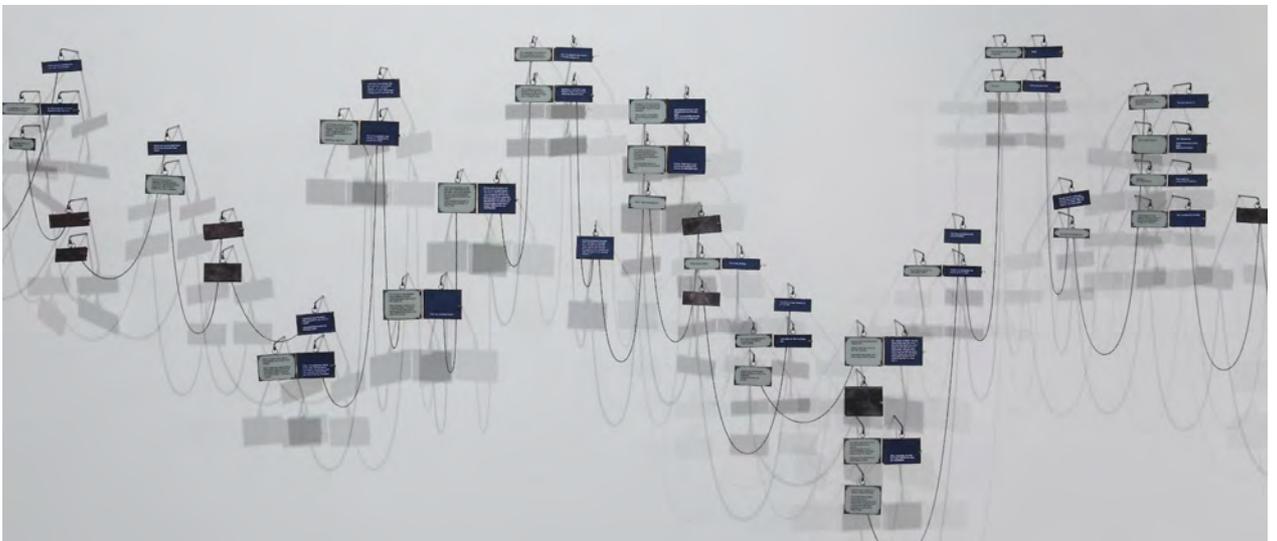
Above: Charlotte Potter, *The Weight of Lost Friendship*, 2012, hand engraved glass, images courtesy of Facebook, sterling silver, metal, wax, Size variable

Right: Charlotte Potter, *Message Received (detail)*, 2015, hand engraved glass cameos, enamels, custom metal, 72" x 264" x 2"

CHARLOTTE POTTER

Charlotte Potter seeks to materialize and memorialize personal connections that in the digital age have become virtual and isolating. Her *Cameo* series observes in engraved glass the fleeting or hybrid relationships that arise when one collects “friends” on Facebook, and the conversations between lovers that now take place through the dissociative medium of cellphone texts. Displayed in geographical, chronological, or performative order, the objects that comprise these works map a new definition of self and other.

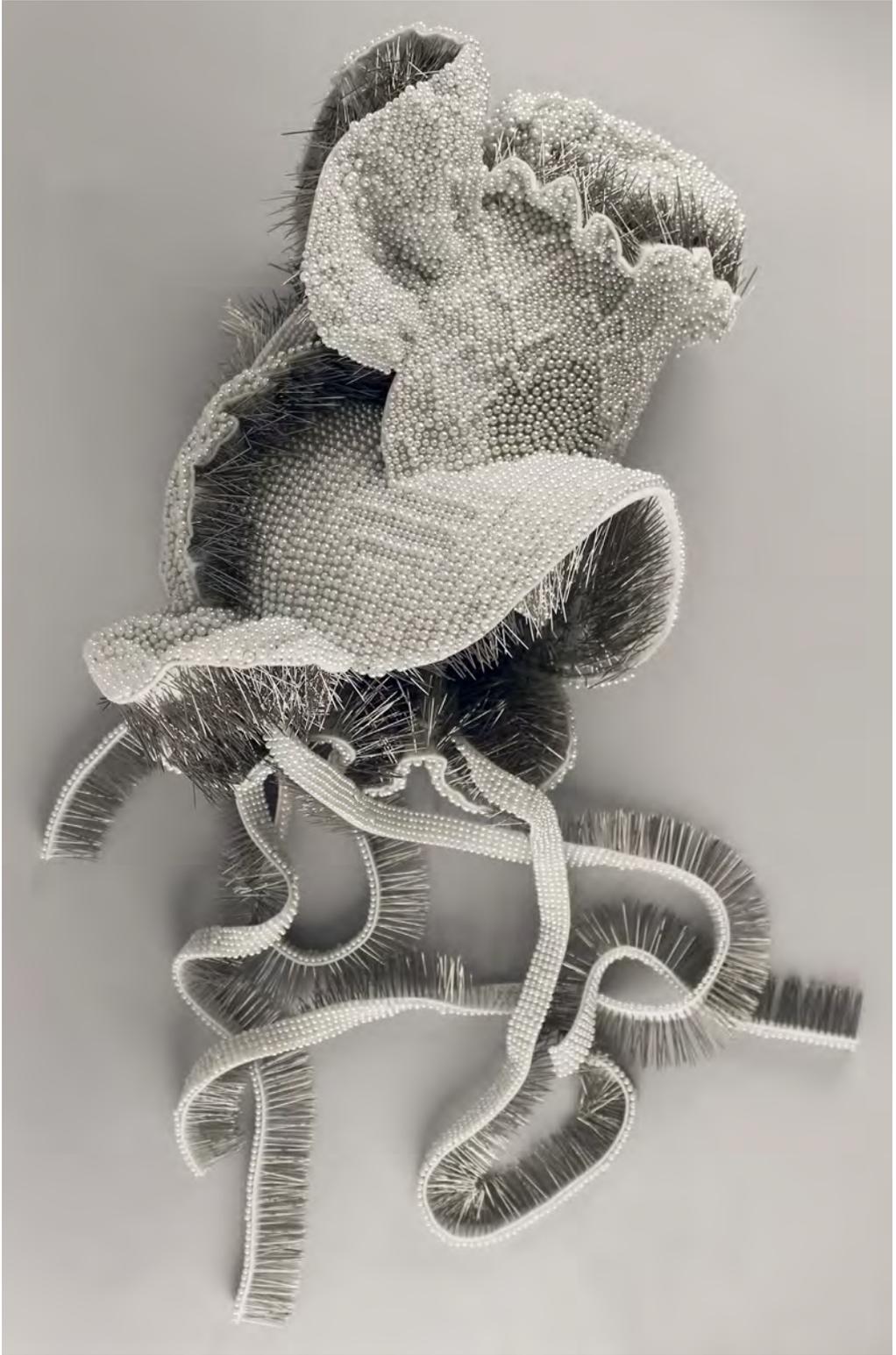
A pioneer in performative and conceptual work in the medium of glass, Potter uses the material as a metaphor for the fluidity, duality, and transparency of the self, and as representative of that which delineates the invisible borders between people. Her *Cameos* are made up of the “profile pictures” of would-be Facebook friends, blending the idea of a traditional cameo silhouette with the dissembling imagery presented on social media feeds.



In *Message Received*, Potter chronicles her relationship with a lover through a series of text messages: each message is displayed in a simple hinged locket, a message in relief and a reply in intaglio, as though if the words could just fit together somehow, they might create an impossible, perfect exchange between the two.

The objects that Potter creates in this quixotic pursuit become curious examples of rigorous handwork and traditional craft practices set to the purpose of defining or delineating a contemporary and intangible experience.

“All of my work is really about trying to articulate relationships in the world. The Cameo work is specifically about trying to articulate relationships in the modern age through virtual personas,” says Potter. “What I’m interested in is how these personas play out in our lives...and how to make them physical again.”





Above: Binh Danh, *Divinity of Angkor*, Angkor Wat Temple, Cambodia, 2015, Daguerreotype, 8" x 6" plate, 11" x 9" framed, edition of 5

Left: Angela Ellsworth, *They Long to Be*, 2015, 26,477 pearl corsage pins, fabric, steel, 18" x 27" x 13"



RACHEL BESS

The peculiar thrill of a Rachel Bess painting is its melding of classical portraiture with 21st century characters. Wielding light and shadow like an enchantment, Bess creates likenesses that are limpid and acute, in the formal vein of the old masters. Yet her models are contemporaries in leather corsets and black lipstick, posed in enigmatic vignettes. The result is startling—both romantic and stylishly dark, somber and suggestive.

Often Bess furthers this strange association by portraying images studded with symbolic references ranging from the ancient and elemental to modern-day trinkets and keepsakes. An unexpected humor lurks in her paintings; a sly nod to the idiosyncratic melodrama of such scenes.

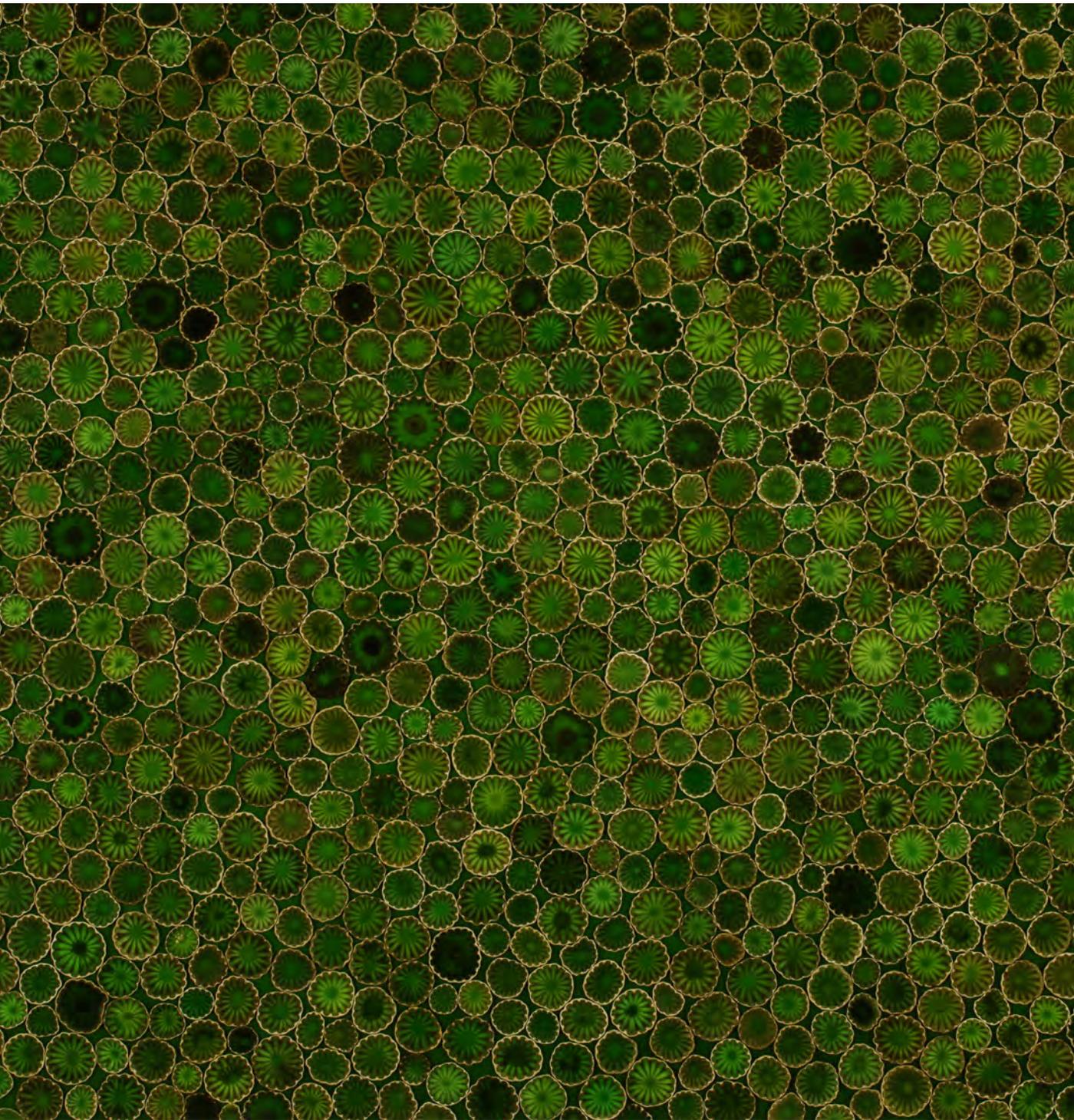
Rachel Bess, *Paper Snake*, 2015, oil on panel, 8" x 6"



Bess remarks that her newest body of work came about in part through “thoughts about how different people and times are connected through inanimate objects.” To this end, her exhibition at the gallery will comprise a series of portraits and still lifes linked by a common object. “The thread that runs through all of the work is the idea of disparate people being, often unknowingly, connected through something that has no sentiment for the people it connects.”

The notion of a bestowal of secret information, passed down through unknown generations, seems appropriate for these Gothic-contemporary works. A mysterious narrative is contained within each constellation of symbols Bess expertly devises, and it is up to the viewer to divine the plot.

Rachel Bess, *The Thief*, 2015, oil on panel, 14” x 11”



Mayme Kratz, *I Think I Grow Tensions 5*, 2015, resin and poppy pods on panel, 48" x 48"



Luis Gonzalez Palma, *Mobius*, 2015, photograph printed on canvas, acrylic paint, 20" x 20", unique

BRUCE MUNRO

British artist Bruce Munro's networks of glowing patterns and spatial associations illuminate the simple, momentary magic that radiance effects: humans are biologically changed by exposure to light, and we are drawn to it as a source of pleasure. The artist remarks, "A constant theme of my work is to describe the fleeting but contradictory 'forever and always' truth of ephemeral experience."

Munro's show at Lisa Sette Gallery will be his first gallery exhibition; in the past the artist's work has been scaled to outdoor spaces or installed in vast interior structures. This fall Munro's work is the subject of an unprecedented cultural collaboration in the Phoenix Valley entitled "Desert Radiance," allowing the artist solo experimentation in scales and environments, from landmass to water, and the domestic to the panoramic, in venues including the Scottsdale Museum of Contemporary Art, the Scottsdale Canal, and Desert Botanical Garden.

While the works may be technically complex, Munro's subjects are the spectrum of shared human experiences, and his inspirations are as diverse as his media—from the schoolboy humor referenced in his incandescent bed of nails, *Restless Fakir*, 2010-2015, to the parable of Siddhartha quoted in *Ferryman's Crossing II*, 2015—in which long and short flashes of light tell the story in Morse code, and the series of glowing dots and dashes brims over the surfaces of a contained interior space in riverine gesture.

Munro's exhibit will also include *Nine Clouds*, a work designed specifically for the gallery that pays homage the poem by William Wordsworth "I Wandered Lonely as a Cloud." Munro remarks that in this work he seeks to "create an animated landscape of ten thousand abstracted daffodil blooms, each with the equation for photosynthesis embedded through Morse code into its yin yang cellular structure. Ultimately my aim is to create a contemplative and dreamlike environment that reinforces that our experience is relative to the spaces we explore."





Above: Bruce Munro, *Restless Fakir (detail)*, 2015, mixed media (metal frame, glass, wood, optical fibre and light)
Below: Bruce Munro, *Eden Blooms*, 2015, mixed media (optical fibre, steel, acrylic, sintered nylon, light source)
Right: Bruce Munro, *Ferryman's Crossing II*, 2015, mixed media (mirror, light and animation)



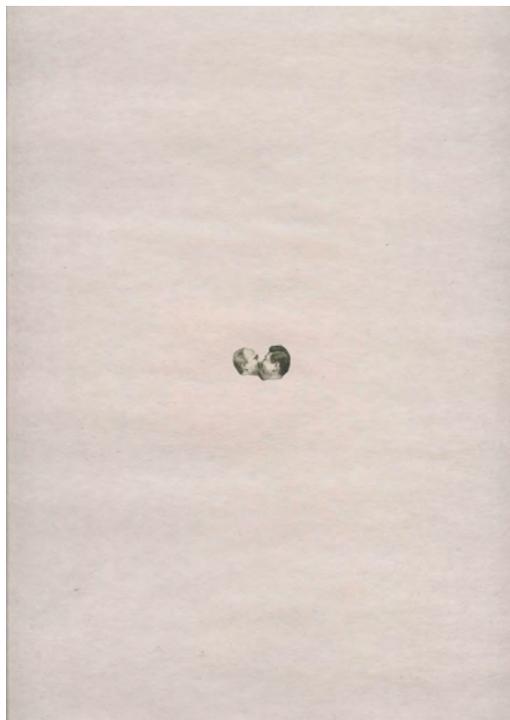


Above: Kim Cridler, *Urn with Bees*, 2015, steel, bronze, 70" x 35"

Opposite above: Damion Berger, *M/Y Serene, Ligurian Sea*, 2011, pigment print on Baryta paper, Diasec mounted in artist's frame, 75" x 88" framed, edition of 7

Opposite left: Jessica Joslin, *Noctua & Acadius*, 2015, antique hardware and findings, silver, brass, cast pewter, cast plastic, glove leather, glass eyes, 12" x 12" x 13" & 12" x 12" x 9"

Opposite right: Siri Devi Khandavilli, *Darpana Sundari (Beauty Holding a Mirror)*, 2014, bronze, 84" x 30" x 30" edition of 7



Above: Reynier Leyva Novo, *The Glass Kiss (detail)*, 2015, etched glass, 70 glasses, size variable, edition of 5
Below left: Reynier Leyva Novo, *Margin Notes No. 18 (The Day in which Havana Moved to Moscow)*, 2015, newspaper clippings collage on paper, 17" x 14"
Below right: Reynier Leyva Novo, *Margin Notes No. 8 (Vladimir Putin and Xi Jinping Kiss)*, 2015, newspaper clippings collage on paper, 17" x 14"

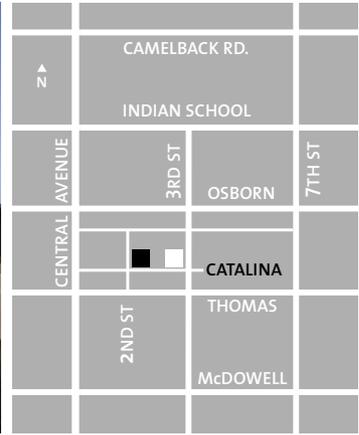
XAWERY WOLSKI

The works of Xawery Wolski arrive at Lisa Sette Gallery by way of Mexico City, where the sculptor lives and works after leaving communist Poland as a young art student. The son of a plant geneticist, Wolski blends a minimalist aesthetic with a sense of the complexity of design in the universe, presenting in archetypal and abstracted forms a refined, contemporary expression of the essential connectivity of nature.



Wolski's pale figures, circles, vestments, and cascading organic installation pieces create an environment that seems specific to the objects themselves, as though emanating a secret world from within a closed form. The sculptor's *Vestidos* gather multitudes of clay or metal beads into a heavy fabric that may address the early experience of the Americas; they could be ceremonial vestments, crucifixes, or pinned specimens. In a striking piece that references traditions of both the Americas and Europe, a vestido composed of cast bronze pumpkin seeds presents a simple, shimmering image that bears the weight of history as elegantly as it proposes modern grammar of object and form. Wolski's work celebrates the inherent design of nature, and strives to reduce his subjects to their most essential form, with a sensual, reverent, and unquenchable curiosity about the world.

Left: Xawery Wolski, *Vestido Semillas III*, 2014, bronze seeds, 62.9" x 55.1" x 2"
Above: Xawery Wolski, *Collar Blanco*, terracota, 59" x 20" x 3"



EXHIBITION SCHEDULE 2015/2016

SEPTEMBER – OCTOBER, 2015	<i>VIGNETTES</i> : DAMION BERGER, BINH DANH, ANGELA ELLSWORTH, MAXIMO GONZALEZ, ALAN BUR JOHNSON, MARK KLETT, YAO LU, MATTHEW MOORE, LUIS GONZALEZ PALMA, REYNIER LEYVA NOVO, CHARLOTTE POTTER, GREGORY SCOTT, AND JAMES TURRELL
NOVEMBER – JANUARY, 2015 - 2016	BRUCE MUNRO
JANUARY – FEBRUARY, 2016	RACHEL BESS / CHARLOTTE POTTER
MARCH – APRIL, 2016	XAWERY WOLSKI / MAXIMO GONZALEZ
APRIL – JUNE, 2016	CARRIE MARILL / KIM CRIDLER
JULY – SEPTEMBER, 2016	<i>SUMMER OF CLAUDIO!</i> CLAUDIO DICOCHA

ART FAIRS 2015

ART MIAMI DECEMBER 1 – 6, 2015	THE ART MIAMI PAVILION MIDTOWN – WYNWOOD ARTS DISTRICT 3101 NE 1ST AVENUE, MIAMI, FLORIDA
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LISA SETTE GALLERY

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Hours: Tuesday-Friday: 10 am to 5 pm | Saturday: 12 to 5 pm | and by appointment
 Closed Thanksgiving, Christmas, New Year's Day, and Fourth of July

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 Essays written by Megan Bates. Design: ps:studios

