

LISA SETTE GALLERY
4142 NORTH MARSHALL WAY
SCOTTSDALE, ARIZONA 85251-3838 USA

BULK RATE
US POSTAGE PAID
SCOTTSDALE AZ
PERMIT NO 635



TEN YEAR ANNIVERSARY

LISA SETTE GALLERY NEWSLETTER

Winter/Spring 1996

Volume 2, Number 2



David Kroll, *Blue Vase and Oranges*, 1995, oil on linen, 29 1/4" x 39"

New Paintings by Chicago painter David Kroll will be featured during the month of February. Kroll's finely crafted oil paintings combine modern interpretations of two traditional styles—Dutch Baroque still life and nineteenth century landscape painting like that of the Hudson River School. Kroll's precise painting and richly glazed surfaces emphasize the art historical references by giving the canvases an aged appearance. The smooth integration of Classical and Romantic styles offer a subtle commentary on nature and man's place.

Still life compositions of porcelain urns or bowls, fruit in varying states of freshness and decay, and small animals like birds, insects or lizards are arranged prominently across the foreground of each canvas and painted in sharp, almost scientific detail. By including elements such as rotting fruit or an animal despoiling a perfect specimen, Kroll injects hints of the darker

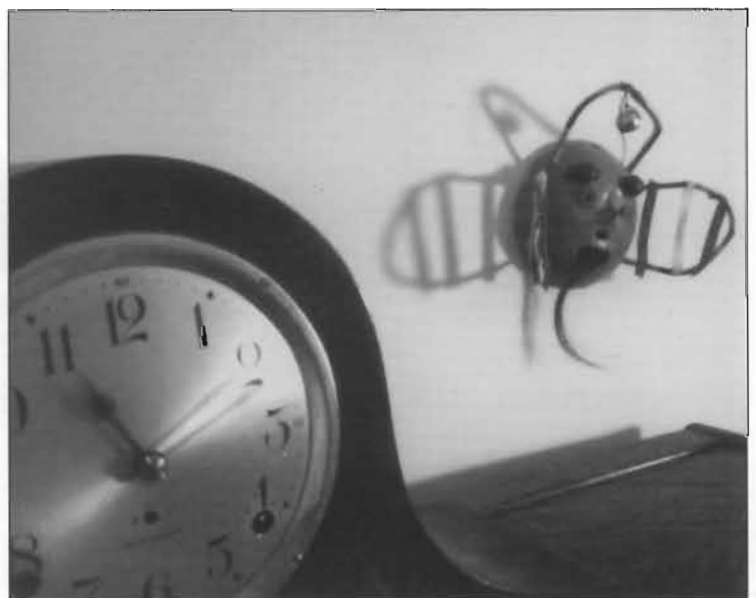
side of nature into the idyllic tableaux. Landscapes fill the backgrounds with dark, wispy trees and soft clouds painted in warm gold and sepia tones suggesting dusk or sunset. The still life arrangements in the foreground are lighted from the front, as if on a stage, and the juxtaposition of the darkened backgrounds adds both drama and mystery.

The paintings are imbued with a stillness, almost a pause, that marks the significant moment when the tableaux—symbolizing rational order imposed upon nature by the hand of man—begins its natural decay. Using fruit as a metaphor for the cycle of life, Kroll's paintings gently remind us of human mortality, as well as the promise of nature's ability to carry on.

Lora McDonald

Marie Navarre operates from what she describes as "a felt knowledge," meaning that her perspective is informed by both her own internal voice as well as the measures used to order the world around her, such as science, religion, mathematics, and time. Oftentimes, she finds that these two systems do not match up. Intrigued by this relationship, Marie uses found imagery and objects combined with her own photographs to make tangible her awareness of the moments, details, or nuances which normally go unnoticed but which also make up the business of living.

Her latest body of work includes a piece entitled *from the catalogue of incurable details* which reflects this concern. The artist's own photographs are mounted onto found book pages, the edges of which are frayed by the stitching of the original book binding. She imagines the found book as both the impetus and the remnants of the catalogue of her own environment which she has created by recording and displaying her belongings in photographs. The suspension of disbelief



Marie Navarre, *from the catalogue of incurable details* (detail), 1996, stained gelatin silver print, book pages, glass, steel, 15" x 54"

required to participate in this piece is typical of the magical realism of contemporary Latin American writers. In works by author Jorge Luis Borges, who Marie counts as one of her influences, the real and unreal are blended seamlessly. Marie

A CONVERSATION WITH MAYME KRATZ

by Anne Barclay Morgan / December 1995

ABM: The title for your new exhibition *In the Garden* is very poetic. What does this choice mean for you?

MK: The title is from a poem I have written. The poem is about the magic and mystery that occurred in my life when I was six to nine years old, before puberty. (Laughs) After puberty magic seemed to disappear. At that time there were things I thought I saw and events that were unexplainable, and I justified them by associating them with the garden.

Most of the work in this show is based on the memory of my mother and I planting a garden together and the enchantment of that process. In the past few years I have begun to realize that one of the foundations for my work has come directly from what I learned planting a garden. I seem to create a structure and an order, much like you would when planting. From that order chaos can happen. Working with resin in combination with organic objects is volatile; it is chaos. Everything unpredictable can take place. It reminds me of the corn coming up where the carrots should be.

ABM: So are you creating a kind of garden in this new exhibition?

MK: In a subtle sort of way I'd say that it is probably my own internal garden. It may resemble a garden in the exhibition, but very loosely.

ABM: Have you noticed a shift in the way you've been working, or do you feel that you're continuing on a path with both media and dimension and subject matter?

MK: I'm continuing on the same path. With this exhibition I've focused on working with resin. There will be very few paintings. The paintings that I will have are small sketches, watercolor and wax on old paper. Because the focus of the show is the garden it translates well with the materials I'm using—the seeds and the resin functioning as a translucent soil.

ABM: How do you see the relationship between your two dimensional work, Mayme, and your sculptural forms?

MK: (Laughs) I don't like this question. I do not like to think that they are separate. The two go hand in hand. When I sculpt I think of painting. When I paint I think of sculpting. They both germinate from the same place.

In the art world you're scrutinized for consistency. If you're too consistent, you're accused of being repetitive; if there is a span in the works you create, that draws attention as well. So it's something I have struggled with, but the fact is that they are both from me. I feel equally passionate about them and they feed off each other.

ABM: The nature that you find to incorporate into your work, how do you come across it? Is it objects you find on your daily path, or is it specific places you go to that have meaning to you?

MK: It's mostly objects I find on my daily path. Certain things I would respond to while I was working in the garden. Now that my studio is in an industrial area there is very little nature around me. I'm looking even harder, and what I do find seems even more precious. I do not know why there will be one leaf that I will pick up and not another. It's kind of a mystery to me.

ABM: So most of the objects that you find are from Phoenix?

MK: Most of them come from this area. Sometimes friends give me things, and it places me in an unusual situation. I put the object aside and very often do not respond to it until years later when I come across it in my belongings. There is something about finding it myself that is important to my process.

ABM: What does the house symbolize to you?

MK: It's like a container, but if I were to be more personal about it, I would say I use this form to give myself a sense of place, a sense of belonging and also to create an order. Then I put inside that structure what has meaning to me. It all goes back to organizing a garden and planting.

ABM: What does the sphere represent to you?

MK: The spheres are like seeds to me, or eggs. I have a sense of future when I see them; it's almost as if they're about to burst open. Even though I know what's inside, it feels like buried within them is something I have not seen. They are really about new life.

ABM: To me, there are so many metaphors for human existence in your work—your concept of the seed, your symbol for shelter, the fragment of a bird wing, the encased nest. All of these things seem to me to be metaphors for human existence.

MK: Well, I think that is absolutely true. One of the things that happens when I'm working, if I'm really on course, is that I fall in love with existence; I fall in love with being human and there is magic and enchantment again. It is what used to happen when I was a child. The garden held secrets and some unspoken link that otherwise was missing, and when this occurs I do not feel separate from anything.

ABM: That's very beautiful.

In your work there seems to be an interplay between various types of dualities—opacity and transparency, between whole objects and fragments of objects or animals, between order and chaos, between the choice of using a toxic material like polyester resin and natural objects. How do you see these dualities?

MK: I have always been interested in seeking whatever it is that dwells beneath the surface of things. In both my sculpture and painting there are many layers of information. I am, in a way, creating a place for myself that helps explain to me how I view the world.

ABM: And in some way, too, the work transcends these dualities, or you show the duality, leaving the viewer to decide where to go from there?

MK: If I'm really on my path I'm not thinking of the viewer at all. I am asking questions about life and trying to give an explanation at the same time. I may be expressing two opposite feelings in the same piece of work. Several pieces in the show are about growth and decay, the light side, the dark side, death, and birth. These kind of dualities are always in front of me, always inside me.

My work means different things to people. I can't think about it too much or I get really nervous. (Laughing)

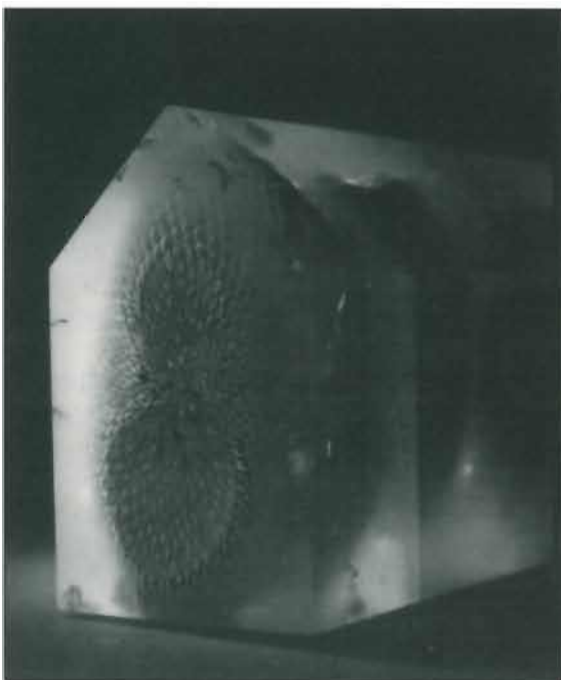
ABM: What is the significance, for example, of specific flowers, such as the sunflower?

MK: Well the sunflower was always the center of the garden, the guardian.

ABM: And what about the birds that you choose and their nests? Are there specific kinds of birds that mean more to you?

MK: Dead ones. (Laughs) I would never kill anything to use it in my work. So I have to respond to birds that I find. All birds are very significant to me.

ABM: By putting them into your two dimensional work or incorporating them into your cast resin, in a sense you're creating, giving them a new life.



MK: Yes. I'm creating an altar for them—a reliquary of sorts to bring their sacredness to my attention.

ABM: And about this new body of work, for your show, what really excites you about the pieces?

MK: Working on the show is the most exciting part for me. It brings back those memories of planting a garden. In a way, I guess you could say it's an attempt at reconciling myself with that period in my life. The garden was my second language as a child and from it came the feeling of eternity; it all comes back to me while I work.

©1996 Anne Barclay Morgan

Mayme Kratz, *Long House #1* (from: *Garden House Series*), 1995, resin and sunflowers, 8" x 4.75" x 13"

Cover image: Karl Blossfeldt, *Chrysanthemum Parthenium*, c. 1928, contemporary gelatin silver print from the estate, 10" x 8"

NOTE: The photographs and essays from this publication may not be reproduced in any form without the permission of the authors and Lisa Sette Gallery.

Navarre continued

admires the ability to understand and accept that to find where the internal and the external meet would be an impossible discovery. However, her work proves that its pursuit makes for a surprising, poetic journey.

In addition to a new body of work to be exhibited at the gallery in April, Marie's work can be seen at the University Art Museum at Arizona State University from April 20th to August 4th, and at the Cleveland Center for Contemporary Art from May 3rd to August 24th, 1996.

Aimée Linhoff



Mark Klett (left) *Ornament, Church Steps, Lamago, 1995*, gelatin silver print, 20" x 16"; (above) *Headless Buddha, 1995*, gelatin silver print, 16" x 20"

Mark Klett has spent the last year overseas exploring foreign landscapes. As a recipient of the US/Japan Creative Artists Fellowship, Mark visited and traveled through Japan from January-June 1995. For the most part, Mark's career has revolved around the Southwest, though his travels overseas have opened new territory for exploration. Within two weeks of arriving, a massive earthquake struck Kobe. Most of the photographs made there show the destruction caused by the earthquake. He admits that these images are difficult, but also feels that there is a measure of empathy in the work. Many of them indicate resilience in the face of overwhelming odds, which he was most struck by while visiting Kobe. As with older works, the implications of our use of the land is central to this work; it seems in the Southwest that development inflicted regrettable changes upon the environment, and in Kobe the land inflicts the same upon the culture which developed it.

After six months in Japan, Mark visited the Douro River region of Portugal. He participated in an annual program in which a small group of photographers are invited from around the world to photograph a different region of the country. Mark spent ten intensive days driving through the north central portion of Portugal, photographing in a region rich with vineyards and wide vistas.

Both bodies of work are available for viewing at the gallery. Lisa Sette Gallery looks forward to a more formal exhibition of the work opening Thursday, May 2 from 7-9 pm.

Aimée Linhoff

GALLERY NEWS > ARTIST NEWS > GALLERY NEWS > ARTIST NEWS > GALLERY NEWS

- > Please join us for The Photography Show 96, February 23-25, at the New York Hilton in NYC. Our booth is #219 and we will feature work by Liz Birkholz, Karl Blossfeldt, Mark Klett, David Levinthal, Marie Navarre, Luis Gonzalez Palma, Maurizio Pellegrin and William Wegman. The event is sponsored by the Association of International Photography Art Dealers (AIPAD).
 - > We will also be exhibiting at ART CHICAGO 1996 at Navy Pier, May 10-14, in the Festival Hall, Navy Pier, Chicago. If you plan to attend, please call us for information about special events planned during that week involving the gallery and its Chicago-based artists—David Kroll, Frances Whitehead and Andrew Young.
-

EXHIBITION SCHEDULE

FEBRUARY 1 - MARCH 2
opening February 1 / 7-9 pm

DAVID KROLL
New Paintings

THROUGH THE ARCH
MAYME KRATZ
In the Garden

MARCH 7 - 30
opening March 7 / 7-9 pm

TEN YEAR ANNIVERSARY EXHIBITION
featuring the work of gallery artists

APRIL 4 - 27
opening April 11 / 7-9 pm

MARIE NAVARRE
Recent Work

MAY 2 - JUNE 1
opening May 2 / 7-9 pm

MARK KLETT
New Work from Portugal and Japan

THOUGHTS ON A TEN YEAR ANNIVERSARY

I would like to take this small amount of space to send a very large message to the people who have been an important part of my life over the past ten years.

I have had the privilege of working with many outstanding artists. I thank them for ten years of creativity, hard work and loyalty. I've learned so much from them.

I would also like to thank my devoted collectors, who I feel are my friends, and who have enthusiastically supported me for over 100 exhibitions.

I have also enjoyed working with my staff over the years. Each one of them has brought a vitality and spirit necessary to sustain this way of life we call the art business.

I also value the wonderful relationships I have with my associates in the art world at large—all willing participants in the mechanism that moves the cultural environment.

Finally, an inadequate thanks to my family, Joe, Mia and Narcissa, whose love, patience and understanding has sustained my very existence. I look forward to another decade of such a complete and inspired life.

Again, thank you all,
Lisa Sette



Peter Drake, *Bowman's Complaint*, 1996, oil and acrylic on canvas, 36" x 33.5"

Drake will be one of the artists featured in the TEN YEAR ANNIVERSARY EXHIBITION, March 7 - 30.

LISA SETTE GALLERY
4142 NORTH MARSHALL WAY
SCOTTSDALE, ARIZONA 85251-3838 USA
TELEPHONE 602 990 7342
FACSIMILE 602 970 0825

Design by OLD SCRATCH BOOKWORKS

GALLERY HOURS
TUESDAY- FRIDAY
10:00 AM TO 5:00 PM
THURSDAY 7:00 TO 9:00 PM
SATURDAY NOON TO 5:00 PM