

LISA SETTE GALLERY

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SCOTTSDALE, ARIZONA 85251-3838 USA

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KEVIN SLOAN AND THE DRAMA OF LIFE AND DEATH

Kevin Sloan's *Tableaux Vivants* offer the viewer a world filled with the mysteries of both life and death. Highly theatrical, the paintings are often set in the sepulchral stillness of the ancient cemetery, replete with altars, mausolea, and angelic statuary—a netherworld where life and death meet.

The presence of the living is suggested by the lush green of the foliage that threatens to engulf the tableau and by offerings of fruit, for example the oranges and watermelon in *Altar at Cayo Hueso*, left as a symbol of sustenance and sensuality. Yet death lingers in the shadows and an otherworldly shaft of golden light plays over the scene, caressing the still life elements and, at the same time, emphasizing a palpable absence—of what is left to the viewer's imagination and memory.

Sloan invites the viewer into his romantic tableaux using not only this lush imagery, but also using texture and color to make the canvases glow with a life of their own. Their sheer sensuality is itself a memento mori, reminding us to revel in such pleasures while they last.

Sloan received his MFA from the University of Arizona, Tucson. His paintings are in the collections of Chase Manhattan



Altar At Cayo Hueso, 1996, acrylic on canvas, 54"x 58"

Bank, Hallmark, Phoenix Art Museum, State University of New York, University Art Museum, Albany, University of Arizona Museum of Art, Tucson, and University of California, San Diego.



David Kroll, *Great Egret, White Butterfly*, 1996, oil on linen, 39"x 49"



Lisa Sette Gallery staff, from left to right:
Malcolm Lightner, Lisa Sette, Duane Smith, and
Jennifer Friedman

IN THE WAY OF TRADITION

MARTINA LOPEZ EXPLORES THE FAMILY

by Lora McDonald

Martina Lopez was one of the first artists to venture into the realm of computer technology in the service of art. She began manipulating digital photographic imagery in 1985 as an undergraduate at the University of Washington, and at the completion of her MFA at the School of the Art Institute of Chicago in 1990, she was well into a mature body of work at the leading edge of this new technology. Lopez's work was recognized early on by a 1990 Rutenberg Foundation Award through The Friends of Photography, a 1991 Arts Midwest/NEA Fellowship, and numerous exhibitions around the country, including a two-person show at The Friends of Photography, San Francisco (1991) and a solo exhibition at the Art Institute of Chicago (1995).

Lopez has worked throughout the rapid development of computers, scanners, photographic software, and output devices, using the technology as a tool that facilitates the creation of art rather than succumbing to the "gee-whiz" factor that limits so much computer-generated work. Starting with an almost complete visualization of a piece based on collage elements she has collected, she scans the photographic elements and assembles them using the application Photoshop where she can manipulate scale, image placement and color—all important components of her work. The image is then transferred to disk and output onto a four-by-five inch transparency from which large-scale Cibachrome prints are produced.

The element of the family photograph is prevalent in Lopez's work. Originally plumbing her own family photo albums, she created images that were highly autobiographical, documenting her family history, exploring her memories and the emotions that they unearthed. In her more recent work, Lopez has integrated other's family images, usually from late 19th century photographs she finds in thrift stores, which are peopled by stern-looking Victorian men and women, pensive children, and rather somber-looking wedding parties. She places this rather stilted population into stormy landscapes that are collaged from pictures she has taken. The scale of the figures diminishes as they recede into the distant landscape, but they remain in sharp focus, defying atmospheric perspective in a way that gives a dreamlike quality to the work. This is further enhanced by Lopez's palette of greens, greys, and sepia tones in the landscapes that always seem on the verge of a portentous deluge.

Lopez says of her intent: "I began incorporating family images beyond my personal album as a way to create a collective history, one which would allow individuals to bring their own memories to my work. By extracting people from photographs and then placing them into fabricated landscapes, I hope to retell a story of their being, one which allows the images to acquire a life of their own. Within a landscape which stands as my metaphor for life, the horizon suggests an endless time, the trees demarcate its quality, while the pieces from snapshots verify an actual lived experience. The reassembled figures with their gestures and expressions help create a fictional story which often reflects my personal dreams and contemplations."

Lopez's use of double entendre wordplay in her titles—*Promising the Past*, *Heirs Come to Pass*, *In the Way of Tradition*, *Revolutions in Time*—provides both picturesque reflection and biting commentary that prevents the work from crossing the line into the realm of nostalgia. She says: "My work centers around the idea of generations and how we become who we are, because of how we were raised and what we experience. I believe people share similar basic experiences and that we as humans aren't so different from each other or from our ancestors." Yet the titles are a double-edged sword that comment on both the positive and negative aspects of family and tradition.



Promising the Past I, 1995, cibachrome print, 59"x 49"

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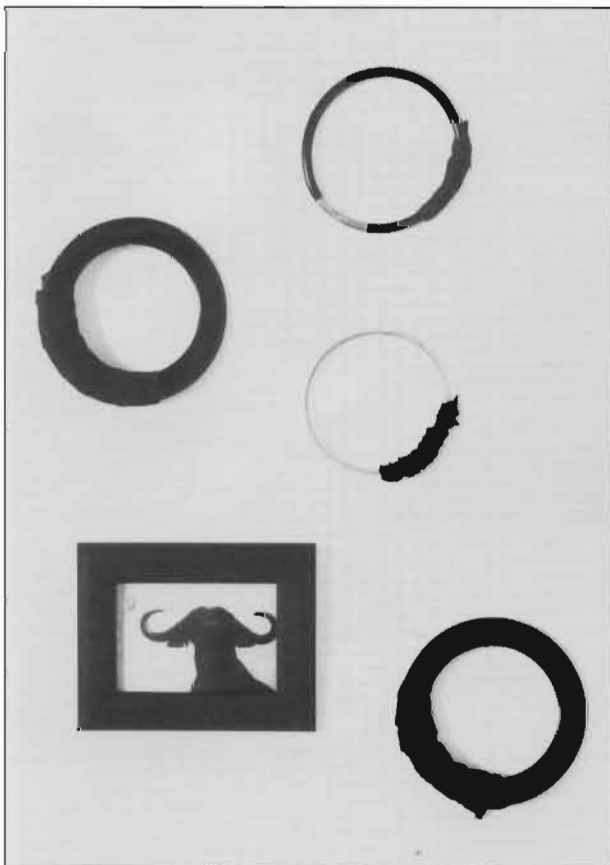


Eryngium Bourgatii (Sea-holly), 20" x 16,"
from the portfolio *Urformen der Kunst*

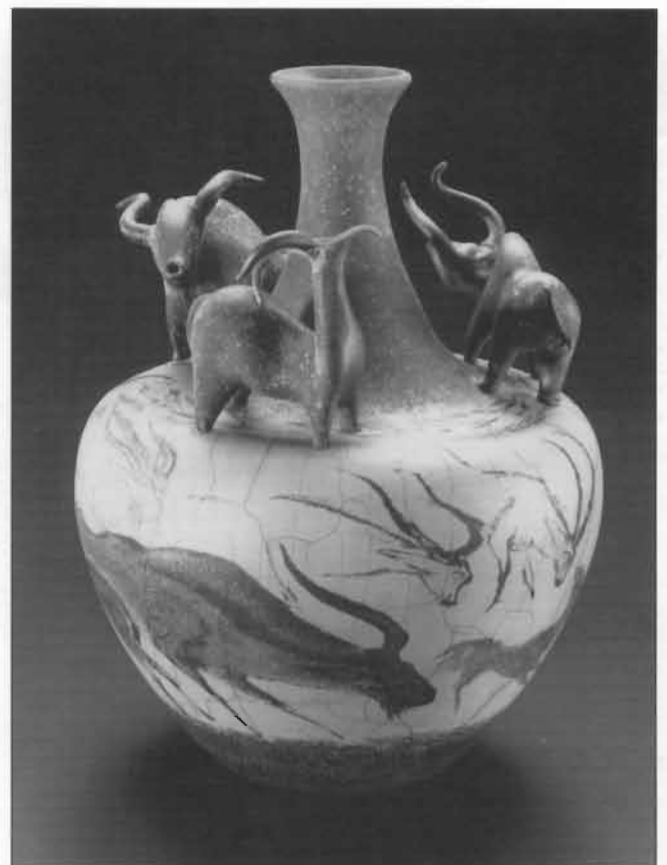
KARL BLOSSFELDT'S FORM & FUNCTION

Karl Blossfeldt (1865-1932) spent the first quarter of the 20th century photographing thousands of plants—leaves, stems, flowers, and seed pods—in order to document what he considered the purest examples of form and function. In plants he found shapes and structures that echoed elements from human artistic and architectural styles through the ages, from Gothic to Art Nouveau. Blossfeldt was primarily a sculptor and considered the photographs educational tools, studies in form and function, rather than artworks. He used them to teach design to his classes at the Combined State Schools of Fine and Applied Art in Berlin. His functional approach to image making and his method of teaching foreshadowed and influenced the work that would be done at the Bauhaus school in the 1930s.

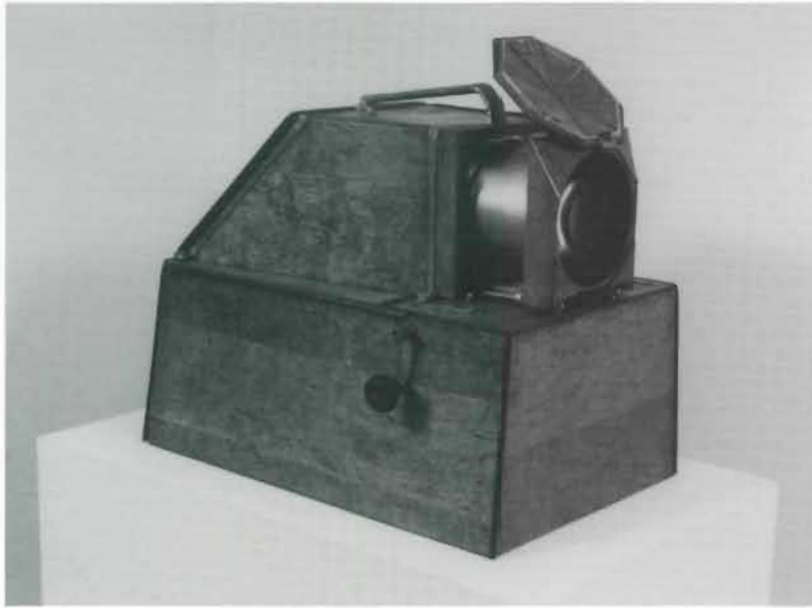
As opposed to the soft-focus, impressionistic photographs that were the style in Germany at the time, Blossfeldt used direct lighting, sharp focus, and enlargement up to 27 times the actual size to define form and structure and reveal detail and texture that had been invisible to or overlooked by the naked eye. The photographs were published in 1928 in the monograph *Urformen der Kunst* (*Archetypes of Art*), and the stunning beauty of the images and the radical stylistic statement caused a public sensation. Even today, Blossfeldt's images are striking in their formal elegance and sensitivity to the inherent organic beauty of his subjects.



Maurizio Pellegrin, *The Inner Spirit of Form*, 1997,
photograph, pencil, ink, fabric, objects, 14.5" x 11"



William Morris, *Rhyton Amphora*, 1996, blown glass,
20" h x 14" dia



Steve Gompf, *Projection Televisor 1897, French*, 1996, mixed media, 30"x 15"x 21"

In his most recent exhibition *Distant Vision*, Steve Gompf has created a fictitious history of a technology that is a turn-of-the-century predecessor of the television—the “televisor.” The eight televisors are convincingly accurate in their design and materials and feature an animation that is, according to the artist, “a digitally manipulated re-animation of late 19th-century imagery...primarily from the photographic motion studies of Eadweard Muybridge.” The artist statement that accompanied the exhibition documents the “history” of the objects, completing this elaborate ruse that comments on our society’s obsession with the television and the “truth” that it bombards us with on a daily basis.

Gompf received his MFA from the Institute for Studies in the Arts at ASU and is currently teaching at Scottsdale Community College.

Heidi Kumao creates haunting installations with projections made using the 19th-century technology of the zoetrope, where a series of still photographs revolve around a light source on a simple mechanical turntable. The revolutions turn the sequence into a short film loop, repeated endlessly on a small screen. Kumao does not hide the zoetrope mechanism, rather she incorporates it into the furnishings of the installation, usually commonplace objects like a kitchen cabinet, folding chairs, or a tricycle. The simplicity of her formal arrangements and the repetitiveness of her imagery coalesce to speak quietly of obsession and the wielding of power. Says Kumao, “In my work, everyday events are amplified and repeated endlessly. By replaying certain recognizable gestures with facile settings of desire, education, and daily living, I am asking the viewer to recall or relive moments which may not be very comfortable.” (Marilyn Zeitlin, *Heidi Kumao: Hidden Mechanisms*, ASU, 1996)

Kumao received an MFA from the Art Institute of Chicago. She has received fellowships including a NEA Individual Artist Fellowship in photography and a Marie Walsh Sharpe Art Foundation Award. She has been featured in solo exhibitions at the Houston Center for Photography, Hallwalls Contemporary Art Center, Buffalo, NY, Art in General, NYC, and Washington Project for the Arts.



Heidi Kumao, *Silenced*, mixed media, 48"x 36"x 48"

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

- > Mark your calendar for **The Photography Show 97!** We will be exhibiting work by Karl Blossfeldt, Rick Hards, David Levinthal, Martina Lopez, Marie Navarre, Luis Gonzalez Palma, and Maurizio Pellegrin at the “world’s largest exposition devoted to fine art photography,” March 7 - 9, at the New York Hilton Hotel, NYC. The event is sponsored by the Association of International Photography Art Dealers.
- > We will also be participating in **Art Chicago 97**, May 9-12, at Navy Pier. We are always happy to return to the Pier and the wonderful city of Chicago.
- > The gallery is pleased to welcome **Steve Gompf** of Mesa, Arizona, and **Heidi Kumao** of New York City, to our family of artists.

EXHIBITION SCHEDULE

FEBRUARY 6 - MARCH 8
opening February 6 / 7-9 pm

KEVIN SLOAN
Tableaux Vivants

THROUGH THE ARCH
KARL BLOSSFELDT
Isolated Garden

MARCH 13 - MARCH 29
opening March 13 / 7-9 pm

MAURIZIO PELLEGRIN
The Spirit and the Senses

THROUGH THE ARCH
MARTINA LOPEZ
Silent Heritage

APRIL 3 - APRIL 26
opening April 3 / 7-9 pm

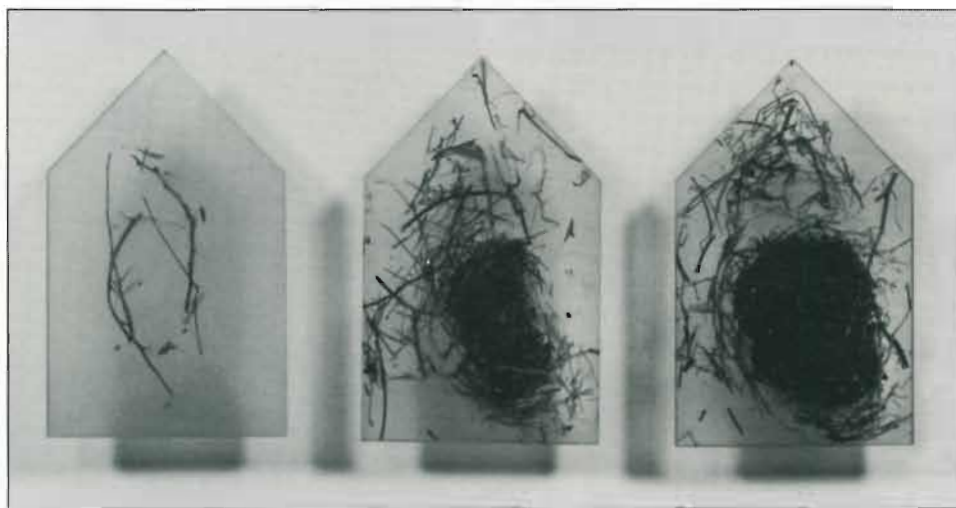
WILLIAM MORRIS
Recent Works

THROUGH THE ARCH
DAVID LEVINTHAL
Beyond the Valley of the Dolls

MAY 1 - JUNE 28
opening May 1 / 7-9 pm

DAVID KROLL
New Paintings

THROUGH THE ARCH
MAYME KRATZ
Light Year



Mayme Kratz, *A Dream of Home* (detail), 1996, resin and bird's nest, 11" x 76.5" x 3"

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