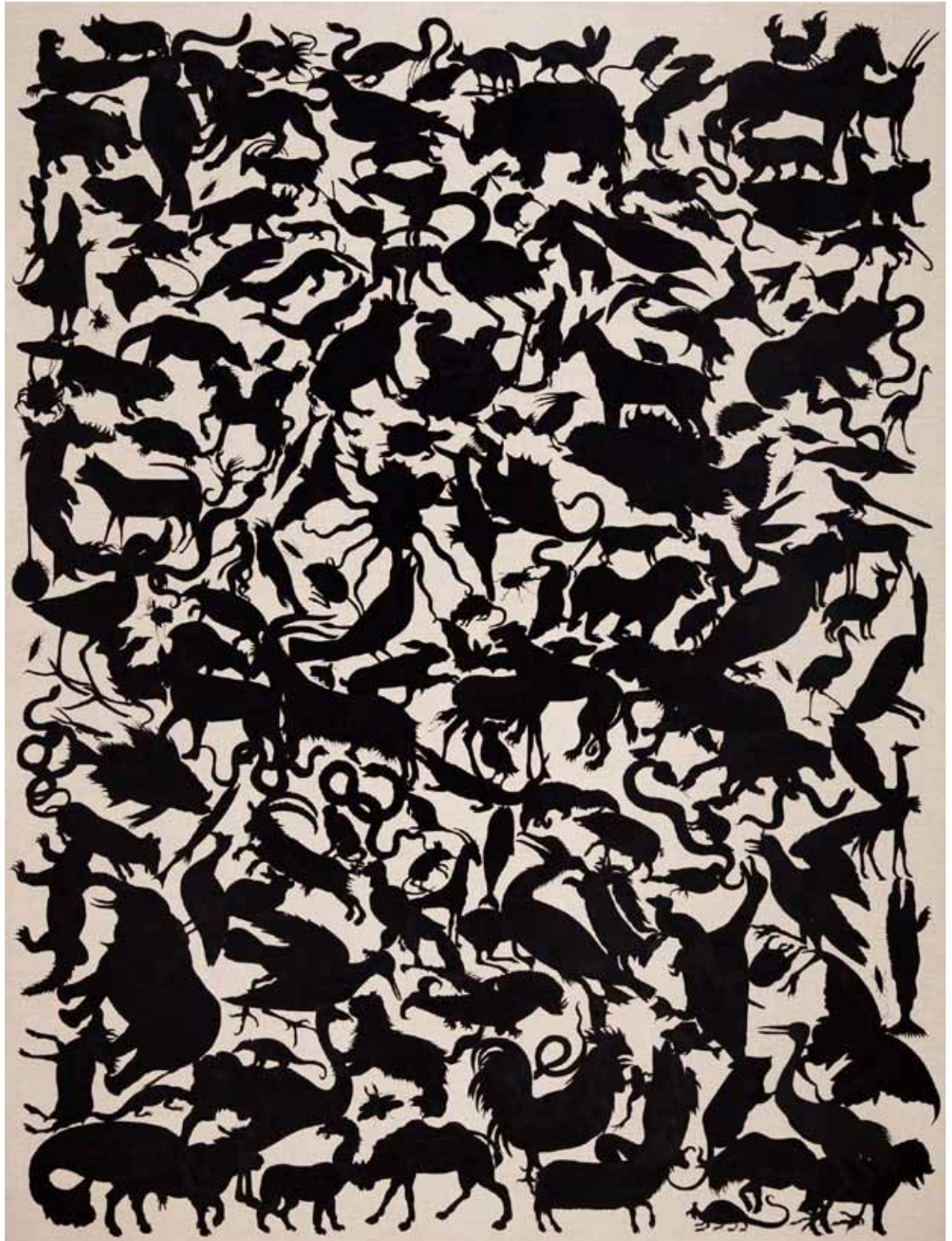


LISA SETTE GALLERY

2011-2012

FALL / VOLUME 14



CARRIE MARILL

Exquisitely attuned to the graphic signals of the universe, painter Carrie Marill translates the ephemera of the visual world into intriguing and sophisticated works. The artist's unflinching aesthetic curiosity threads through series inspired by such disparate influences as 18th century European landscapes and Asian textile design. "Hi n Lo," Marill's latest body of work, addresses a question that struck her after a trip to New York City's Museum of Modern Art and, subsequently, the American Folk Art Museum: "Why is an Op Art piece valued as 'high' art and an intricate quilt considered 'low'?"

"The theme centers around this idea of blending the two worlds," says Marill. "What if Joseph Albers was a quilter or Gee's Bend quilts turned into Abstract Expressionist paintings?"

Comprised of works that both explore the significant commonalities between these traditions, the works of "Hi n Lo" revel in the uses of pattern--the elemental pleasure of colors and shapes arranged on a field. A recurrent theme of both the high art influences and the works of American quilters, pattern is also something that Marill is drawn to "like a moth to light." The artist remarks that "pattern is an inherent part of my artistic practice, it triggers the creation of new work."

Both Matisse and the quilters of Gee's Bend acknowledge the satisfaction of a single subversive color or unexpected direction on an otherwise uniform pattern. In Marill's work precise lines and patterns are made personal by the embrace of written text, a loose thread of color or a dropped

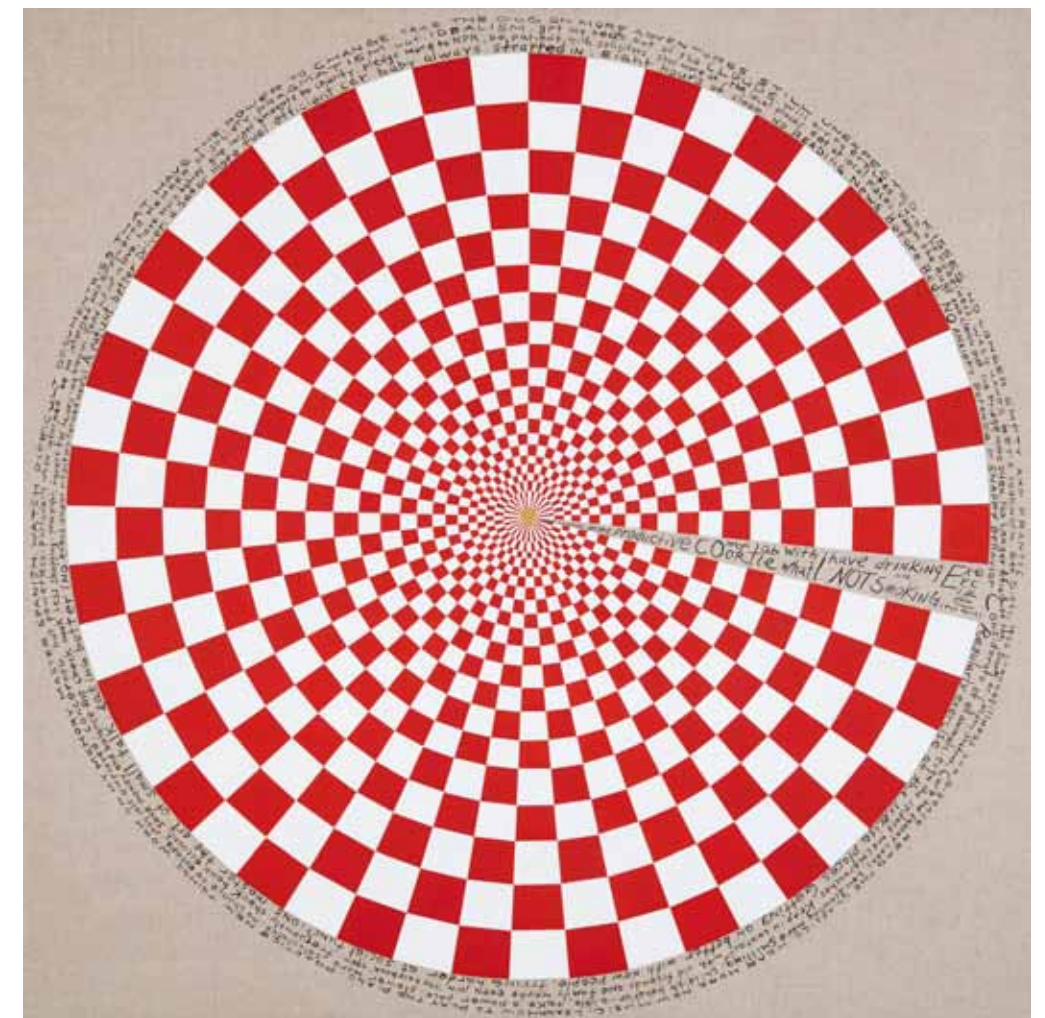


stitch of color. *Blue and White Matisse*, an intense patterned piece studded with a single orange element, riffs on this concept. *Gee's Walker*, a neat riot of black, red and white forms, uproots the notion pattern itself and pays tribute to the aesthetics of Walker Evans' photographs, particularly the 1935 image *Barber Shop*, and the works of Gee's Bend quilter Mary Lee Bendolph. In it, strips of color are placed in a configuration at once riotously anarchic and eerily material-driven. To see the textile-like imagery painted on acrylic on raw linen canvases changes the context of both; says Marill, "I wanted to play with themes in both modern and contemporary art and themes found in folk art...I'm hoping to come to a "compromise" between the two worlds."

While pattern may seem an impersonal concept, Marill, in her typically idiosyncratic way, treats tessellated pattern instead as an opportunity to reveal vulnerability, as in

Red and White Mantra, a mesmerizing checkerboard vortex embraced by a circular scrim of interior thoughts and resolutions. "*Red and White Mantra* uses the patterning in my own handwriting and contrasts it with the geometric patterning of the squares. Both the handwriting and the pattern are imperfect, I enjoy the imperfections just as much as I love the hard straight lines, they need each other."

Birds and Beasts may seem to be an exception, straying furthest from geometrical lines and displaying a "pattern" in concept only, a tangle of shapes that bridge the abstract and representational. Wrought from images found in a 19th century book of illustrations, the organic silhouettes of various beasts blend together, forming fantastic creatures that prowl darkly against a raw linen background. Unlike *Red and White Mantra*, which grasps at the viewers attention, in *Birds and Beasts* it is only through observing the writhing, morphing beasts the pattern becomes clear, a slippery, soulful black-and white sonata, delineated with razor-like clarity and yet never quite clear. Says Marill, "I wanted to create a new pattern, unrecognizable but familiar once you settle in."



Cover: Carrie Marill: *Birds and Beasts*, 2011, acrylic on linen, 58" x 44"

Left: Carrie Marill: *Gee's Walker*, 2011, acrylic on linen, 12" x 9"

Above: Carrie Marill: *Red and White Mantra*, 2011, acrylic on linen, 34" x 34"



Kim Cridler: *Field Study #8*, 2011, steel, bronze, 47" high



Enrique Chagoya: *Ghostly Meditations 6*, 2011, acrylic and India ink on de-acidified 19th century paper (facing pages of etchings from a 19th century book), 14" x 11"



CLAUDIO DICOCHEA's mischievous and multilayered paintings are based on 18th century casta paintings, the historic genre popularized in colonial Mexico to record the racial mixing taking place in the New World. Dicochea uses original castas as templates to be distorted, enlisting both lowbrow and high-art stereotypes. The original characters are replaced by archetypes from popular media, comics, and world history to create bizarre family portraits that examine how power relationships affect contemporary structuring of cultural identity.

The protagonists in the painting to the left are Glinda the good witch from the Wizard of Oz as mother, Fidel Castro as father, and their child - a composite of Bugs Bunny and Minnie Mouse in a Carmen Miranda outfit. The result is a dynamic visual map that entertains and examines hypothetical paths that inform our contemporary ideas of globalism and capitalism.

Claudio Dicochea: *de la Norteña y el Primer Ministro, la Mutación* (of Northerner and Prime Minister, the Mutation), 2011, acrylic, graphite, charcoal, transfer, wood, 48" x 36"



Left: Alan Bur Johnson: *Pollinium*, 2010, 266 photographic transparencies, metal frames, dissection pins, 71" x 50.5" x 2"

Above: Rachael Bess: *Traveling Grower*, 2011, oil on panel, 7" x 5"



ANGELA ELLSWORTH is an interdisciplinary artist traversing disciplines of drawing, installation, and performance. She is interested in art merging with everyday life and public and private experiences colliding in unexpected spaces. As a fourth generation Mormon, Ellsworth grew up in Salt Lake City, Utah as the great, great granddaughter of Lorenzo Snow, the fifth prophet and president of the Church of Jesus Christ of Latter Day Saints.

Ellsworth's recent body of work is called the *Plural Wife Project*. Through specific series of works within this project, she navigates issues of the body in relation to gender, sexuality, and cultural history of the western United States. Focusing on "sister wives" as a point of departure for discussing contemporary issues around non-heteronormative relationships, Ellsworth re-imagines a community of tough women with their own visionary and revelatory powers, pioneering new personal histories.

Ellsworth's *Seer Bonnets* are constructed with pearl-tipped corsage pins - each bonnet is self-consciously individualized despite their overarching identification as a domestic group. They are beautiful and demure as well as unexpected and confronting.

Leaving Loves Company is a handcart akin to the props used in historical re-enactments that Mormon youths undertake commemorating the struggles of early Mormon pioneers. Ellsworth has created an impractical version of a handcart with white leather upholstery, fur grips, and hand-drawn wood grain veneer. It is an overly romanticized luxury object that will never travel.



Left: Angela Ellsworth: *Seer Bonnet XVIII*, 2011, 31,863 pearl corsage pins, fabric, steel, 65" x 32" x 32"

Above: Angela Ellsworth: *Leaving Loves Company*, 2011, cowhide, rabbit fur, steel, graphite on wood, 4' x 9' x 5'

Photo: Ken Howie, courtesy of Phoenix Art Museum



Huang Binyan: *Rabbit #4*, 2007, Jingdezhen porcelain, 37.5" x 13.75" x 9.75", edition of 8



Jessica Joslin: *Calliope*, 2011, antique hardware and findings, silver cutwork, brass, bone, painted wood, beads, glove leather, glass eyes, 10" x 8.75" x 10"

LUIS MOLINA-PANTIN



In all of Luis Molina-Pantin's sly and deceptively simple series of found images, a certain distance is suggested. It is not an exact measurement; some of his works are as close up as the tightly cropped cover of a paperback book, as in *Best sellers* or *Ten failed attempts finding the first edition of One Hundred Years of Solitude in Buenos Aires*, while others require the viewer to peer into the middle distance, past bland public monuments or gaudy topiary, to find the photograph's center. Yet in each series the characteristic distance is articulated, an unwavering insistence that the viewer must come to his or her own conclusions. The juxtaposition of seemingly generic scenarios, selected and displayed with Molina-Pantin's urbane and deliberate aesthetic, is what makes his works so intriguing. The artist proposes a new way of seeing, one that allows viewers to be both unwary observers of everyday global scenes, and participants in a sly discussion about contemporary existence.

A Venezuelan artist who studied in North America and exhibits internationally, Molina-Pantin gained wide recognition for urbane, architecturally focused series such as *The narco-architecture and its contributions to the community*, a study of the personal and civic structures funded by drug money, and *Chelsea galleries*, a striking series capturing the offices of several blue-chip Manhattan galleries. In these and other works exploring such diverse and bizarre human topographies as cruise ships, global hotel chains, and the North Korean border, Molina-Pantin portrays monumental cultural edifices with a cool appraisal of the graphic quality of the scenes and structures themselves. Any actual human subjects captured within such works, or the lives implied by their contexts are, according to Molina-Pantin, "a part of the architecture." Yet the larger irony surrounding these inhuman human structures is tacit, and Molina-Pantin's willingness to seek out and capture such examples is bracing and ultimately enthralling.

"I am essentially an urban archeologist," says Molina-Pantin, and it seems clear that the artist as a wry observer of circumstantial structures or objects is likely a counterpart of his urge to collect physical items; Molina-Pantin relentlessly scours flea markets and antique shops both at home and when he is abroad. "I have an ability to find things that are very, very hard to find...like for example finding the first edition of very rare books." If something is too big or expensive, or transitory,



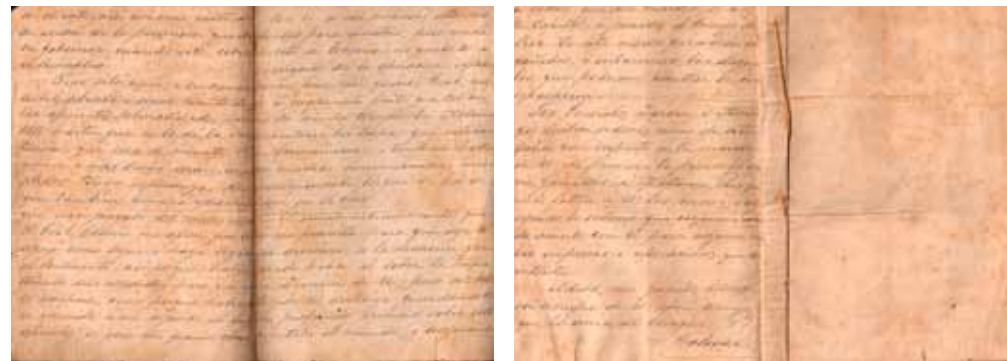
Above: Luis Molina-Pantin: *Pooh (Cuenca, Ecuador)*, series of 7 images, 2009, Lambda print, 30" x 20" each, edition of 6

Right: Luis Molina-Pantin: *Intellectual property: Francisco Goya*, 2008-2009, Lambda print, 20" x 30" edition of 6

like the personal jets of Venezuela's former aristocracy, he says, "the photograph calms my urge to possess something that I can't." For Molina-Pantin the final act in this collecting process is exhibition; he remarks that he sometimes feels the exhibition is the culmination of his "work of collecting things."

It was Molina-Pantin's eye for rare ephemera that brought him to the original 1817 letter displayed in *Portrait of Bolívar and apocryphal letter*. In the piece a waxen likeness of Simon Bolívar is portrayed alongside a tightly framed image of the letter, which was in fact a hoax created to deceive and divert Bolívar. Molina-Pantin calls it "a kind of double portrait...a false portrait with its false letter."

In this and other recent works, such as *Intellectual property*—a disconcerting, diorama-like series comprising wax-museum art idols—Molina-Pantin has the sense that he's exploring portraiture, a genre he has generally avoided. The artist seems bemused that he's working with this traditional photographic form, saying "It's interesting after years of working, to go back to basics but with another point of view." Of course, this is not conventional portraiture, but rather a new and compelling outlet for Molina-Pantin's self-proclaimed skill as a collector and classifier of images. In *Pooh*, a series of portraits of Ecuadorian guards stationed around the exhibit buildings of the Cuenca Biennial, the final image in the series contains a life-size Winnie the Pooh standing on a city street. The camouflaged guards look proud and their uniforms are neat and visually interesting, punctuated with tall, white-laced jackboots, whereas Pooh is disconsolate against a gritty background of worn cement and plaster. Whatever the story of this character, he is demoralized in comparison with the soldiers, and their militaristic edge is blunted somewhat by the juxtaposition. Of the series Molina-Pantin will not permit any easy conclusion, allowing only that the images of the soldiers "looked interesting against that soft-pastel background—a topographical portraiture," The rest, he remarked mischievously, "is self explanatory."



Above: Luis Molina-Pantin: (detail of) *Portrait of Bolívar and apocryphal letter* / *Retrato de Bolívar y carta apócrifa*
Letter written by Simon Bolívar to General Jose Francisco Bermudez falsified by Jose Domingo Diaz in 1817. -This letter appears on page 270 from the "Complete Works of Bolívar" by Vicente Lecuna. According to the author of this book, this is an apocryphal letter, falsified by Jose Domingo Diaz, acknowledged physician, historian and journalist, and a bitter enemy of Bolívar.
2008-2009, Lambda print, 11" x 14" each image, edition of 6

Right: Luis Molina-Pantin: (detail of) *Portrait of Bolívar and apocryphal letter* / *Retrato de Bolívar y carta apócrifa*,
2008, Lambda print, 69" x 47", edition of 6





Beverly Penn: *Eight Weeks Time: Oak Leaf Hydrangea*, 2011, glass, bronze, brass, steel, 40" x 12" x 6"



Anthony Velasquez: *Untitled*, 2011, oil on walnut panel, 38" x 18.5"



Luis Gonzalez Palma: *Escena 8*, 2011, gold leaf on photographic paper, 35.5" x 12", edition of 7

EXHIBITION SCHEDULE 2011/2012

November 3 – December 31, 2011 Opening November 3rd, 7-9pm	Angela Ellsworth
January 5 – 28, 2012 Opening January 5th, 7-9pm	Carrie Marill
February 2 - 25, 2012 Opening February 2nd, 7-9pm	Luis Gonzalez Palma / Rachel Bess
March 1 – 31, 2012 Opening March 1st, 7-9pm	Claudio Dicochea / Enrique Chagoya
April 5 – 28, 2012 Opening April 5th, 7-9pm	Luis Molina-Pantin / Jessica Joslin
May 3 – June 30, 2012 Opening May 3rd, 7-9pm	Anthony Velasquez Beverly Penn / Kim Cridler

ART FAIRS 2011/2012

2011

Art Miami

November 30th – December 4th, 2011

The Miami Midtown Arts District
NE 1st Ave between NE 32nd and NE 31st Street
Miami, Florida

LISA SETTE GALLERY

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Gallery hours: Tuesday-Friday: 10 am to 5 pm | Thursday evening: 7 to 9 pm | Saturday: 12 to 5 pm
Closed Thanksgiving, Christmas and New Year's Day

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Essays written by Megan Bates. Design: P.S. Studios