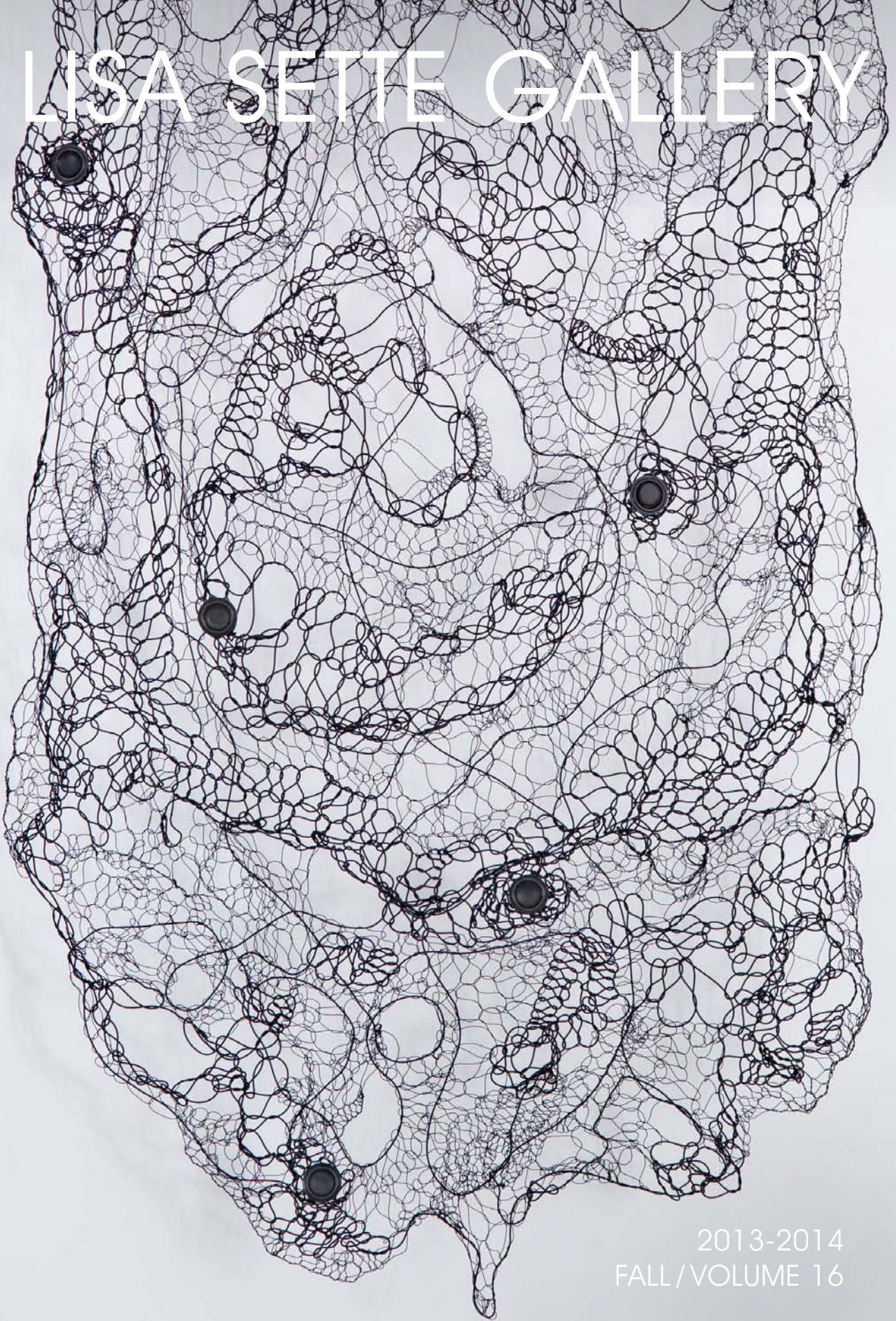


LISA SETTE GALLERY



2013-2014
FALL/VOLUME 16

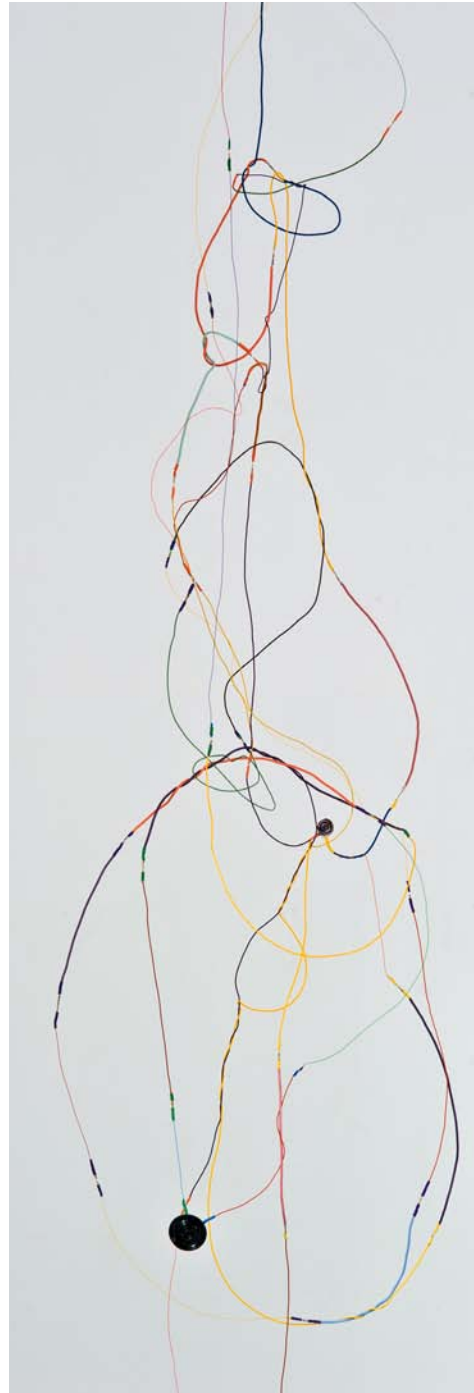
JULIANNE SWARTZ

“Julianne Swartz’s work is bewitchingly, beautifully formal. Which is to say it’s about forms in space and how we perceive them. It’s about materials and textures. It’s about gravity, air, light, shadow,” says art critic Sebastian Smee in response to Swartz’s “smart, heartfelt, delicately frayed aesthetic.”

Swartz’s recent works urge us to observe both the physical conventions of the gallery experience and the abiding mysteries of human perception and sensation. Her Sound Drawings are delicate interlacings of functioning electrical wire; *Lace Skin (1)*, an ingenious construction of live wires and speakers, carries four channels of sound throughout its molecular structure. The soundtrack that moves through the tapestry is a collage of bits of human utterance and other textural sounds woven together, and the work is purposely at human scale, says the artist, suggesting “the shape of a hide, or skin.” Swartz’s sound drawings are vertical line drawing in space, emitting tiny, atmospheric sounds.

“I am interested in the intersection of the physical and non-physical, and making what is not physical somehow palpable,” says Swartz.

Smee continues, “Most of Swartz’s work is marked by a modesty that’s in line with it’s feeling for human connection. It’s work that, ultimately, is about love. It can seem incomplete when first encountered - lacking a necessary component that’s hard to put your finger on - until you realize it is you.”



SIRI DEVI KHANDAVILLI

At first glance, you could mistake them for “the real thing” - bronze idols of Hindu female deities. And in many respects, not just resemblance, that is exactly what they are. Siri Devi Khandavilli models her sculptural images using traditional formulae to portray the female goddesses of the vast Hindu pantheon, a vocabulary that has endured through millennia. The work is produced in a traditional Indian village foundry, where relationship, method, and tools have changed little since the Bronze Age. Khandavilli honors the tradition and, with the poodle in place of the goddess, adds a skeptical subtext, ultimately melding the global contemporary world, the religious with the secular, and her own hybrid identity of Indian and American, traditional and modern, creating a tension that forms the work’s edge.



Cover: Julianne Swartz: *Lace Skin (1)*, 2013, wire, speakers, electronics, wood, and original 4-channel soundtrack, 68" x 39" x 6"
Above: Julianne Swartz: *Sound Drawing (Vertical Fall)*, (detail), 2013, wire, speakers, electronics, 2-channel original soundtrack, 108" x 18" x 24"

Siri Devi Khandavilli: *Shayana Sundari*, 2013, cast bronze, 8" x 12" x 4", edition of 7



Rachel Bess: *The Alchemist*, 2013, oil on panel, 17.5" x 12"



Carrie Marill: *Patchwork Mountain*, 2013, acrylic on linen, 8" x 6"



DAMION BERGER

In contrast to the fleeting trajectories of powerful pyrotechnic explosions documented in his *Black Powder* series, Damion Berger's latest series of photographs *Vessels* is the genesis of a delicate interplay of time and movement – all-night-long exposures of sailing yachts, mega-yachts or cruise ships at rest, drifting around their anchors at the mercy of the wind and currents, against the backdrop of a dark Mediterranean sea.

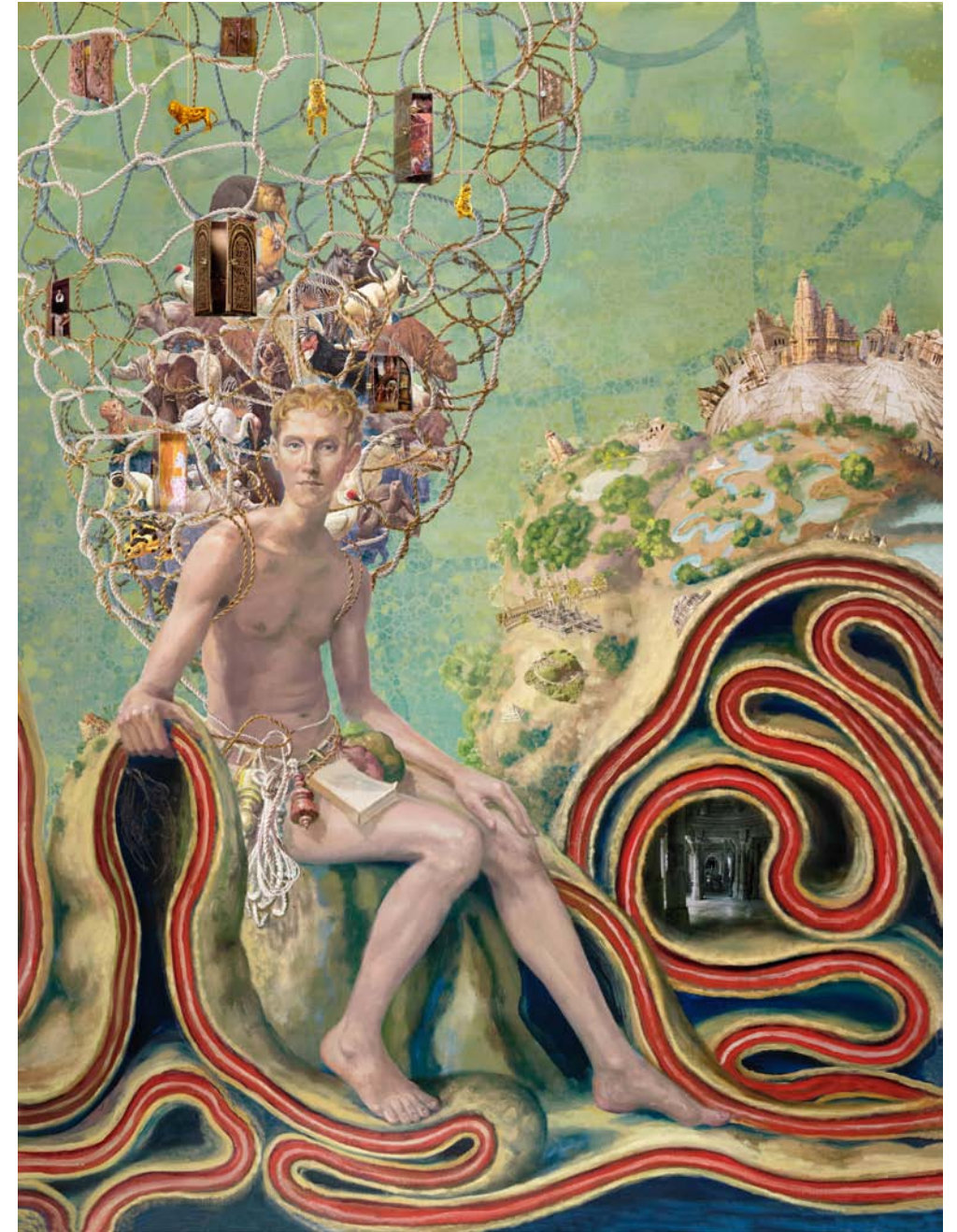
Leaving the camera's shutter open throughout the hours of darkness while stopping the lens down to the smallest aperture of $f/64$, only the brightest point-sources of lights affixed to the ship's superstructure register on the negative, recording arcs of movement and rotation as the lights bob up and down with the waves akin to an electrocardiogram, while plotting a slow and variable circumnavigation around its anchor.

Printed in the negative, the resulting photographs are like layered line drawings whose geometry is proportionate to the degree of a boat's movement over time and the arrangement of its lights. Occasionally figurative but mostly abstract or architectural in form, these vessels appear as perfect islands, angular semi-spherical structures or UFO's, whose presence seems in stark juxtaposition to the contemplative context of the expansive seascape and distant horizon.

Damion Berger: *M/Y Sirene, Ligurian Sea, Monaco*, 2011, pigment ink print on Baryta paper, diasec mounted in aluminum frame, 79" x 88", edition of 7



Mayme Kratz: *North Star*, 2013, resin and grass on panel, 42" x 42"



Julie Heffernan: *Intrepid Scout Leader*, 2011 - 2012, archival pigment print, museum board, glass jewels, metal fittings, gold leaf, PVA glue, acrylic handwork, 36" x 27", edition of 25



Claudio Dicochea: *de Agent Smith y Noa Noa, el joven conductor sistémico* (From *Agent Smith and Noa Noa, the systemic youth conductor*, 2013, acrylic, graphite, charcoal, transfer, wood, 48" x 36")

CLAUDIO DICOCHEA

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.

In his most recent work, Dicochea finds inspiration and commonality with the art of deejaying, which is concerned with the merging of several distinct elements through combinations, overlap, and connecting seemingly disparate characters to create something new.

The characters in the familial unit in the image to the left are Morrissey (Agent Smith) and Juan Gabriel (Noa Noa) with their child Gustavo Dudamel (Joven Conductor). Juan Gabriel is an openly gay Mexican singer/songwriter encompassing many genres, including exceedingly patriarchal ones like Mariachi, Banda, and ranchera. He now serves as a cultural idol after breaking into the Mexico City scene in the 1970s. "Noa Noa" is one of his most popular songs. Morrissey is an English singer/songwriter who achieved icon status in the 1980s as part of The Smiths. Gustavo Dudamel is the current conductor of the Los Angeles Philharmonic. He was born and raised in Venezuela where he participated in a program called El Sistema that taught classical music to youth in poverty stricken areas.

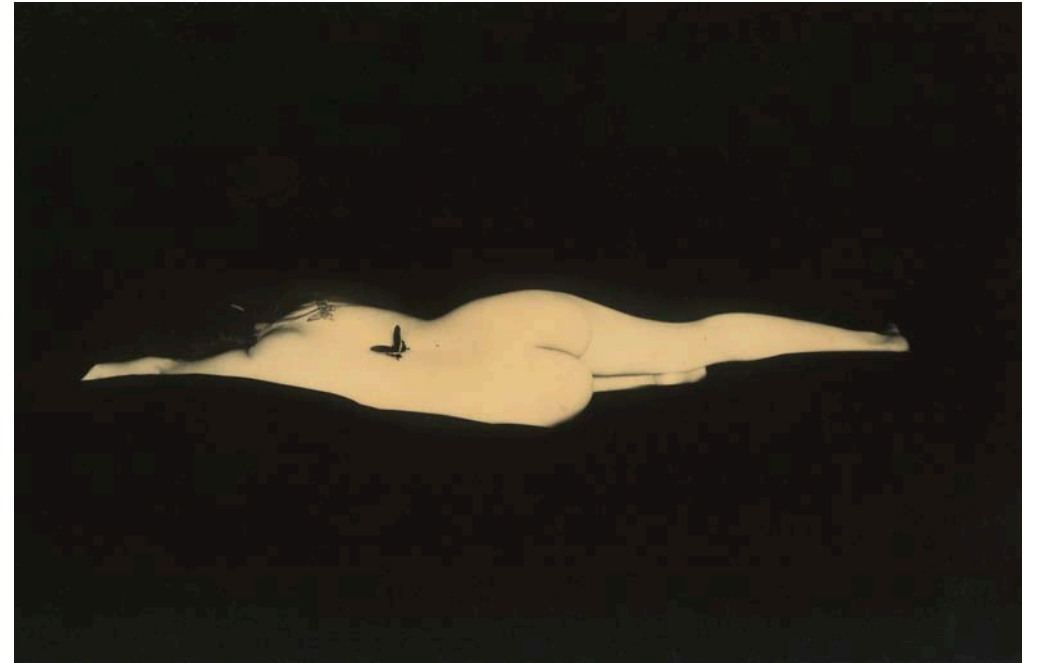


Claudio Dicochea: *de Heart of Darkness* (from *Heart of Darkness*), 2013, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

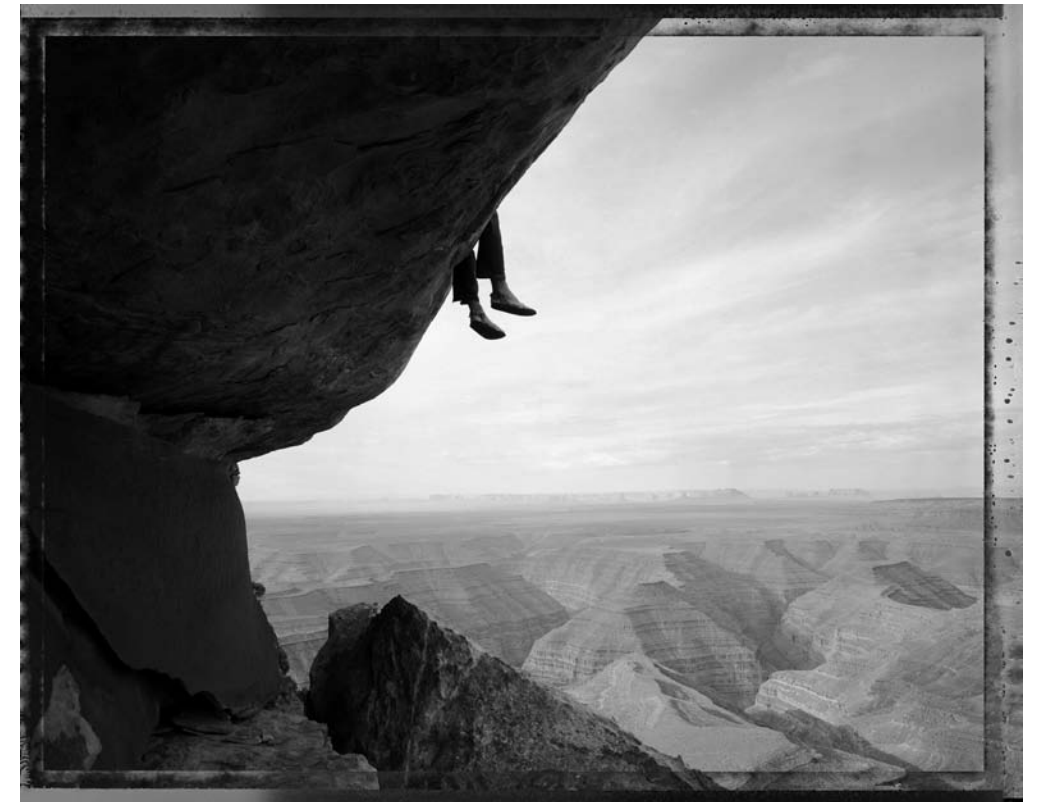
The painting references graphic novels, rappers, Mayan architecture, Star Wars, Star Trek, The Matrix, and Stanley Kubrick's work all under the exclamation of "Cumbia!" a music genre based in African and American Indigenous rhythms and tonal shifts.



Jessica Joslin: *Waldo*, 2013, antique brass hardware and findings, silver, brass, painted wood, metallic vestment trim, vintage gaming chip, cast pewter, cast plastic, glove leather, glass eyes, 12.5" x 5" x 7"



Above: Masao Yamamoto: *1151*, toned gelatin silver print with mixed media, 5" x 7.25", edition of 40



Below: Mark Klett: *Contemplating the View at Muley Point, Utah 5/13/94*, 1994, gelatin silver print, 16" x 20", edition of 50

JENNIFER TRASK

One senses supernatural growth in the work of Jennifer Trask, as though these wild conflagrations of glimmering and ghost-pale flowers, pods, branches and vines had sprouted from an enchanted seed. From the ancient and glowing materials—bone, antler, and teeth, antique wooden frames, gold plating—to the exponentially multiplying ornament, crowding around a frame or climbing along the wall, Trask's objects emit an unmistakable air of magic.

Trask practices a singular kind of alchemy: She could tell you the number of days peroxide-cured antler must dry in the sun, or the species of tree leaf depicted along a 17th century Italian picture frame, or the solution of vinegar in which one might soak a python bone in order to make it pliable enough to form the pinprick of a chrysanthemum petal. These spells Trask casts is in fact a remarkable feat of cultivation and craftsmanship.

Yet her work is defined less by these specific crafts as by the accumulation of varied and exquisite parts. For Trask, the work of finalizing a piece—joining the weathered frames and bone-petals, leaf-spiked antlers and deep pools of graphite—is as intuitive as the preceding work is methodical. Alone in her studio during this time, she's guided by the history of art and ornament, her fascination with biological matter and its mysteries, and even “a certain romanticism and cynicism” she has recognized is at odds in her work.

Uniting bone and botany is a trademark of the tradition of vanitas, 17th century Dutch still-life paintings alluding to the transience of life, and the presence of death in all organic matter. The parallels with Trask's work is apparent, and the artist remarks, “Vanitas is interesting to me because it became an object of vanity itself... Beauty is a lure, I do it in my work and they were doing it in theirs. We use beauty to pull people in.”



Left: Jennifer Trask : *Encroachment*, 2013, wood, gold leaf, gesso, found objects (18th century frame fragments), bone, antler, calcium carbonate, druzi quartz, teeth, resin, mica, 32" x 24" x 7"

Above: Jennifer Trask : *Botanical Mum*, 2013, found frame, 23.5K gold leaf, resin, bones and antler, 9" x 6"

ANGELA ELLSWORTH

As a choreographer of innovative artistic happenings and maker of remarkable sculptural objects, Angela Ellsworth's recent work channels the dreams of a young America at a time when the expansive possibilities of the land gave rise to radically new ideas about community and spirituality. The artist's performances and related objects articulate, in a language both startling and poetic, how systems of family, sexuality, and power manifest in American life, past and present. Representative of both her conceptual inventiveness and obvious skill as a maker, the *Seer Bonnets* epitomize the fearlessness of Ellsworth's project as an interdisciplinary artist.

As a fourth generation Mormon, Ellsworth grew up in Salt Lake City, Utah. She is the great, great granddaughter of Lorenzo Snow, the fifth prophet and president of the Church of Jesus Christ of Latter Day Saints and husband to nine plural wives. Ellsworth's outspoken, high-profile work—along with her feminist and queer identity—stand in opposition to much of the Church's teaching. Her lifelong endeavor mines personal experiences and aesthetic juxtapositions to bring about striking encounters between the emotional and the absurd.

The *Seer Bonnet* objects themselves are exquisite: a series of intricately fashioned corsage-pin bonnets with long, dramatically draping straps, these pieces are innate objects of desire. The nacreous sheen of their surfaces give way, upon closer examination, to precise circular patterns referencing "Seer Stones," early LDS oracular objects. Perhaps most breathtaking of all are the bonnets' interiors, a threatening array of gleaming steel pinpoints, as terrifying as their reverse side is alluring. The bonnet forms seem a perfect encapsulation of all the exhilaration and joy of unconquered territory, along with the perils of unrestrained ambition and desire.



Angela Ellsworth: *Seer Bonnet XXI (Eliza)* and *Seer Bonnet XX (Emily)*, 2011, 38,804 pearl corsage pins, fabric, steel, wood, 68" high"



Above: Enrique Chagoya: *Ghostly Meditations (perpetual anarchist church)*, 2012, acrylic and India ink on de-acidified 19th century paper (facing pages of etchings from a 19th century book), 11" x 16"

Below: *Bridalveil Fall, Yosemite, CA, May 04, 2012*, Daguerreotype (in camera exposure), 6.5" x 8.5", unique



Kim Cridler: *Thicket*, 2013, steel, sterling silver, bronze, hematite, 68" x 31" x 31"



James Turrell: *Image Stone: Moon Side*, 1999, photogravure, aquatint, photolithograph, 6 panels, 18.75" x 15" each, edition of 40

EXHIBITION SCHEDULE 2013/2014

November 7 – December 28, 2013 Opening November 7, 7-9pm	Mark Klett Retrospective / Binh Danh
January 2 – February 1, 2014 Opening January 2, 7-9pm	Julianne Swartz / Angela Ellsworth
February 7 – March 1, 2014 Opening February 7, 7-9pm	Rachel Bess / Jessica Joslin
March 6 – 29, 2014 Opening March 6, 7-9pm	Jennifer Trask / Doug and Mike Starn
April 3 – May 30, 2014 Opening April 3, 7-9pm	Carrie Marill

ART FAIRS 2012/2013

2013	2014
Art Miami December 3 – 8, 2013	Palm Springs Fine Art Fair February 13 – 16, 2014
The Art Miami Pavilion Midtown – Wynwood Arts District 3101 NE 1st Avenue Miami, FL	Palm Springs Convention Center 277 N. Avenida Caballeros Palm Springs, CA

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, New Year's Day, and Fourth of July

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Essays written by Megan Bates and Marilyn Zeitlin. Design: P.S. Studios.

