

# LISA SETTE GALLERY



2014-2015

FALL / VOLUME 17

30 YEAR ANNIVERSARY

# REYNIER LEYVA NOVO

Reynier Leyva Novo (b. Havana, 1983) is of a new generation of Cuban artists too young to have witnessed the Revolution in its heyday and may remember with a child's perception the period of privation following the collapse of the Soviet Union in 1991. Novo examines the notion of heroism and the ways in which this potent notion motivates people, including many Cubans, to sacrifice themselves in the service of an ideal. In the series *The desire to die for others* (*El deseo de morir por otros*), Novo reflects on the power of an object based on its historic role. He takes weapons used by the leaders of the various wars leading to independence and casts them in resin. He removes them from the contexts of history and the museum in which they are sanctified as symbols of bravery. These heroes, presented through their weapons now transformed into fragile works of art, are intended to elicit comparable willingness to sacrifice in subsequent generations. The work casts skepticism on the Revolutionary slogan, "Patria o muerte"--- "fatherland or death." But those who followed suffered without the compensatory grandeur attributed to the heroes. They simply survived.

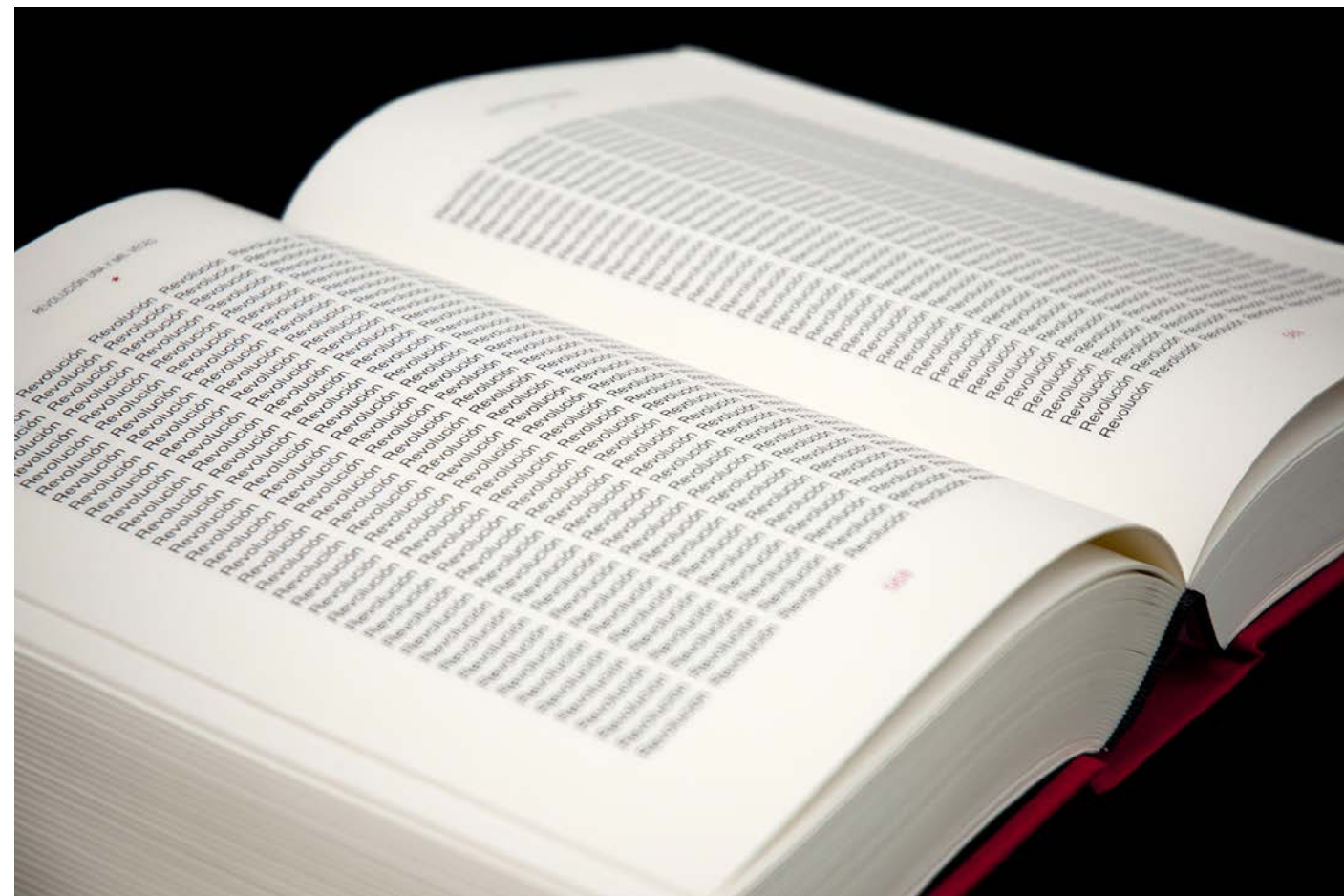
The epic scale of the Revolution is both reflected in and questioned in the colossal book *Revolucion: Una y Mil Veces* (*Revolution: A Thousand and One Times*). Its bulk makes it a burden. The text is a single word, "revolution," repeated until it loses all meaning. The



Reynier Leyva Novo, *Revolver José Martí* detail from *The desire to die for others* (*El deseo de morir por otros*), 2012, cast in polyester resin from the original objects, 12.25" x 4" x 1.75"

official stories and the rhetoric that encapsulated the Revolution, over time and with overuse, drown out many real achievements and deny reality with their obsolescence. Repeated ad infinitum, they are little more than a dull drone.

Novo uses Cuban examples, but his work reflects the futility of heroism and loss of meaning in any country in which people are manipulated by patriotic catch phrases are a substitute for an evolving truth. He is creating a new body of work for his first solo exhibition in the U.S. at Lisa Sette Gallery.



Reynier Leyva Novo, *Revolucion: Una y Mil Veces* (*Revolution: A Thousand and One Times*), 2011, book, 9 3/8" x 14 7/8" x 2 1/2", open, edition of 5, 2AP



Jennifer Trask, *Thrive*, 2014, found 18th and 20th century frames, bone (deer, cow, python), antlers, fossilized wood, gesso, 23K gold leaf, resin, 46" x 38" x 11"



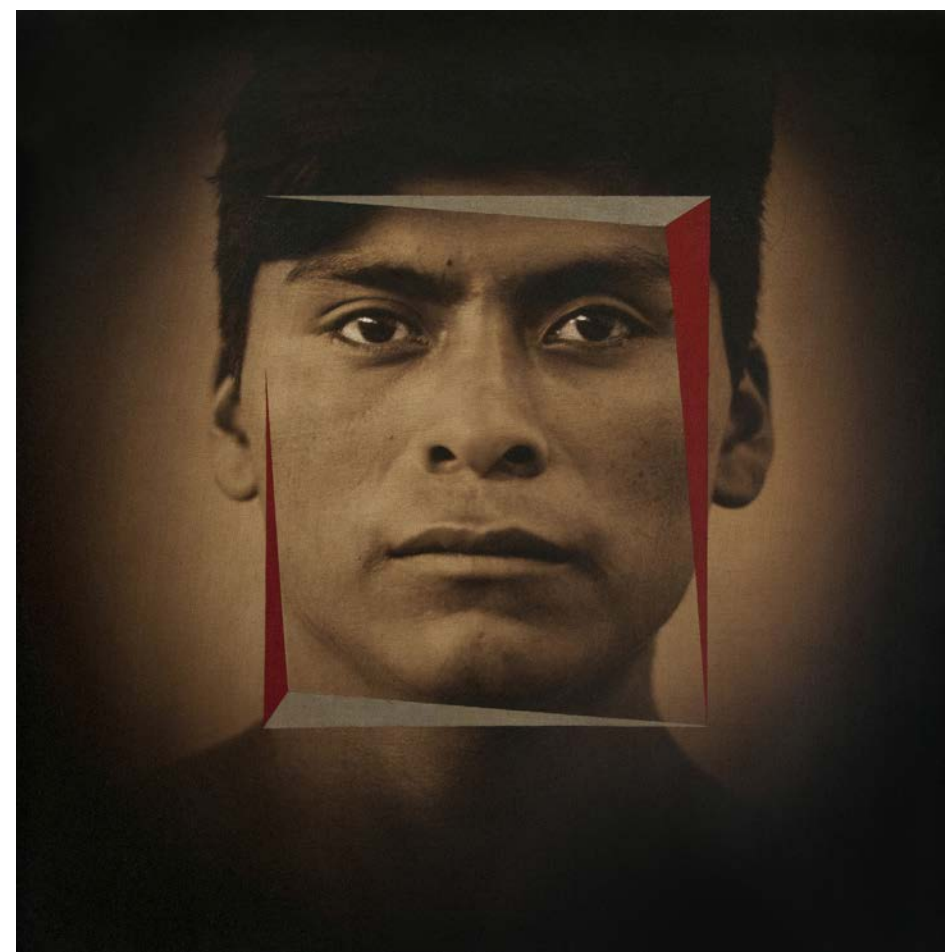
Xawery Wolski, *Vestidos de semillas III*, 2014, bronze seeds, 62.9" x 55.1" x 2"



Above: Rachel Bess, *Creating New Worlds and Tiny Catastrophes*, 2014, oil on panel, 17" x 11"

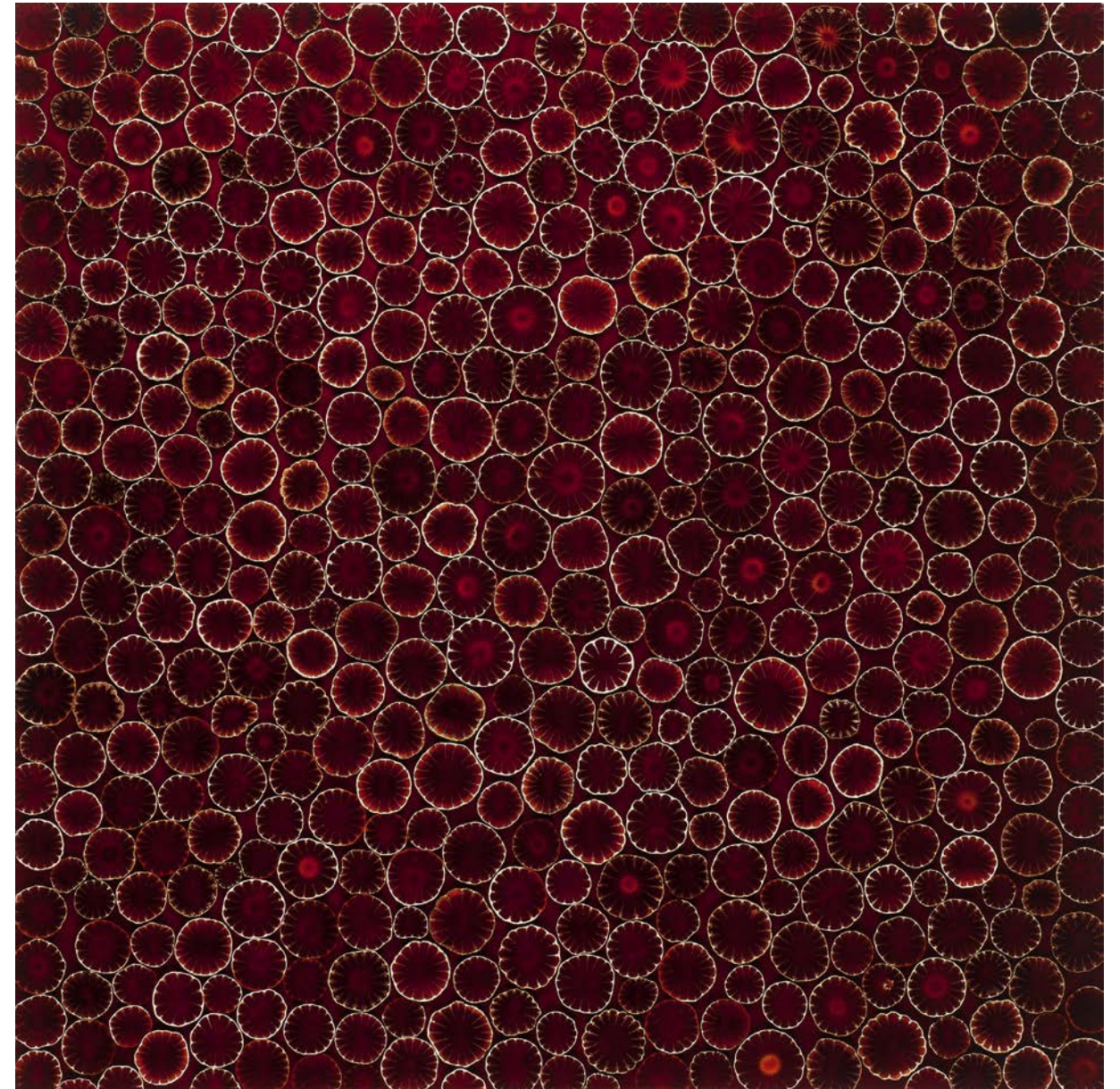
Opposite top: Luis González Palma, *Mobius #17*, 2014, photograph on canvas with acrylic paint, 20" x 20"

Opposite bottom: Luis González Palma, *Mobius #11*, 2014, photograph on canvas with acrylic paint, 20" x 20"





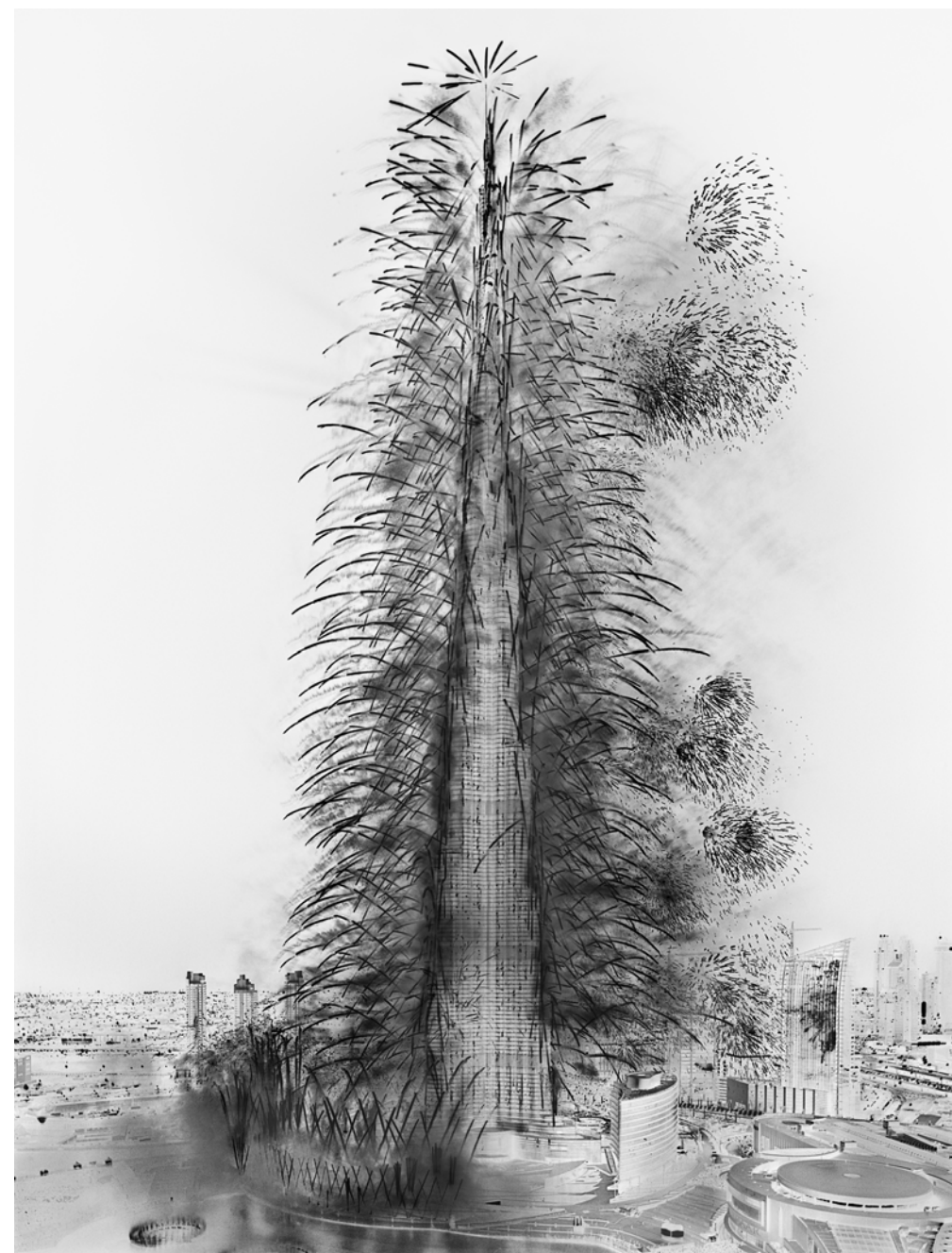
Alan Bur Johnson, *Murmuration 11:39:21*, 2014, 248 photographic transparencies, metal frames, dissection pins, 34" x 88" x 2"



Mayme Kratz, *I Think I Grow Tensions*, 2014, resin and poppy pods on panel, 36" x 36"



Siri Devi Khandavilli overseeing production of Darpana Sundari at Bollinger Atelier.  
*Darpana Sundari*, 2014, cast bronze, 87" x 30" x 30", edition of 7, Published by Bollinger Atelier and Lisa Sette Gallery



Damion Berger, *Inauguration, Burj Khalifa, Dubai*, 2010, pigment ink print on Baryta Paper, Diasec mounted in Aluminum frame, 88" x 79" framed or 30" x 24" unframed/unmounted



Jessica Joslin, *Dante & Diego*, 2014, antique hardware and findings, brass, bone, satin, silver, velvet, glove leather, glass eyes. 9" x 7" x 14"



Carrie Marill, *Calder Crowd*, 2014, acrylic and graphite on linen in Red Oak frame, 39.5" x 45.5"

# 30 YEAR ANNIVERSARY

In 2015, Lisa Sette Gallery will celebrate three decades exhibiting pioneering contemporary art in Arizona. The gallery recently expanded and relocated to Midtown Phoenix, mapping an auspicious trajectory for the gallery and the city. An enduring cultural institution in the Southwest, Lisa Sette Gallery now inhabits an exquisitely renovated 1979 Al Beadle structure, taut and square, that emerges from the urban desert like a glowing Modernist gem.

The gallery's new home on East Catalina Drive was created by Beadle to mirror his adjacent personal office on 3rd Street: the structure embodies the form-focused and materials-conscious Modernism the architect is renowned for. In a careful renovation, Lisa Sette worked with architect Wesley James to increase exhibition spaces, carve out a light-drenched central alcove, and devise a luminous fabric scrim, which wraps the building's exterior in a dramatic protective gesture. Lisa Sette Gallery's new space is not only an architectural classic, stunningly modified to reflect its contemporary iteration, but also a remarkable new venue for salons, lectures, and other cultural happenings.

The move to Midtown Phoenix signifies Founder and President Lisa Sette's fearless embrace of the city's unique topography, as well as her ongoing commitment to furthering a sophisticated aesthetic vision that is unmatched in the region. "After 28 years in Scottsdale, we are doing what we do best—forging new territory," remarks Sette. "We are moving to a location that reflects the artistic, cultural and geographic growth of the city's urban core."

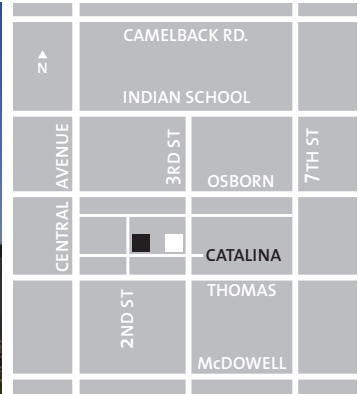
Lisa Sette Gallery consistently seeks out diverse artists working on the leading edge of aesthetic, social and conceptual investigation. And in the gallery on East Catalina Drive, Sette has created a physical space to match her adventurous curatorial vision.

Lisa Sette Gallery offers the art world a sense of self—a considered reaction to the circumstances of time, beauty, and geographical place. Rather than distancing itself from what it means to live in a desert city, the Sette aesthetic embraces this idiosyncratic existence; nearing the edge of the hemisphere, simultaneously exhilarating and precarious, and fertile ground for contemporary artwork.

As seen over the past 30 years, and most recently in its expansion and move to the Beadle building on East Catalina Drive, Lisa Sette Gallery exemplifies a striking contemporary direction: toward the transcendent and the supremely centered, geographically defined and aesthetically advanced.







## EXHIBITION SCHEDULE 2014/2015

OCTOBER 18 – DECEMBER 31, 2014	LUIS GONZÁLEZ PALMA -20 YEAR RETROSPECTIVE / XAWERY WOLSKI
JANUARY 10 – FEBRUARY 28, 2015	MAYME KRATZ / ALAN BUR JOHNSON / NEHA VEDPATHAK
MARCH 7 – MARCH 28, 2015	30 YEAR ANNIVERSARY EXHIBITION
APRIL 4 – MAY 30, 2015	REYNIER LEYVA NOVO/ SIRI DEVI KHANDAVILLI

## ART FAIRS 2014/2015

2014	2015
ART MIAMI DECEMBER 2 – 7, 2014	AIPAD PHOTOGRAPHY SHOW NEW YORK APRIL 16TH -19TH, 2015
THE ART MIAMI PAVILION MIDTOWN – WYNWOOD ARTS DISTRICT 3101 NE 1ST AVENUE MIAMI, FL	PARK AVENUE ARMORY 643 PARK AVENUE NEW YORK, NY 10065

# LISA SETTE GALLERY

210 East Catalina, Phoenix, Arizona 85012  
 telephone 480-990-7342 facsimile 480-970-0825 [www.lisasettegallery.com](http://www.lisasettegallery.com)

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 Marilyn Zeitlin and Megan Bates. Design: ps:studios

