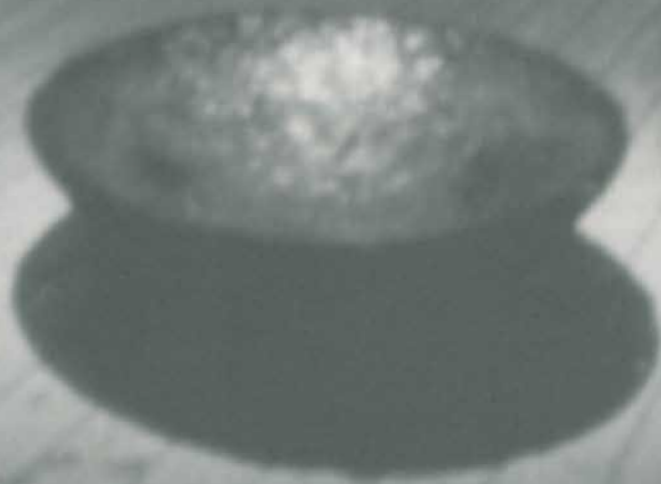


LISA SETTE GALLERY
4142 NORTH MARSHALL WAY
SCOTTSDALE, ARIZONA 85251 USA



LISA SETTE GALLERY NEWSLETTER

Fall 1994

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With the opening of the 1994 Small Works Exhibition on October 6, the Lisa Sette Gallery enters its ninth season as one of the premier galleries in Scottsdale. With a stellar exhibition schedule, an enthusiastic new staff and the introduction of this triannual publication, the gallery anticipates a spectacular year filled with an exciting array of the best of contemporary art.

Beginning in 1984 with a small gallery that exhibited prints in the studio of the then Sette Publishing Company located in the Andre Building in Tempe and opening the spare, elegant space in her present location on Marshall Way in Scottsdale in mid-1986, Lisa Sette has dedicated her career in the arts to showcasing some of the finest painting, sculpture, photography and installations emerging from the contemporary art scene. The gallery represents a broad range of art by international, national and local artists, with emphasis on conceptual work—photography and installation, as well as a darker strain of expressionist and mannerist painting, with a strong specialization in Latin-American artists.

Lisa Sette Gallery is also pleased to announce that it is entering this season with several new faces among its staff including Kathryn Funk, Gallery Director, Aimée Linhoff, Director of Photography, and Mary Statzer, Registrar/Installationist. Please join us in welcoming them as part of the gallery team on your next visit to the gallery.

Kathryn Funk joined Lisa Sette Gallery as its new Gallery Director in September. Previously she was the director of the San Jose Institute of Contemporary Art (ICA) since 1989, where she provided the primary artistic vision for the ICA's programs, leading the organization to new levels of prominence and visibility.

Funk is known for organizing programs that span a broad range of ideas and mediums. Her exhibitions consistently challenge audiences to engage work by artists who creatively deal with issues confronting contemporary life in new and exciting ways, many of which delve into social and political concerns of the day.

Funk came to the museum field in 1979 as the Curator of Exhibitions for the Fresno Art Museum, where she was responsible for the exhibitions and programs for eight years. During this period she organized diverse programs ranging from historical exhibitions to contemporary installation work. It was during these years that Funk realized that her greatest attraction was to the work of contemporary artists, particularly those whose work challenged the norm and investigated new ideas, hence the move to San Jose.

When asked why she was leaving the non-profit sector after fifteen years to enter a commercial setting,

she stated, "The Lisa Sette Gallery affords an opportunity to work more closely with individual artists over an extended period of time. It also offers the means with which to help individuals and organizations build cohesive collections for both private and public enjoyment. There is also a wonderful opportunity to work with people who have the same kind of passion for contemporary art that I have."

Aimée Linhoff also joined Lisa Sette Gallery in September as newly appointed Director of Photography. Linhoff brings a working enthusiasm for twentieth century and contemporary photography to this newly-created position. Recently, she co-edited *The USA Photography Guide* (Nazraeli Press, 1993), and within the year, *History of Photography* (Taylor and Francis) will publish her annotated bibliography on Diane Arbus. This fall, she completes a master's degree in the history of photography at Arizona State University.

Mary Statzer is the new Registrar/Installationist, preparing artwork for the gallery and its clients. Mary's background is with works on paper, and she received her MFA in print-making from Arizona State University in 1992.



Standing from left to right, Kathryn Funk, Gallery Director, Mary Statzer, Registrar/Installationist, and Jane Kealy, Secretary. Seated, Aimée Linhoff, Director of Photography, and Lisa Sette.



JAMES TURRELL'S RODEN CRATER

A SUMMER TRAVELOGUE BY LISA SETTE

Late this summer I had the pleasure of quietly exploring the Roden Crater, located about fifty miles northeast of Flagstaff, Arizona. On this particular visit, we came upon the Crater in the midst of a rainstorm. We paused some distance away to marvel at a rainbow hovering over the Crater and its backdrop, the Painted Desert. The beautiful purple and black form majestically withstood the elements, as it has for hundreds of thousands of years.

We had hoped to set up camp in the bowl of the Crater, where the nearly perfect elliptical earth surrounds you and distorts your perception of the sky. But the lightning seemed to be drawn to that very point, and Jim strongly advised against it. So we heeded the elements (and Jim) and began to wrestle with our tents in the strong wind at the base of the Crater.

Jim expertly laid rocks for a fire as the storm went around us. The friends accompanying us cooked a gourmet meal in near darkness, and after the last marshmallows were eaten, we settled in for an exciting night in the northern desert.

Sunrise was early and clear, and we climbed to the top of the Crater for a daylight view of celestial vaulting, laying on our backs for the maximum effect.

I am always taken with the subtlety of the project and how much it forces me to think about the desert and its past. Jim states it is the kind of place "where you feel geologic time". The site is a place to ponder sky, clouds and space and was a perfect way to escape one's day to day thoughts—a vacation of a different sort.



Artist James Turrell at base of Roden Crater,
late August 1994

KLETT'S WASHINGTON PANORAMA ON VIEW AT NATIONAL MUSEUM OF AMERICAN ART

The Washington Panorama: Three Seasons, Two Administrations by photographer Mark Klett was commissioned by the National Museum of American Art, Washington, DC, and was exhibited there from April 13 to August 15, 1994. The fourteen panel panorama of the capital city was completed over a period of nine months, beginning in the fall of 1992 and ending in the spring of 1993. Each panel was made from a different vantage point in the Clock Tower of the Old Post Office Building on Pennsylvania Avenue.

To place the work in historical context, the exhibition included two earlier examples of such photographs—Francis Hacker's 1875 panorama taken from the Smithsonian Institution's castle tower and Frederick Brehm's 1903 panorama taken from the roof of the Treasury Annex. In this company, Klett's photographs stand out as the first architecturally based panorama of Washington, DC, taken in nearly a century, and the work offers us the opportunity to understand how our capital city functions as both a city and a symbol in contemporary culture. Taken over the period of three seasons that encompass the end of one presidential administration and the inauguration of another, the panorama with its myriad of detail is a study in contrast between the commonalities of everyday life and how they encompass the flow of history-making events.



A companion book, *Capital View: A New Panorama of Washington, DC*, was co-published by the National Museum of American Art and Book Studio. It contains essays by Mark Klett and curator Merry Foresta, as well as a fold-out reproduction of the fourteen panel panorama. The panorama is available for viewing at Lisa Sette Gallery.

ARTIST NEWS ➤ ARTIST NEWS ➤ ARTIST NEWS ➤ ARTIST NEWS

- **Dan Collins**, of Tempe, Arizona, presented a new video of his work, *Inside/Out: Figurative Sculptures Via High End Computer Modeling*, at **SIGGRAPH 94**, an annual conference series in its 20th year related to computer graphics and technology, July 24-29 in Orlando, Florida. Collins's booth, featuring the video and two sculptures, was included in the area of the conference titled **THE EDGE**, a new venue dealing with interactive and experimental work. *Inside/Out*, produced by the Institute for Studies in the Arts at Arizona State University, documents Collins's process of creating computer-generated laser-cut figurative sculptures at Cyberware in Monterey, California, and explores his investigation of figurative sculpture as transformed by our culture's current technology.
- **Mark Klett**, of Tempe, Arizona, has received one of five **US/Japan Creative Artists Fellowships** cosponsored by the National Endowment for the Arts and the Japanese Agency for Cultural Affairs. Klett will be living and working in Japan from January through June 1995 under the sponsorship of the International House of Japan.
- **Marie Navarre**, of Phoenix, Arizona, and **Jim Campbell**, of San Francisco, California, have been awarded a Project Residency for a collaborative project at the **Capp Street Project**, a non-profit artist-in-residence program founded in 1983. The proposed installation will take place June 1 - July 29, 1995 at Capp Street in San Francisco. The gallery will be transformed into an interactive space utilizing water, mirrors, live plants, and photographic images. The life of the room over time will be captured through interactive video and audio devices that record and replay to the viewer the changing conditions of the gallery.
- **Buzz Spector** opened his installation *Unpacking My Library* at San Diego State University, California, on September 30 as part of **inSITE '94**, a binational exhibition of installation art including over 100 artists from around the world at 37 venues in San Diego and Tijuana, Mexico.

Spector recently completed a public art work for a train station on the new rapid transit system in Los Angeles, California. The collaborative project involved interviews with over 100 area residents, resulting in a wall piece of ceramic tiles featuring hand-written statements selected from the interviews and collaged into a mosaic representative of the history of the area and the lives of its residents. The **Crenshaw Station** on the Metro Green Line will open to the public in the next few months.

In addition to his busy agenda, Spector also relocated to Champaign, Illinois, from Los Angeles, California, in August, accepting the position of Professor in the School of Art and Design at the University of Illinois at Champaign/Urbana.

LUIS JIMÉNEZ MAN ON FIRE FEATURED AT THE NATIONAL MUSEUM OF AMERICAN ART

Man on Fire: Luis Jiménez, an exhibition of 41 dramatic fiberglass sculptures and related graphic works, opened at the Smithsonian's National Museum of American Art in Washington, DC, on September 16, Mexican Independence Day. The national exhibition was chosen from the Mexican-American artist's first major retrospective, held earlier this year at The Albuquerque Museum, and spotlights the rich holdings of Jiménez's work at the National Museum. The exhibition title comes from a work in the museum's own collection—the vibrant sculpture, *Man on Fire* (1969), based on the historic Aztec figure Cuauhtémoc, who in 1522 organized his countrymen against the Spanish and was tortured with fire.

The exhibition includes an unprecedented assembly of Jiménez's monumental public sculptures, including *Sodbuster* (1981), *Southwest Pieta* (1984), *Howl* (1986), and *Border Crossing* (1989), each complemented by striking drawings that prefigured them. Also included is the nearly 17-foot-tall *Vaquero* (1980), a colorful fiberglass Mexican cowboy astride a bucking horse. Since 1990, when it was installed on the front steps of the museum, the popular *Vaquero* has been regarded as the unofficial symbol of the National Museum of American Art.

"The art of Luis Jiménez gives form to the popular culture and traditional myths of *la frontera*—the southwestern part of the United States where Mexican culture meets and blends with American life," said American Art director Elizabeth Broun. "We are pleased to present his intriguing perspective."

Jiménez casts his sculptures in fiberglass. Then he airbrushes the surfaces with bright, undiluted colors, sometimes adding glitter. Drawings (often full-scale), lithographs, and small models aid in the development and creation of these large pieces.

"I am making what I would consider people's art and that means that the images are coming from the popular culture and so is the material," Jiménez has said. "I am using the same material used for making boat bodies, car bodies, Mack Truck bodies."

Born and raised in El Paso, Texas, Jiménez was influenced by a family that has been actively involved in crafts for generations. One grandfather was a glassblower in Mexico, another a carpenter. His father, whom he assisted in his youth, was an inventive neon-sign maker. By the time he was 16 he could weld, spray paint, blow glass, and work tin.

Jiménez received a bachelor of science degree in art and architecture at the University of Texas at Austin, and subsequently studied at Ciudad Universitaria in Mexico City. As a young artist he worked in New York City for five years during the 1960s, creating his first fiberglass works which reflected the atmosphere of sexual liberation and social activism of the time. In 1971 he returned to El Paso to draw on his native traditions more closely. Working under the patronage of Donald Anderson, who provided him working and living space in Roswell, New Mexico, for six years, his works gained in scale and complexity. His reputation as a monumental sculptor has won Jiménez commissions to create 15 public sculptures throughout the United States. Currently he resides in Hondo, New Mexico.

Man on Fire will continue at the National Museum of American Art through January 2, 1995. The fully illustrated bilingual catalogue *Man on Fire: Luis Jiménez: El Hombre en Llamas* was published by The Albuquerque Museum. Lisa Sette has worked closely with Jiménez for the past ten years and is pleased to make available a large selection of his work for viewing at the gallery.



Cholo with Lowrider Van, 1993, watercolor on paper, 43" x 52"

LISA SETTE GALLERY FALL EXHIBITIONS

NOVEMBER

NATIVE IMAGES

19TH & 20TH CENTURY PHOTOGRAPHS OF INDIGENOUS CULTURES

Native Images is an exhibition of photographs that document the people and practices of cultures native to the Southwest and Central America. The work in this exhibition ranges from the traditional and familiar, such as that by Edward S. Curtis, to examples of lesser known portraitists, such as William Stinson Soule, F.A. Rinehart, and Rose and Hopkins, all of whom photographed the leaders of most of the Native American tribes/cultures in the late 19th century. Selections from Paul Strand's Mexican Portfolio, completed in the early 20th century, will also be on display. Contemporary documents of festivals in Spain by Cristina Garcia Rodero, as well as portraits which combine history and fantasy by Guatemalan Luis Gonzalez Palma will round out the exhibition. This exhibition shows us not only how we see indigenous cultures, but also the various ways we illustrate (or ignore) difference.



Luis Gonzalez Palma, *La Palma*, 1994,
gelatin silver print with asphaltum
20" x 20"

Native Images will open on Thursday, November 3, 1994 with a reception from 7 - 9 pm and will continue through Saturday, November 26, 1994.

DECEMBER

ANDREW YOUNG *READING THE NIGHT*



Eclipse, 1994, egg tempera on
panel, 22" x 15"

Reading the Night is the premiere exhibition of paintings by Chicago artist Andrew Young at Lisa Sette Gallery. Young uses the technically difficult and art historically laden medium of egg tempera painting and the traditional format of still life composition to imbue his paintings with an intimacy that draws the viewer into a sensual engagement with the paintings. Infused with rich, glowing tonalities and lush, patinaed surfaces, the paintings are a balance of lyrical fancy and static formality. Flower, bird, frame, architectural fragment—all exist as both symbol for and embodiment of beauty and desire within a purely painterly world of illusion.

Andrew Young received his MFA from the School of the Art Institute of Chicago in 1989. An exhibition of Young's work and a lecture/workshop series toured four venues in Pakistan last fall, sponsored by the US State Department and a consortium of universities in Pakistan.

Andrew Young, *Reading the Night* will open on December 1, 1994 with a reception for the artist from 7 - 9 pm and will continue through December 31, 1994. December 1 is also the observance of Day Without Art in remembrance of those lost to AIDS.

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GALLERY HOURS
TU-FR 10:00 AM TO 5:00 PM
TH 7:00 TO 9:00 PM
SA NOON TO 5:00 PM
GALLERY CLOSED
THANKSGIVING & CHRISTMAS

LISA SETTE GALLERY NEWSLETTER is designed
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noted.