

art ltd.

NATURAL CATASTROPHES

NEW ANGLES ON LANDSCAPE

NOAH PURIFOY

LARRY BELL

SEATTLE SPOTLIGHT

SANTA FE COLOR

ENRIQUE CELAYA

U.S. \$5.99/CAN \$6.99 July/Aug 2015
www.artltdmag.com



0 7 >

0 74470 07993 4



"STILL LIFE 1," 2015, **Luke Dowd**

UNIQUE DIGITAL PRINT ON CANVAS, 36" x 29"
PHOTO: COURTESY ZHULONG GALLERY

group contains *still life I*, easily one of the show's strongest pieces, in which Dowd captures an almost aerial view of a tabletop overlaid with shadows cast through a window. The light refracts a wine glass into its double and the window pane forms a grid reminding the viewer that Constructivism, Pop art, and New Media art are each at play here. The glass takes center stage as the lens seems to look straight down from the top, then its oblique shadow runs headlong into a circular plate that's bisected by the window grid as is a round bowl of fruit they each interact with. An added texture that comes from the process imbues this and all the pieces with the feel of a hint of paint; while a touch of Cubism and collage, referenced through the composition of the photograph, reveal the intended flatness of this tightly cropped space. This show fails to contain even one piece that disregards Dowd's intent to reach that meaningful aesthetic place wherein the everyday becomes timeless.

—JOHN ZOTOS

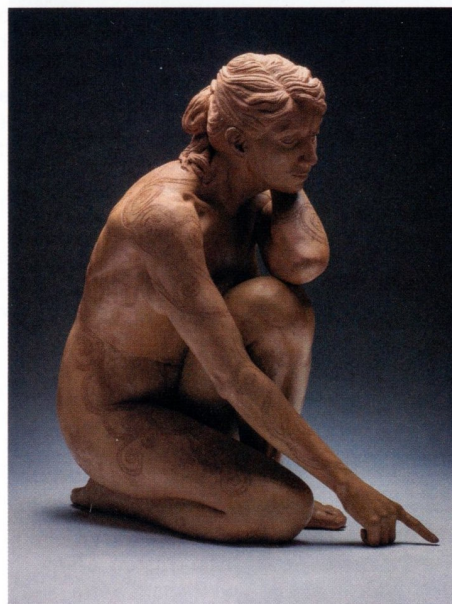
SANTA FE

Kristine Poole: "Epic" at EVOKE Contemporary

In her first solo exhibition at EVOKE Contemporary, the life-size, ceramic female nudes of sculptor Kristine Poole form a sort of procession down the center of the gallery. Poole uses the feminine form allegorically to relate both her own life experiences as well as themes that are familiar to all women, like the struggle for identity and self-realization, and the myriad ways in which we communicate with our bodies. Poole sculpts each of these remarkable figures with incredible intimacy and detail, demonstrating her absolute command of medium and message. Poole is also a professional dancer and choreographer—a background that must certainly inform not only her sculptures' incredible detail, but also its uncanny humanity. From a technical standpoint they are truly extraordinary, rendered with tender details and meticulous accuracy. It might be a few moments, then, before

the viewer notices the strands of tiny text—words, phrases, and even little stories—which wrap around the torsos and limbs of the eight figures on display.

The crouching figure in *Telling Tales* affects a studious calm; her hair is tied back in a loose ponytail, her eyes are fixed on the ground, and her finger points downward, as if toward an unseen text. Despite her nudity, her gentle, quiet body language evinces a total modesty. *Call of the Muse*, by comparison, is full of raw power and energy; its wildly animated subject seems ready to burst with an intense need to speak and shout. Her head is thrown back, and her hands reach upwards with outspread fingers; she conveys pure power and unleashed spirit. In *Raconteuse* a kneeling woman leans forward with arms bent at the elbows, her palms upwards in a classic questioning gesture. In an accompanying explanation, Poole describes her subject as "a teller of stories," whose all-over covering of words "form a continuous pattern and texture over her surface in the same way that the stories we tell about our lives form a pattern of



"TELLING TALES," 2015, **Kristine Poole**

FIRED CLAY, 30" x 14" x 32"

PHOTO: COURTESY EVOKE CONTEMPORARY

how we see ourselves and wish others to see us." Kristine Poole approaches art-making with intensity and poise, resulting in a body of work both visually and cerebrally provocative.

—IRIS McCLISTER

CHICAGO

Irene Hardwicke Olivieri: "A Collection For Zopilote" at Carl Hammer Gallery

Romanticism permeates Irene Hardwicke Olivieri's practice. Figuring largely in her works are autobiographical nudes amidst a

free-flowing, surrealist vocabulary, inspired by her life off the grid in central Oregon. Olivieri's earthy feminism, her identification with the animal kingdom, her dense symbolism, and the importance of her own persona situates her works within the art historical context of Frida Kahlo's oeuvre. While Olivieri's work contains a wealth of similarities to Kahlo's, Olivieri employs her own visual language to an end that is expansive and immersive. In "A Collection For Zopilote," death pervades under the surface of Olivieri's lush, vibrant aesthetic. While the artist is primarily a painter, this exhibition contains a series of animal bone collages adhered onto wooden bowls and antique trays. In *Four braids and a squirrel*, a female figure with furry, hooved legs converses with a squirrel standing in the woman's cupped hands. The scene is joyous and gentle, though drastically contrasted by the melancholy presence of the bare rodent bones that make up the picture. In the painting, *Little house in my heart*, a kneeling woman sports a headdress of broad leaves, each filled with meticulous texts recounting the deaths of male family members and friends. A second, smaller figure—half woman, half skeleton—sits below, surrounded by a written stream of consciousness suggesting that submitting one's carcass to wild animals would be preferable to a burial in a coffin. Anchoring the composition is a vulture: the "zopilote" of the exhibition's title. For Olivieri, death is no fearsome endpoint, it's cyclical; it's the opportunity for one life's end to nourish another.

With such a holistic view of life's cycles, it's no surprise that Olivieri's broad perspective leads to an exhaustive, uncensored pictorial lexicon. Not only are her individual pieces chock-full of narrative symbols, and lines and lines of overlaid text, but the maximalist aesthetic extends even to her presentation. The wall-to-wall, salon-style hanging is compounded by an installation replicating a portion of Olivieri's studio. Upon entering, a viewer is surrounded by the material ephemera the artist draws from for inspiration: animal skulls, jars of bones and minerals, bits of flora, and unfinished sketches and paintings. While the decision to present one's studio environment within an exhibition is nothing new, when Olivieri does it, it contributes to a totally immersive experience. Olivieri paints her life, but here, she succeeds in wholly transporting us into her world so we can live it, too.

—ROBIN DLUZEN



"I DROP EVERYTHING WHEN I SEE YOU," 2009

Irene Harwicke Olivieri

OIL ON WOOD PANEL, 55" x 79"

PHOTO: COURTESY CARL HAMMER GALLERY