

PATINA
GALLERY™

Presents

13 NEW MEXICO ARTISTS

O C T O B E R 6 - N O V E M B E R 5 , 2 0 0 6

LOST &
FOUND

CURATED BY MARY BENNETT

- Kate Joyce
- Mariette Patricia Leis
- Beverley Ashe
- Zachariah Rieke
- Marcus Amerman
- Rebecca Bluestone
- Madelin Coit
- Steven Deo
- Tom Emerson
- Isabella Gonzales
- Charles Greeley
- Colette Hosmer
- Jennifer Joseph



MARCUS AMERMAN

Warrior Goddess

This is “killer fashion.” One should be splendidly dressed when one takes another’s life. Being dispatched by someone wearing this regalia is a very honorable way to die. It’s a sign of respect. Beauty and Power needn’t be mutually exclusive (concepts) with this “one-size-fits-all” ensemble.

Macaw & parrot feathers, hand tanned buckskin,
cut & steel beads, spot and edge stitch
40” x 42”

\$6200.



BEVERLY ASHE

White Rabbit

I'm not interested in conventional forms of beauty – rather in the kind that has scars, deformities, bared teeth and the occasional malignance.

Acrylic, mixed media on canvas
16" x 20"

SOLD \$1000.



REBECCA BLUESTONE

untitled #90

I use the Fibonacci progression of numbers in this piece, which is a mathematical sequence 'found' in nature. The progression occurs in the following way: (1,1,2,3,5,8,13,21,34,55,89...) There are 8 gold squares at the bottom of *untitled #90* and the heights of the rectangles go from 5 to 21 to 8. The numbers have their own intrinsic balance.

Silk, dyes, metallic thread, cotton warp
50" x 40"

\$6000.



MADELIN COIT

Clamped Eights #25

The *Clamped Eights Series* grew out of a series of formal/minimal pencil drawings combined with a series of engineered paper. They use shadow and eight sheets of printed, die cut drawings that are stacked and held by an aluminum clamp. Parts of *Clamped Eights* pop up, weave, flair out. The pieces are abstract, with the shadow as much a part of them as the paper and clamp. Variety is one goal of this controlled visual vocabulary. Sometimes the *Clamped Eights* are installed in groups and sometimes they are installed individually.

Painted, die-cut paper, aluminum
11" x 8.5" x 3.75"

\$1250.



STEVEN DEO

Chained Rulers

When I look for art making material, I constantly sift through the human sociology and modern culture. This archeology allows me to use the meaning that certain materials imply.

My approach toward rendering the complete idea of the artwork employs 3 components: image, material, title. The image can be the most profound element of the work, simply because the material is taken out of context. The material in turn adds to the meaning because of the applied language and color. The title completes the concept by the ambiguous and political nature of language.

Wood rulers
18" x 18" x 13'

\$5000

Courtesy, Jane Sauer, Thirteen Moons Gallery, Santa Fe



TOM EMERSON

Grumman

This chair is the last in a series of chairs I have made from salvaged metal. Material for the chairs was chosen for patina or color as well as shape, size, and structure, “Grumman” is from a Grumman Industrial HVAC (Heating, Ventilation, & Air Conditioning) unit, with new steel as contrast in the side panels.

Salvaged & new metal, steel
31” x 29” x 17”

SOLD \$1800.



ISABELLA GONZALES

Reclamation

I left El Paso, Texas, when I was eighteen in the manner of someone leaving a burning building. This first piece in the *Reclamation* series signals my return to a city that has repeatedly reinvented itself in much the same way that I have over the last thirty years

Special thanks to the Phelps Dodge Corporation for allowing me to tour their El Paso facility and for donating the copper included in this piece.

Terra-cotta, porcelain, hand forged nails by Aaron Craig
made from recycled rebar, cable, metallic glaze, copper,
resin, cotton thread, peeling paint, holy water
Total area 36" x 24" x 6"

\$3000.



CHARLES GREELEY

The Memory Of Trees

The most valuable of arts, the art of living, when experienced by a painter in New Mexico, is akin to having your cake and eating it too. The Artist is not a reporter but a great teacher. It is not his business to depict the world as it is, but as it ought to be.

Japanese paper collage with "found" wormwood frame
20" x 28"

\$2200.



COLETTE HOSMER

Still Life With Duck

Eventually, I found myself making art by utilizing reptiles, amphibians, birds, mammals and earth that I'd collected and processed. Through my work, I came to discover...that I was being offered a glimpse into the mysteries that connect one thing to another...An understanding of life as overlapping environments is disappearing, and instead of recognizing ourselves as part of the landscape, we stand apart and view the world around us as *other*.

Mixed media
35" x 24" x 20"

\$7500.



JENNIFER JOSEPH

Series 5000

The acupuncture needle did not appear in this country until the 1970's. Their unusual application is to stimulate the free flow of energy in the body by insertion into points along energetic pathways known as meridians. My interest in the acupuncture needle began when I studied Oriental Medicine—it is visually a very beautiful object, and it has a long and arcane history. I also became fascinated by the specificity of its purpose as a subtle energy conductor.

Series 5000 consists of five thousand needles strung on a wire. Hanging overhead, it is an invention that seeks to move energy in those who encounter it, specifically in the crown chakra, which is the opening to more expansive states.

Acupuncture needles, wire
3" x 240"

\$2400.



KATE JOYCE

Germination Series 1

The photographic diptych in this two-part wall piece is the product of a simple editing process. I sift through negatives made during the last ten years of my life to find images that share a complimentary composition, texture, and emotional content. I imagine my negatives as seeds and the resulting composites create hybrid sprouts bound by the transformative coherency and complexity of growth. I am also interested in the simple “drawing” inherent in the forms and structures found in these paired photographs. The pencil drawing and segment of wild grapevine further explore the synchronicity of line, form and abstraction found in the images.

Ultrachrome inkjet print, pencil on tracing paper, grapevine, thread
11”h x 12”w x 3d

\$800.

Courtesy, Victoria Price Contemporary Art & Design



MARIETTA PATRICIA LEIS

Luminers

An artist residency at Spain's Mediterranean Sea, with its translucent light, blue skies and sea inspired me to paint the *Luminers*. Among my materials from Spain, I "found" an English-speaking newspaper that seemed perfect for this exhibit theme. Two paintings made on this newspaper are now included in my installation.

Japanese ink on washe' newspaper, vellum paper
each piece 9 3/4" x 9 3/4"
Courtesy, Zane Bennett Contemporary Art, Santa Fe

ea. \$850.
discount 10% w/2 or more



ZACHARIAH RIEKE

Incidental Artifacts

About fifteen years ago I was working on a series of large scale cutout plywood constructs. I mixed my paints in small buckets, often reusing a single container for a succession of bright colors. Eventually I peeled the remaining layers of dried paint from inside the buckets and preserved them. Here they are – presented as incidental artifacts of my painting process.

Acrylic paint fragments on gessoed panel

\$3335.