

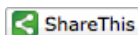


FOTOSEPTIEMBRE USA

SEPTEMBER 1 - 30, 2012 • SAN ANTONIO & THE HILL COUNTRY



Weekly Newsletter
August 24, 2012



Visit
[Sign In](#)
[Contact Us](#)
Follow us on
[f](#) [t](#)

[Editorial](#)

[Venues](#)

[Artwork for Sale](#)

[Calendar](#)

[About us](#)

[Contact](#)



Lucian Freud, "Large Interior, W11 (after Watteau)," 1981-83, oil on canvas, 73 x 78".

Lucian Freud
Modern Art Museum of Fort Worth, Fort Worth, Texas
by Patricia Mora

Continuing through October 28, 2012

Lucian Freud's palette is reminiscent of shrubbery past its prime, wet tea bags and clotted cream decanted three days past. The occasional use of claret or royal blue operates like a lifeguard's whistle. Thus, our eyes gravitate toward a bit of tapestry, a tie or a medal-laden uniform. Freud's reds and blues offer a tangential reprieve from this densest of worlds, constellated by torpor and angst. His props are striped mattresses, piled rags and furniture fit for thrift sales. Yet it's impossible to look away. Just as we can't help but stare at [CLICK TO READ MORE](#)

Weekly Recommendations

Lucian Freud
[Modern Art Museum of Fort Worth](#)

Federico Solmi
[Luis De Jesus](#)

"Skyscraper"
[Museum of Contemporary Art, Chicago](#)

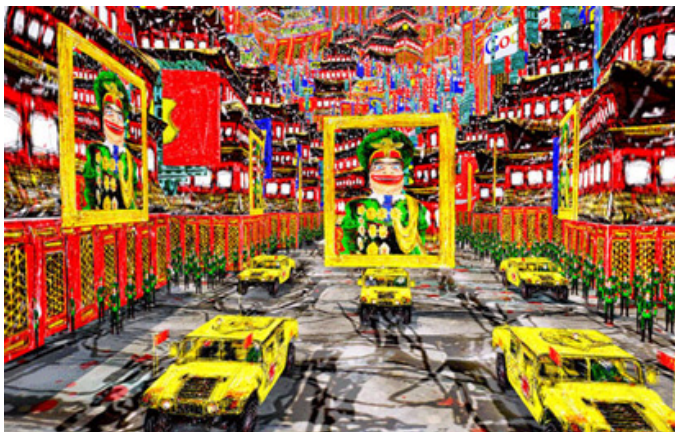
Jacqueline Kiyomi Gordon
[Eli Ridgway](#)

Anna Fidler
[Portland Art Museum](#)

"Escape from the Landfill"
[Huntington Beach Art Center](#)

Editors' Roundtable
by Bill Lasarow

This has been a stimulating and eventful summer, despite the general doldrums that most in the art world expect during July and August. Believe me, though, things are never that simple, and some gallery go-getters manage to surprise. How apt a metaphor, then, were the heat waves that swept the country, decimating crops in the great tradition of the dust bowl? Just as the climate change deniers were cranking up their usual hoax machine, UC Berkeley physicist Richard A. Muller took his Koch Brothers funded findings on climate change public. Surprise! The self-declared and now former skeptic broke ranks to announce his conclusion that not only is there no hoax, but climate change is almost entirely man-made. So as I wandered through MOCA's "Ends of the Earth: Land Art to 1974" I could



Federico Solmi, "Chinese Democracy and the Last Day on Earth," 2012.

Federico Solmi
Luis De Jesus Los Angeles, Culver City, California
by Shirle Gottlieb

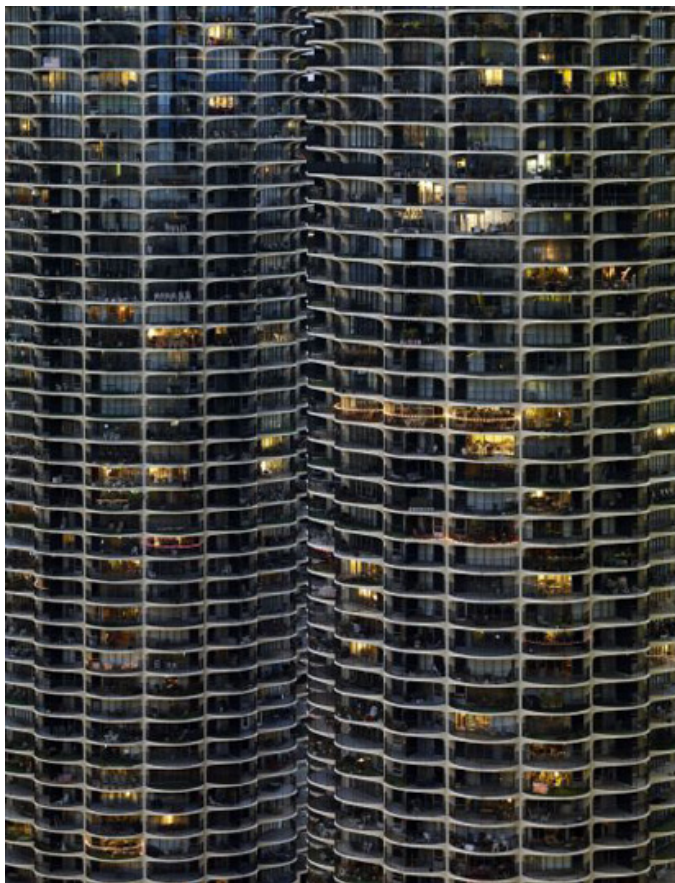
Continuing through September 8, 2012

When this exhibit opens, in addition to related paintings, visitors will see the world premiere of Federico Solmi's inimitable film, "Chinese Democracy and the Last Day on Earth." Two years in the making and still incomplete at our deadline time, this audacious centerpiece was commissioned and partially funded by ... [CLICK TO READ MORE](#)

LAND ART TO 1974 I could not help but reflect on the lack of such over the top scaled projects nowadays. The probability of shocking displacements of landmasses and populations, as a result of accelerated environmental change, being a probable part of our not very distant future screams for more of that large scale thinking. Instead we are mainly obsessing over whether the art market will return to its glory days.

Serving as a wonderful distraction from art market or environmental anxieties, London's Summer Olympics athletic festival was eccentrically bracketed by pop style presentations of British history and music. The appearance of projects by Martin Creed and Damien Hirst lent a deserved nod to the last decade of the isle's prominence in visual art, with Creed's bells and Hirst's Union Jack doing so in utterly distinct ways. The whole two weeks was so alternately charming and bombastic, a perfect reflection of the non-pairing of Creed and Hirst, that I could never determine if we were watching triumph or parody. Jolly good, that.

The similarly quadrennial Presidential campaign stateside has been hotter than global warming throughout, and now the political conventions are beginning, a perfect segue to the grand opening weekends of the art season



Michael Wolf, "Transparent City #6," 2007, chromogenic print, 62 x 48".

"Skyscraper: Art and Architecture Against Gravity"
Zane Bennett Contemporary Art, Santa Fe, New Mexico
by Michael Abatemarco

Continuing through September 23, 2012
Simultaneously at the entrance and exit to "Skyscrapers: Art and Architecture Against Gravity" sits Tony Tasset's bright orange girder entitled "i-beam." As you enter, "i-beam" is unassumingly installed on the floor, rather quiet in its minimalist presentation - like raw material or a clean slate yet to be filled. "Skyscrapers" occupies the museum's entire third floor with a mix of ... [CLICK TO READ MORE](#)

that, as always, immediately follow Labor Day weekend. As usual neither party will utter a syllable relating to the role or significance of culture in America. Energy policy, defense, tax, education policy will be discussed, debated and planked. But we don't even have the beginning of a cultural policy discussion. Well, given that art is inherently progressive, or at least that most people in it are loyal to that banner, perhaps we ironically did receive a glimmer of such a policy from ultra-conservative Vice Presidential candidate Paul Ryan, who chimed in with that enlightenment rationalist Glenn Beck's constructive critique of the progressive tradition: "It's a cancer." Ryan unhesitatingly replied, "Exactly." And so we have the foundation of the right wing's national art policy: Cut it out. Let's see team Obama respond to that.

If there is a constituency for putting an end to progressive culture once and for all, perhaps the symbolic beginning of such a victory of the faithful was the closure of Margo Leavin Gallery after forty-two years of operation. I had the misapprehension that Leavin's gallery had always been around and would always be there to present that next Baldessari exhibition. Suddenly I have had a sniff of my own mortality; having witnessed the evolution of culture over two centuries I had sustained the illusion that I was rolling nicely towards the third. I'm just now coming to grips with the likelihood that if the Leavin Gallery won't make it, my



Damien Hirst's Union Jack at the closing ceremony of the London Olympics.

own mortal coil (to borrow from the Bard) might not either. Perhaps our many newly emerging art school graduates will live to experience Leavin's vision of an art world devoid of galleries, but full of art fair weekends and art apps on your smart phone. Put that under your pillow, kids. I'm kinda with Margo; I'd rather retire to my studio. But tell me, please, will L.A. ever be the same? Farewell summer 2012, we'll miss you.

[The Editor's Roundtable is a column of commentary by our own editors and guest columnists from around the region. Their opinions do not necessarily reflect that of Visual Art Source or its affiliates.]

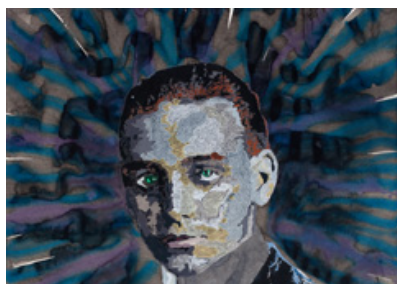
We'll be off for the Labor Day weekend, see you in two weeks!



Jacqueline Kiyomi Gordon
Eli Ridgway Gallery, San Francisco, California
by Chérie Louise Turner

Continuing through September 15, 2012
Manipulation of sound — reflection, absorption, projection — takes center stage in Los Angeles-based sound and sculpture artist Jacqueline Kiyomi Gordon's exhibition "No Touch." Comprising the show are six installations, two of which incorporate ... [CLICK TO READ MORE](#)

Left:
Jacqueline Kiyomi Gordon, "No Touch" installation view, 2012 at Eli Ridgway Gallery.



Anna Fidler
Portland Art Museum, Portland, Oregon
by Richard Speer

Continuing through December 16, 2012
With a virtuosic technique and droll humor, Anna Fidler reimagines Oregon history in the latest installment of Portland Art Museum's ongoing APEX series. Well known throughout the Northwest for her



fantastical landscapes and psychedelia-flavored portraits of sports stars, the artist here appropriates antiquarian portraits as her ... [CLICK TO READ MORE](#)

Left:
Anna Fidler, "Arlie," 2012, acrylic and colored pencil on paper, 99 x 72".



"Escape from the Landfill"
Huntington Beach Art Center,
Huntington Beach, California
by Liz Goldner

Continuing through September 8, 2012
"Escape from the Landfill" can be loosely described as a collection of assemblage, as it is made from re-combining found objects. But these three artists' approach is of a different sort from the classic assemblage of Ed Kienholz, Joseph Cornell and George Herms, who found objects on the street and in thrift shops. "Escape" does employ ... [CLICK TO READ MORE](#)

Left: Cynthia Minet, "Unsustainable Creature: Ox #1," 2012, mixed media, 50 x 108 x 30".

ARTSCENE™

VAS
visualartsource.com

art ltd.

[Forward email](#)

SafeUnsubscribe™

This email was sent to info@fotoseptiembreusa.com by announcements@visualartsource.com | [Update Profile/Email Address](#) | Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).

Visual Art Source | 5525 Oakdale Ave #160 | Woodland Hills | CA | 91364