

AZ

DESERT VOICES
down under

AU

The 17th Biennale of Sydney, Australia chose 19 artists from the United States to participate in the 2010 exhibition. Three of the artists selected are represented by Lisa Sette Gallery of Scottsdale, Arizona. These same artists have a direct connection to Arizona State University. Claudio Dichochea is a recent graduate of the Masters Program at the ASU School of Art, where Angela Ellsworth is a current faculty member. Enrique Chagoya has numerous works in the permanent collection of the ASU Art Museum. This book is an observation of those connections.



The background of the entire image is a close-up photograph of dry, cracked soil in shades of orange and brown. The cracks are irregular and form a network of polygonal shapes across the surface.

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Bruce W. Ferguson

Independent art curator, critic and director of F.A.R. (Future Arts Research) ►
at Arizona State University.

Deserts and water are the most obvious “inconvenient truths” about human influence on the planet. But, it is precisely this windswept, unkempt, erotic, blasted, forsaken space – literal and imaginative – in which many artists ply their unwanted play – their burnings and yearnings – always burdened with the truth of testimony. Bertolt Brecht once posed the question, “In the dark times / Will there also be singing?” His answer was, “Yes, there will be singing / About the dark times.” In the cathartic world of art, the light often comes from a surviving ability to make palpable the incomprehensible – to make the invisible visible – to make flesh from the ethereal. To imagine the unimaginable, we are ignited to understanding by new stories and images. The desert; the water; the fantastic example of both is one such urgent, enduring imagining.



ancient anasazi handprints, southwest usa



ancient aboriginal handprints, queensland au

CLAUDIO DICOCHEA

The work of Claudio Dicochea is an electrifying mixture of pop-culture commentary and acid-hued acrylic gesture. His frenetic collaged paintings take on the tradition of 18th century casta paintings, works that depicted various Colonial-era racial categorizations.

Dicochea turns the genre on its head by employing contemporary media idols, comic book characters and political figureheads as stand-ins for the obsolete European stereotypes.

“I think my work aligns itself with the idea that no one culture is able to possess an entire, complete knowledge of the world...No one society holds a monopoly on cognition or perception. I find that a seductive concept and it's one that's always informed my work.”















ANGELA ELLSWORTH

Angela Ellsworth is an interdisciplinary artist whose startling performance pieces and objects often draw on her own background as a descendant of Mormon pioneers.

Ellsworth's exquisitely sinister *Seer Bonnets* – bonnets whose iridescent exteriors, formed entirely by the pearl-tips of tens of thousands of corsage pins, belie their dangerous needle-point interiors. The work, titled *Seer Bonnets: A Continuing Offense*, is made up of nine bonnets representing the wives of Ellsworth's great-great grandfather, who was the fifth prophet of the Mormon Church.

Writing in *ArtForum* magazine, Deborah Susser observes: "Angela Ellsworth mines two seemingly dissonant genealogies – a lineage of influential female performance artists and her own Mormon heritage – to produce an unholy hybrid."















ENRIQUE CHAGOYA

Enrique Chagoya's extensive and internationally known body of work seeks to describe alternative cultural histories. Working on amate bark paper, in the tradition of ancient codices (book-like pictorial histories from pre-Colonial Central America), Chagoya uses humor to critique the current cultural and political power-struggles taking place on the American continents while referencing both ancient and contemporary aesthetic traditions.

"I integrate diverse elements: from pre-Columbian mythology, Western religious iconography, ethnic stereotypes, ideological propaganda from various times and places, American popular culture, etc. Often, the result is a non-linear narrative with many possible interpretations."







Reveals a fascination with the earth and its potential for rebirth



I am nothing less than
the definitive revelation
of universal truth



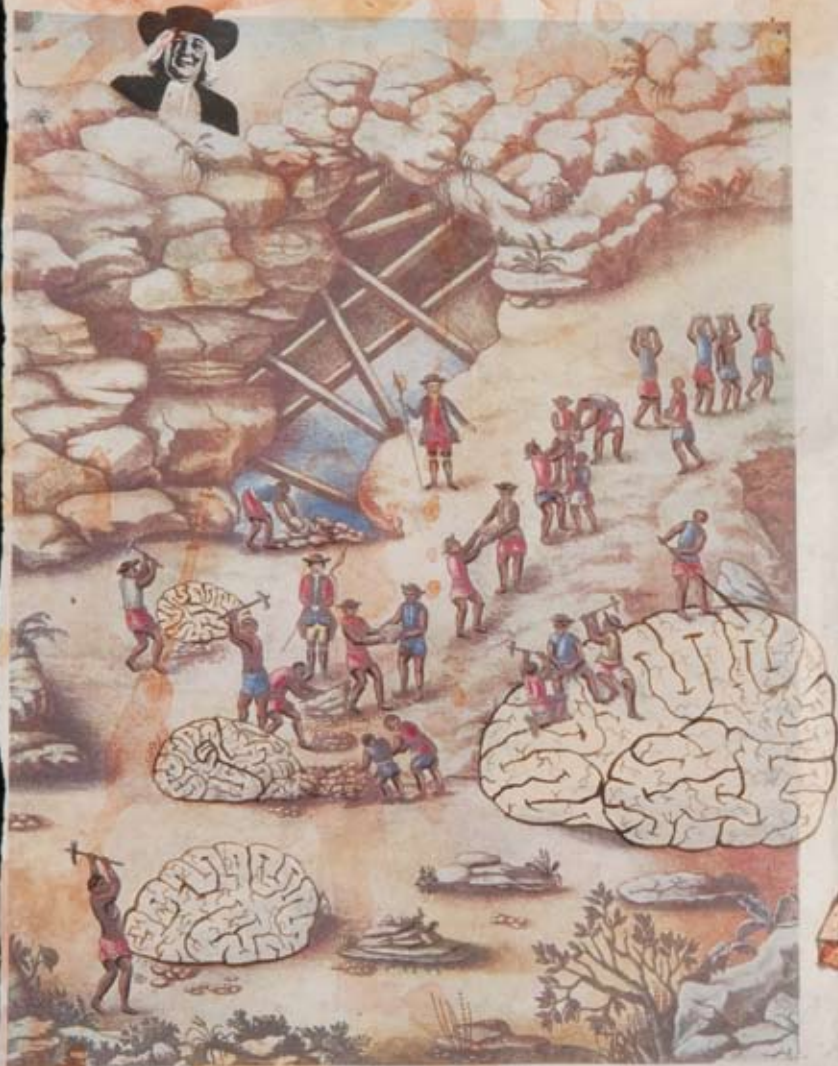
Hello
my name is

and I

Directly confrontational
in its denial of Bipolar
correlations







CLAUDIO DICOCHEA

Images 1, 2, 3

De la Celebra y el Presidente, la Gobernatura (of Celebrity and President, the Governance), 2010, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Images 4, 13

De slayer y vampiro lobita (of Slayer and Vampire, the Little Wolf), 2009, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Images 5, 10

De una Diosa y Marcos, el Doble Agente (of a Goddess and Marcos, the Double Agent), 2010, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Image 6

De queen y sitting bull el presidente (of the Queen and Sitting Bull, the President), 2009, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Images 7, 8

De Libertad y el Generalísimo, un Eco (of Liberty and the Generalissimo, an Echo), 2010, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Image 9

De la Guera y el Rey Puro Cabron (of the Blonde and the King, the Pure Bastard), 2009, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Images 11, 12

De la Gran Madre y un Duke, la Hibrida (of the Great Mother and a Duke, a Hybrid), 2010, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

Image 14

de la Celebra y el Presidente, la Gobernatura (of Celebrity and President, the Governance), 2010, acrylic, graphite, charcoal, transfer, wood, 48" x 36"

ANGELA ELLSWORTH

Images 1 - 9

Seer Bonnets: A Continuing Offense, 2010,
pearl corsage pins and fabric, 9 bonnets, dimensions vary

ENRIQUE CHAGOYA

Images 1 - 3 (details)

Illegal Alien's Guide to Climate Science, 2010,
acrylic and water-based oil on Amate paper, 12" x 102"

Image 4

Too Big, 2010, (detail)
charcoal and pastel on paper, 80" x 80"

Images 5 - 7 (details)

The Enlightened Savage Guide to Economic Theory, 2010,
acrylic and water-based oil on Amate paper, 12" x 102"



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This book was a collaborative effort between Lisa Sette of Lisa Sette Gallery and Peter Shikany of P.S. Studios, Inc.

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But most of all, thanks to Claudio, Angela and Enrique. Three artists whose vision and talent has truly expanded our world.

LISA SETTE GALLERY
SCOTTSDALE, ARIZONA USA
LISASETTEGALLERY.COM