

LISA SETTE GALLERY



VOLUME 24 | SUMMER 2026

Sonya Clark

There is a dichotomy at the heart of the work of textile and social practice artist, Sonya Clark. The simplicity of her everyday materials such as hair, textiles and language is at odds with her urgent exploration of the legacy of craft, history and race. Drawing on the complexity of her Afro-Caribbean family with a Jamaican mother, Trinidadian father and a Scottish great-grandfather, she has a unique vantage on the notion of American identity: forged through slavery, immigration, love and an intergenerational linking of cultures.

Her practice is deliberate in its translation of what she calls the *DNA of objects*. Hair, thread, and combs become bearers of identity, each carrying inherited knowledge across time. In 2014, this interest led Clark to re-hair violin bows with human hair and collaborate with musicians to use these bows in a performance of James Weldon Johnson's *Lift Ev'ry Voice and Sing* and Francis Scott Key's *Star-Spangled Banner*.

Clark is a Professor of Art and the History of Art at Amherst College. She earned an MFA from Cranbrook Academy of Art and a BFA from the School of the Art Institute of Chicago. She also holds a BA from Amherst College where she received an honorary doctorate in 2015. She is the recipient of the 2026 Guggenheim fellowship for Fine Arts, the Rappaport Prize, a United States Artist Fellowship, a Pollock Krasner award, an 1858 Prize, and an Anonymous Was a Woman Award.



Sonya Clark

Hair Bow for Sounding the Ancestors, 2014, human hair, violin bow, 25" x 1" x .5"
edition of 10



Sonya Clark

"Freedom was a community laboring for something lovely and rare." – Colson Whitehead, *The Underground Railroad*, 2017, human hair, 12" x 8.25" x .5" unframed, 20.25" x 13.5" framed



Sonya Clark

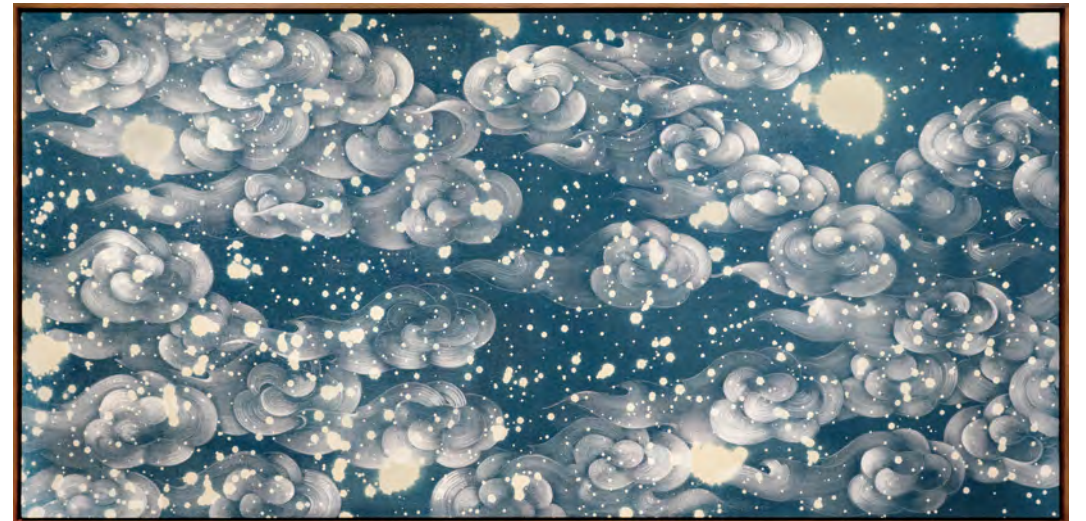
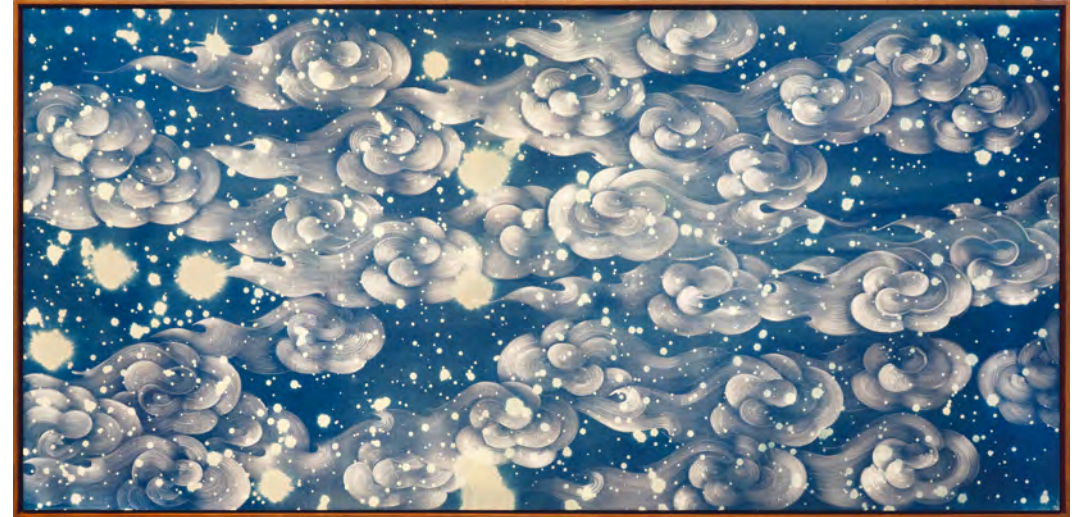
Senegal Weft Song, 2019, cotton thread, plastic combs, 22" x 5" unframed, 32" x 13.5" framed

Ala Ebtekar

Ala Ebtekar's research-based practice moves between painting and photography, art and science, exploring the juncture between history, myth, and culture. Born in Berkeley, CA to Iranian activist parents, Ebtekar's upbringing led him to explore the spaces between cultures, both shared and separated, resulting in a practice that disquiets dominant notions of identity and complicates cultural difference.

Ebtekar's most recent works consider cosmic travel and the phenomenology of light, considering light itself as both concept and medium. His mixed-media photographs, paintings and installations combine the cyanotype process, originally invented by the astronomer Sir John Herschel in 1842, with references to literature and bookmaking, philosophy and theology, and the traditional arts of Iran.

Ebtekar received his MFA from Stanford University and BFA from the San Francisco Art Institute. His work has been included in solo and group exhibitions at institutions including the Aga Khan Museum, Toronto, Canada; Asia Society Museum, New York, NY; Asian Art Museum, San Francisco, CA; Berkeley Art Museum, CA; Blaffer Gallery, University of Houston, TX; Crystal Bridges Museum of American Art, Bentonville, AR; De Young Museum, San Francisco, CA; DePaul University Art Museum, Chicago, IL; Yerba Buena Center for the Arts, San Francisco, CA; and ZKM - Museum for Contemporary Art, Karlsruhe, Germany.



right:

Ala Ebtekar

Zenith II, 2026, acrylic and charcoal underdrawing on cyanotype on canvas exposed and printed by sunlight, 30" x 60" canvas size, 32" x 65" framed

Zenith I, 2026

acrylic and charcoal underdrawing on cyanotype on canvas exposed and printed by sunlight
30" x 60" canvas size, 32" x 65" framed

Duane Michals

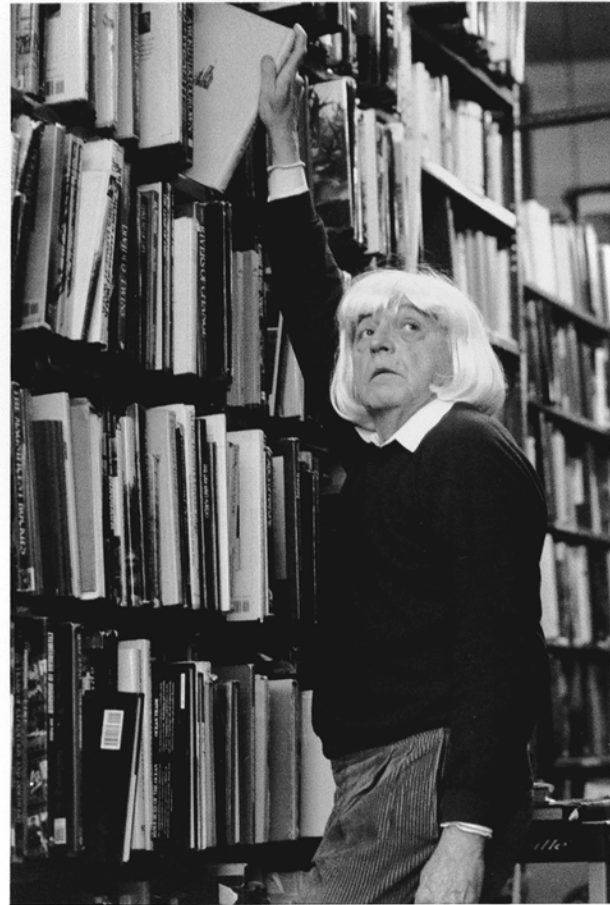
Duane Michals (1932-2026) was initially inspired by photojournalism as a means of communicating narratives; eventually developing a process that organized his photographs in a frame-by-frame sequence above handwritten text. He graduated from the University of Denver in 1953 and studied at Parsons School of Design after the end of his military service in 1956.

Who is Sidney Sherman is a series of six gelatin silver prints, that poke holes in the celebrity-centered and self-satisfied notions of the commercial art world: Michals' photographic self-portrait in disguise offers less-glamorous imagery than the voluminous self-portraiture of 1980's art-star photographer Cindy Sherman. Scrawled texts below each image mimic the writings of French philosopher Derrida and make fun of the dense, alienating postmodernist language that has for decades shaped academic prescriptives about how to talk about art.



WHO IS SIDNEY SHERMAN?

Sidney paints his fingernails shocking pink a brilliantly audacious gesture that exposes the dis-corraborative gender bias of Revlon's vacuity while trenchantly confirming lipstick as a phallic ploy of alpha males vis-a-vis Derrida's strategies of dis-corraboration.

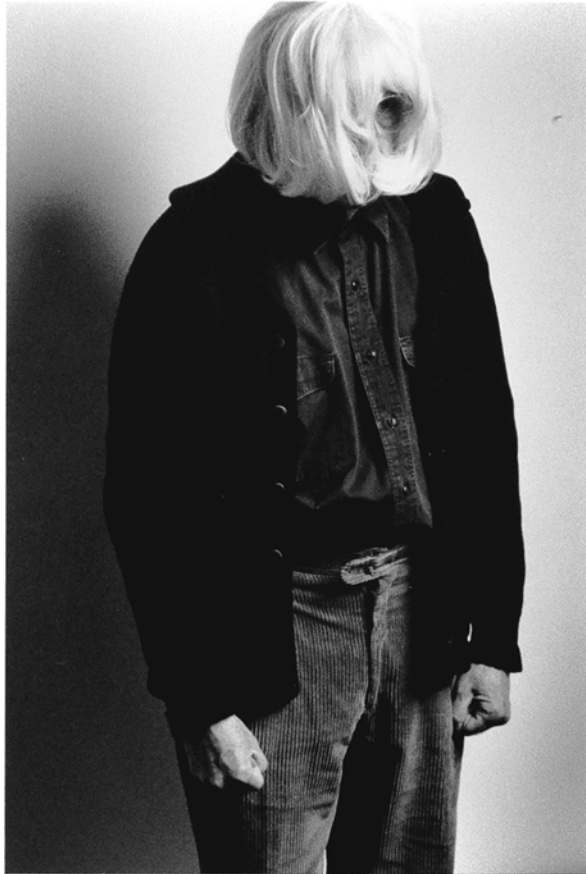


Sidney steals Wittgenstein's "Tractatus Logico-Philosophicus" a violently defiant act, no dissimilar in significance to that other revolutionary Luther's stand at the church door in Wittenberg, thereby assaulting the capitalist paradigm of women as mere charge account chicks and simultaneously de-mythifying Wittgenstein's relevance to 21st century epistemological discourse.

left & following images:

Duane Michals

Who is Sidney Sherman, 2000, Sequence of 6 gelatin silver prints with hand applied text
Each of (6) prints 11" x 14", 13 5/8" x 16 5/8" framed, Edition of 25



Sidney provocatively has a bad hair day
displaying a visionary, almost mystical compulsion
to redefine the sublimatory vertical axes of the need
for follicle correctness,
while refuting the illegitimate penetration
of the warrior males libidinous flaccid one dimensionality,
a dialectical homosexual/heterosexual,
dysfunctional/dysfunction.
Alas, the signifier has lost his significance.

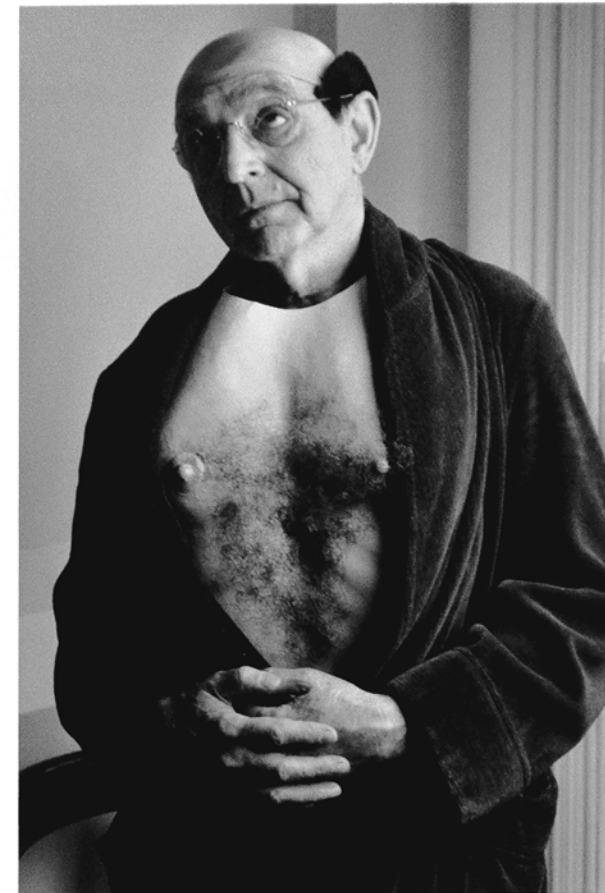


Sidney hitchhikes from Spring street to Prince street.
strategically announcing a brazen freedom TO BE,
the antithesis of the Cartesian dictum "Yes, no, or maybe."
By asserting sympathy with Nietzsche's übermensch oder überschätze,
Sidney corroborates what phenomenologist Maurice Pontificate
has declared so succinctly,
"I am what I used to be."



In this cunningly conceived sexual mise-en-scene, reminiscent of his scatological shit/piss/vomit period of the late eighties, Sidney poses with a Hans Bellmer mannequin head as an acolyte to feminine agitprop with ironic appropriation of Bellmer's own sexual pervers, but not surrealist cutery stuff.

Thus he simultaneously trivializes Bellmer's originality as of no value except as a source of latter day artistic arriviste's validation and legitimizes visual plagiarism, making Bellmer an accomplice to his own victimization, a heroic Warholian accomplishment.



Sidney in his role as an artist/genius renegade masquerader astounds again with his self-portrait as Dr. Luanus, echoing the dynamics of Gertrude Stein's observation that "There is no there, there." (Where is there is implied in Sidney's postulating the Steinian enigma in a revisionist stance.

This Brechtian conundrum exposes the reality of the gazer's gaze as being essentially unreal, which is also implied in Lacan's theorizing on intersubjectivity, a concept that destabilizes Sidney's female specificity as essentially derrière guard.

Jan Maarten Voskuil

Jan Maarten Voskuil constructs spatial paintings—monochrome-painted linen draped over curved, modular wooden stretchers. Each work negotiates between geometry and volume: circles, squares, and rectangles are tilted, sliced, or sawn into round curves with mathematical precision to yield forms that shift between painting and object. Through this restraint, Voskuil redefines painting as architecture-objects that assert presence rather than depict. His practice echoes the quiet rigor of concrete abstraction, rooted in calculation yet open to moments of spatial surprise.

His practice engages a playful, self-aware dialogue with modernist conventions, echoing the quiet rigor of Minimalism and De Stijl. Citing Theo van Doesburg's premise that a work refers only to itself, Voskuil creates works that remain resolutely contemporary in their clarity and wit. The results are precise, mathematical, and quietly humorous, where the structure itself becomes a dynamic subject.

Educated at the University of Groningen, followed by postgraduate study at Art Academy Arnhem, Voskuil shares a disciplined, minimalist sensibility that resonates with conceptual clarity. His works have been featured in museums and galleries world-wide—from the Netherlands to Germany, the Czech Republic, and the United States.



Lisa & Jan Maarten introducing *Moonlight Salon* (2026)

Jan Maarten Voskuil

top: *Cubist Circle in sea blues*, 2025, Acrylic on linen, 23.75" x 23.75" x 4"

bottom: *Flat-out pointless improved violet black*, 2025, Acrylic on linen, 45.25" x 45.25" x 6.75"



Sam Frésquez

At its core, Sam Frésquez’s practice is linked to the dichotomy of public versus private. Her work interrogates the social arrangements that structure gender, sexuality, and the intimacies of private life. Frésquez asks us to consider the ways that we present ourselves to the outside world and how this public presentation might differ from our private experiences. Frésquez responds to issues of vulnerability and resilience through the lens of gender, themes that have recurred in the artist’s work. She examines the rigid and hyper-masculine culture surrounding NASCAR through performance and sculptural installation. Frésquez first began working with this subject in a previous series in which she introduced the fictional character, “the first Latina NASCAR driver.” In past performances the character is seen in iconic postures of celebration, such as spraying champagne or waving a flag.

Frésquez graduated in 2019 from Arizona State University with a bachelors of fine arts in interdisciplinary art; and graduated from Yale University in 2025 with an MFA in sculpture. Most recently, she was included in *Get in The Game: Sports, Art, and Culture* at SFMoMA, which is now on exhibition at the Perez Art Museum in Miami and will soon travel to Crystal Bridges Museum of American Art in Arkansas. Her current exhibition *Spatial Poems* is on exhibition at Mass MOCA. She has exhibited work at institutions including the Phoenix Art Museum, the Tucson Museum of Contemporary Art, the Scottsdale Museum of Contemporary Art, and has been the recipient of artist residencies at Xico Galeria, the Haystack Mountain School, New York Arts Practicum, MASS MoCA, and CALA Alliance.



Sam Frésquez

NASCAR Nation, 2022, checkered flag & glass seed beads 60" x 34.5"



Sam Frésquez
Bimbo, 2022, Driving fire suit and glass seed beads, 58" x 28"

Benjamin Timpson

The artist Benjamin Timpson's use of deconstructed and intricately overlapped butterfly wings as a medium of portraiture presents his subjects as woven from the complex materials of memory, nature, metamorphosis, and survival. In 2017, after a DNA test confirmed his family's generationally-concealed Puebloan ancestry, and a close relative was badly beaten by her boyfriend, Timpson began making portraits of Indigenous women, a population that is disproportionately affected by violence and homicide.

Timpson's portraits of those who have been affected by violence is both a means of increasing awareness of this problem, and a way to return agency to the women he portrays: in the transcendent meanings and shifting patterns of the wings of a butterfly, Timpson's subjects are both ephemeral and radiant with lived humanity. Working from photographs given to him by the subjects or their family members, or found in data-bases of missing women, Timpson uses magnification and precision tools to arrange compositions of the responsibly-sourced wings against arduino-controlled light boxes, and also develops stunning large-format photographs of the original collages.

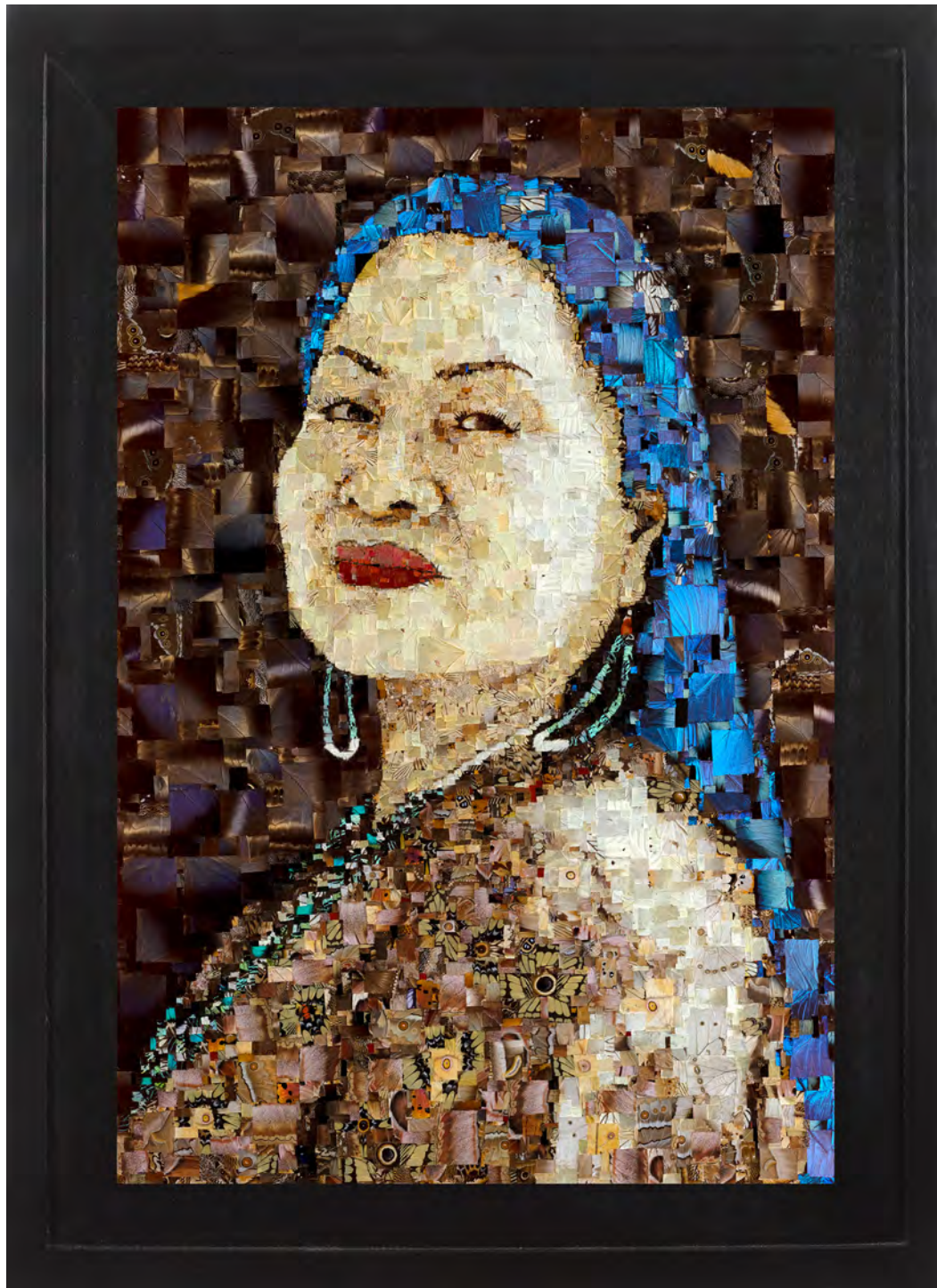
Homero Gómez González (2025) depicts Michoacan logger turned butterfly activist who went missing, and was later found murdered, on the El Rosario Monarch Butterfly Preserve, a component of the Monarch Butterfly Biosphere Reserve. Gómez González founded the Preserve when, after generations of family logging, he recognized the terrible impact of deforestation on the monarch butterflies that winter in his home of El Rosario. Natural—and human—capacity for change is exemplified in Timpson's portrait and in Gómez González's life, as well as the material used: butterfly wings have the unique biological capability to shift hues, both transmitting and reflecting light.



Benjamin Timpson working in his studio (2021)

Lorena, 2026, detail





Benjamin Timpson

Lorena, 2026, Unique, butterfly wings on glass, wood, electrical components
 30" x 20" butterfly collage, 35.75" x 25.75" framed
 framed within custom programmable LED light panel



Benjamin Timpson

Homero Gómez González, 2025, Unique, butterfly wings on glass, wood, electrical components
 16" x 12" butterfly collage, 20 5/8" x 16 5/8" x 2 3/4" framed
 framed within custom programmable LED light panel

Ato Ribeiro

Ato Ribeiro works in a variety of media: sculpture, installation, drawing and printmaking. Born in Philadelphia in 1989, he spent his childhood and adolescence in Accra, Ghana. The articulation of his West African heritage and his African American identity is central to his art. This is evident in his wooden assemblages that reference both Ghanaian strip-woven kente cloth and Black quilting traditions of the American South that were used as a symbolic language in the Underground Railroad, guiding slaves to freedom in the North.

In regards to *Three Pillars*, Ribeiro states the work to be a “reflect[ion] on the importance of learning and making oneself better by focusing on my direct relationship with two specific educational institutions: Ashesi University in Ghana and Morehouse College in Georgia.” Paying homage to the institution that his mother was first dean of students, he compares the prominence of Ashesi University in the Africa continent, with Morehouse, where Ribeiro and his brothers went to college in the States. Symbolism is also a converging factor between the two. Ashesi’s logo, which is depicted in this artwork, looks similar to Morehouse’s ‘House’ [emblem] and also represents Ashesi’s *Three Pillars*, which are Scholarship, Leadership, and Citizenship. Morehouse is known for its *Five Pillars* which are being Well Read, Well Spoken, Well Travelled, Well Dressed and Well Balanced.



Above: Ato Ribeiro working in his studio, photographed by Gregory Miller (2024)

Left: *Untitled (Wooden Kente Quilt 67)*, 2025, repurposed wood, acrylic, HDPE, wood glue, 24" x 24" x 1"



Ato Ribeiro
Untitled (Wooden Kente Quilt 68), 2025, repurposed wood, acrylic, HDPE, wood glue, 24" x 24" x 1"



Ato Ribeiro
Three Pillars, 2023, repurposed wood, wood glue, 72" x 72" x 1.25"

Binh Danh

Recently, the experimental photographer Binh Danh has traveled the country documenting National Parks in large-format daguerreotypes. Danh's works capture dreamlike territories of the canyon and other idealized natural spaces, but rather than presenting an unchanging composition, the super reflective surfaces of Danh's silvery images involve the viewers, centering their existence as a part of the landscape. Making daguerreotypes of the National Parks is a way to insert my viewers into this landscape as a form of citizenship, as if saying, "You belong here." A visit to a National Park is something that anchors and roots us on this continent: a sense of belonging. For some, it's at the end of the immigrant experience to feel more American than ever.

Born in Vietnam in 1977, Danh's family fled to the United States two years later. They continued observing traditional Vietnamese customs, especially Buddhist worship of ancestors. Thus, says Danh, he grew up "meditating on death and its influence on the living." More recently, Danh has experimented with Daguerreotypes—a 19th century photographic technique in which a light-sensitive, highly polished, silver-plated copper sheet is exposed to light and produces a single image.

Danh received his MFA from Stanford University in 2004. His work is widely collected and exhibited, including at the 18th Biennale of Sydney, Australia.



Binh Danh
Grand Canyon #5, 2016, Daguerreotype, 7.5" x 13.5" plate, 13" x 18" framed



Binh Danh
Lower Yosemite Falls, June 20, 2014, 2014, Daguerreotype, cased in AR-glass and acrylic backing, 12" x 10" plate 16" x 13.5" framed

Timothy Horn

Timothy Horn's work embraces several disciplines and draws from a broad bank of skills and materials, including cast glass, blown glass, various metals, transparent rubber and sugar. His current *Tree of Heaven* and *Gorgonian* series were exhibited at the 2018 Adelaide Biennial at the Art Gallery of South Australia. These works combine the two distinct sources that have inspired his work over the past decade: those being patterns of 17th century jewelry, and 19th-century studies of natural forms such as lichen, coral and seaweed. Beginning with the silhouette of an historical piece of jewelry projected at a much larger scale, Horn drafts a working pattern with the addition of grafted imagery of natural forms. He then sets about fabricating a tree-like structure in wax, to be cast in bronze and nickel-plated. Pearls become large baroque forms in mirrored blown glass.

Timothy Horn lives and works in Truro, Massachusetts. Born in Melbourne, Australia, he studied Sculpture at the Victorian College of the Arts and then Glass at the Australian National University. A Samstag Scholarship brought him to the US in 2002, where he completed graduate study at Massachusetts College of Art. Horn's work has featured in exhibitions at the Renwick Gallery in Washington D.C., the Andy Warhol Museum in Pittsburgh, the Museum of Arts and Design in New York, GoMA in Brisbane, and the National Gallery of Australia in Canberra.

Timothy Horn

Tree of Heaven 12B, nickel-plated bronze, mirrored blown glass, 36" x 24" x 6"



Xawery Wolski

After leaving communist Poland as a young art student, Xawery Wolski continued his studies in Paris, New York, Italy, South America, and Asia. He's since returned to Poland, living and working both there and in Mexico City. The son of a plant geneticist, Wolski blends a minimalist aesthetic with a sense of the complexity of design in the universe, presenting in archetypal and abstracted forms a refined, contemporary expression of the essential connectivity of nature.

Wolski's cascading, organic installations seem to emanate a secret world from within a closed form. The sculptor's Vestidos gather multitudes of clay or metal beads into enigmatic *vestments* which may recall ceremonial robes, crucifixes, or pinned specimens. In a striking piece that references traditions of both the Americas and Europe, a vestido composed of gold glazed terracotta beads presents a simple, shimmering image that bears the weight of history as elegantly as it proposes a modern grammar of object and form. Wolski's work celebrates the inherent design of nature, while presenting subjects in their most essential form, with a sensual and reverent curiosity about the world.



right:
Detail image of *Vestido de Oro I (Gold Dress I)*, 2015



Xawery Wolski
Red Rebozo, 2024
 terracotta, nylon thread
 68 1/2" x 23 5/8" x 1 5/8"



Xawery Wolski
Vestido de Oro I (Gold Dress I)
 2015, Terracotta, gold glaze
 67" x 60" x 3"

Julianne Swartz

Often working with materials that could be purchased from the local hardware store—wire, mirrors, magnets, periscopes, speakers and glass, Julianne Swartz creates sculptures, installations and photographs. As the artist has explained: “I am interested in the intersection of the physical and non-physical, and making what is not physical somehow palpable.” The non-physical in Swartz’s work is as varied as the physical facts of the universe—light, memory, sound, kinetics, the passing of time and a sense of place. Her work encourages the viewer to reconsider our relationship with spaces. Our surroundings seem real, yet a simple construction of lens and ambient light can project another version of the world. Both versions are a result of the true functioning of the natural world. What we experience as real, Swartz’s work informs us, is only one of a myriad of possible variations and configurations. Swartz’s wondrous contraptions conjure unexpected and magical effects from the mundane elements of the physical world and suggest that even these details are miraculous.

Swartz received an MFA from Bard College and BA in photography and creative writing from the University of Arizona, Tucson. She has shown her work nationally with major installations and exhibitions at the Brooklyn Museum of Art, MoMA PS1, 2004 Biennial Exhibition at the Whitney Museum of Art, New Museum, MASS MoCA, deCordova Museum & Sculpture Park, and ICA, Virginia Commonwealth University. Her work alongside her mother’s—Beth Ames Swartz—is currently on exhibition at the Scottsdale Museum of Contemporary Art. She has received numerous awards, including Anonymous Was A Women Award (2015), American Academy of Arts And Letters Award (2010) and the Joan Mitchell Foundation Painters and Sculptors Award (2008).



Tender Alchemy exhibition at Scottsdale Museum of Contemporary Art (2026)



top: *Intervessel (feeding)*, 2025, Unglazed stoneware, copper, electronics, 19" x 21" x 13"
below: *Intervessel (leaning)*, 2025 Unglazed stoneware, copper, electronics, 23" x 29" x 13"
Sound is generated by the objects





Andy Burgess *Elza Berquo House*, 2024 screen print 26" x 36" framed Edition of 15, AP 2/3

EXHIBITION SCHEDULE 2026

JUNE - SEPTEMBER 2026 - *SUMMER GROOVE*

OCTOBER - DECEMBER 2026 - *THE WORLD IS TOO MUCH WITH US*

LISA SETTE GALLERY

210 East Catalina Drive, Phoenix, Arizona
telephone 480-990-7342 www.lisasettegallery.com

Hours: Tuesday - Friday 10 am to 4 pm | Saturday 11 am to 4 pm | and by appointment

Cover: **David Kroll** *Landscape (Egret and Bowl)*, 2026, oil on linen, 36" x 36"

© Lisa Sette Gallery, Photograph & essays from this publication may not be reproduced without the permission of Lisa Sette Gallery