Installation view, Art Santa Fe; below, Valeria Yamamoto: *Linescape Series*, Irazoqui Gallery; bottom, Jeffrey Bisaillon: *Zephyr*; all images courtesy Art Santa Fe

Paul Weideman | The New Mexican

REGIME CHANGE

ART SANTA FE

More than 50 artists and galleries are showing their stuff at this year's Art Santa Fe fair at the Santa Fe Community Convention Center. New owner Redwood Media Group — which has five other art fairs around the country — has expanded the list of exhibitors from the 37 that showed at Art Santa Fe last year. Most participants are from the United States, although artists from Costa Rica, China, Japan, Russia, South Africa, Spain, Uruguay, and Zimbabwe are also represented.

Social media is an important tool for Redwood, based in Hinckley, Ohio. "Every one of our shows has a Facebook page, and we blog, we tweet, we post on Instagram," said Linda Mariano, the company's managing director of marketing. "Our social-media manager will be at Art Santa Fe, and our videographer will be there as well, beginning with the show's opening-night preview party, and that's the first video that gets posted on Friday morning."

The purchase of Art Santa Fe from local gallerist Charlotte Jackson was official in January. In late June, Jackson was relatively relaxed, a contrast to her frenetic activity level when getting ready for the fair in recent years. "Redwood is doing a great job, and they're wonderful to work with," said the owner of Charlotte Jackson Fine Art, which is participating in the 2016 fair. "It's a business. I've watched them operate, and it's impressive. I think they're bringing some very interesting energy to it."

There are more individual artists than in the past; about 15 percent of the exhibitors are established studio artists. Unlike the previous edition of Art Santa Fe, there is no keynote lecture. "We don't do that," Mariano said. "We do our other programs." These are the Art Labs, the Spotlight Artist Program, and LaunchPad. Miami artist Jorge Cavelier is doing an Art Lab installation titled *Horizons: Among the Cloud Forest*; "Horizon" is also Redwood's curatorial theme for the 2016 Art Santa Fe. "This is a collection of sheer, silk, painted panels that you'll walk through, and when you reach the back, you are confronted by a very large mural. That will be your experience of horizons among the cloud forest."

Ron Pokrasso: *Holding on to Heroes*

MILL CONTEMPORARY

a familiar face in a new place

Mill Contemporary (Booth 307) represents high-level artists working in mixed-media drawing and printmaking, including James Harvard, Ron Pokrasso, Verne Stanford, and Carol Graves. Many of their creations will be for sale at Art Santa Fe. A few of Christo's iconic lithographs of wrapped objects, including *The Museum of Modern Art Wrapped (Project for the MoMA, New York, June 1968),* are included in the gallery's offerings. Catherine E. Skinner's encaustics of trees and openings evoke the solitude of a cabin in the woods, even as that cabin intrudes on the nature in which it is shrouded. Mill Contemporary, formerly known as Mill Fine Art, is at 702½ Canyon Road in Santa Fe. Though the gallery owner, Mary Mill, has been a fixture of the Santa Fe art scene for many years, this is Mill Contemporary's first year participating in Art Santa Fe, which it is doing in an effort to raise the gallery's profile among local and national art collectors. Part of the gallery's mission is to rely on a stable of established artists whose sales make it possible to also show the work of mid-career and emerging artists. — Jennifer Levin

There are four art talks. Each features a panel of artists who talk about their work, but what the audience — the collectors — really love is hearing about the inspiration and how the artists have chosen to make art their career.

The other lab program is *Art Through the Lens of a Child* by children's book author Kelly Fischer. She will have 16 paintings on large wooden squares that children will be able to move around; they can also make their own paintings and listen to Fischer reading from her 2013 book *The Most Beautiful Color of All*. This lab, which is sponsored by the Santa Fe Children's Museum, will be held on the Convention Center patio. The Spotlight program focuses on selected artists the jury feels deserve recognition based on their skill and achievements in the arts. The 2016 ASF Spotlight artists are Jeffrey Bisaillon, Holly Grimm, Siri Hollander, and Mary Johnston. All but Grimm are among 13 artists who are featured in "Meet the Artist" talks and demonstrations on fair days.

The LaunchPad program, featuring a site-specific exhibition created by an emerging, unrepresented artist, is intended to be a regular feature at Art Santa Fe, but not this year. "This is the first time we've ever done a show in the summer," Mariano said. "This fills in our year, and we're really excited about it, but from a programming perspective the places we normally go to seek out a LaunchPad artist are not as available in the summer — for example, university programs. We start looking for next year's LaunchPad artist right this minute." There are also four art talks during the fair. Each features a panel of artists who talk about their work, but what the audience — the collectors — really love is hearing about the inspiration and how the artists have chosen to make art their career. The talks are "Painting With Passion," presented by Jeffrey Bisaillon, Jorge Luis Bernal, and Bette Yozell; "Evolving Into Art" by Teena Robinson, Mary Johnston, and Grace Berge; "Sculpture Diversity" with Andrea Broyles, Siri Hollander, and Heidi Loewen; and "Not Just Painting — Mixing It Up" with Laura McClanahan and Bette Ridgeway.

Redwood's other five fairs are Spectrum Indian Wells (near Palm Springs, California) and Artexpo New York, which are staged in the spring, and Art San Diego,

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Rhett Lynch: *Heaven and Earth*

RHETT LYNCH

indigenous transcendence

True West Gallery (Booth 511) features paintings by Rhett Lynch (Navajo) of Alameda. His boxy, abstract landscapes and indigenous themes evoke the magical and spiritual. Lynch has worked in sculpture and fiber, and he is also an actor and filmmaker, with his own production company, Heap Big Films. Lynch keeps a blog on his website, www.rhettlynch.com, that resembles a visual diary, and he offers astrological wisdom and various references to having a zen mind. He has shown his work at SWAIA Indian Market, Indigenous Fine Art Market (IFAM), Native Treasures, and many other well-known Santa Fe venues, as well as in such locales as New York, Japan, Russia, and China. True West is at 130 Lincoln Ave. in Santa Fe. — J.L.

Susan Weinreich: *Life and Death* (detail)

SUSAN WEINREICH

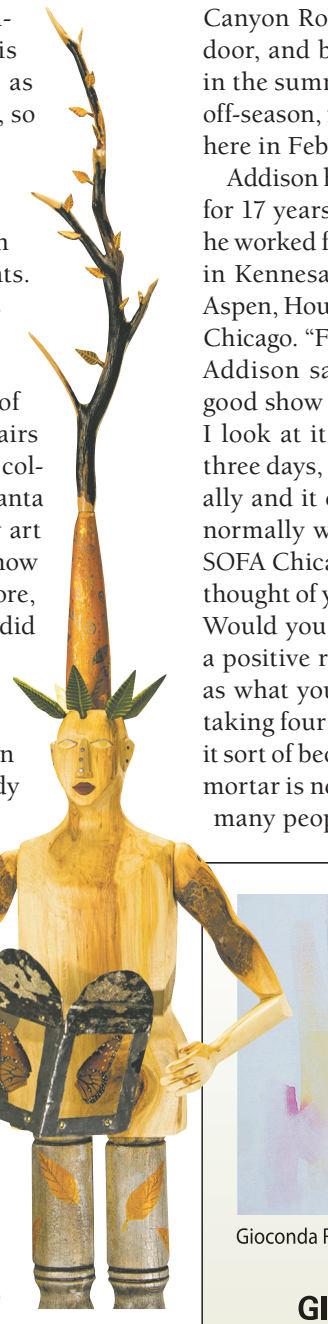
shifting landscape

Susan Weinreich (Booth 200) moved from the East Coast to Boulder two and a half years ago, and the shift in her environment is beginning to appear in her paintings. At Art Santa Fe, she will display one of her first Rocky Mountain landscapes, as well as an eclectic assortment of pieces that represent her entire body of work, spanning 50 years, including some from when she was a teenager. In her oil paintings on canvas, she often uses bright, saturated colors, though thematically she tends toward the darkly personal, with images that derive from the body and can turn cartoonish or ghoulish, seeming to search desperately for connection or retreat in solitude. *Cannon Ball,* a charcoal-and-ink drawing on paper, is a headless nude that Weinreich said is a bit of a political statement "representing what [society] is propelling itself into." *Life and Death,* oil and mixed-media ink on paper, is from her *Antiquities* series, inspired by a collection of terra cotta and stone figures from the Valley of the Niger and the Western Sahara dating to 1000 B.C. Weinreich has shown her work primarily in gallery settings; Art Santa Fe is her first foray into the world of art fairs. She is participating in an effort to establish herself in the Southwest and find out how the Santa Fe art community responds to her work. — J.L.

Art Santa Fe, continued from Page 39

Spectrum Miami, and Red Dot Miami, which occur in November and December. Asked to define Spectrum, Mariano said, "Well, we have called this one, Art Santa Fe, a Spectrum art show. We view the Spectrum brand pretty specifically, in the same way we've used the Artexpo brand specifically. The Spectrum brand, which started with Miami, is really the embodiment of a contemporary art show, whereas Artexpo is not only an art show, but it's billed as the world's largest fine-art trade show, so there's more of a trade emphasis."

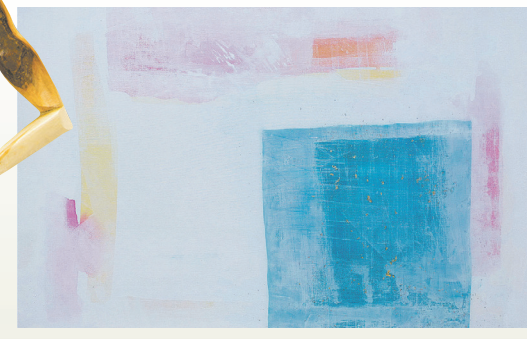
The art-fair scene is a burgeoning one. Jackson said there are 27 fairs just in Miami, ranging from tents on the beach to convention center events. "There has been a big turnover in fairs recently. Art Aspen was purchased by Urban [Expositions], and Urban was purchased by Clarion [Events] out of England." Jackson said she goes to fairs to show her artists and to meet new collectors who may or may not come to Santa Fe. "For a while there I didn't do any art fairs because I was overwhelmed. But now that I'm not in the fair business anymore, I did Palm Springs in February and I did Redwood's fair at Indian Wells in March, and I'm thinking about doing Art Aspen in August. The long hours are pretty exhausting, but there is a fun factor — that thrill as you're just ready to open the doors and have all that art and all the people. It's almost like show business."



Does the proliferation of new fairs — John Addison at Chiaroscuro Gallery guessed the number has "quadrupled at least" in the last decade or so — suggest a trend away from brick-and-mortar galleries? Mariano doesn't think so. "What we do know, and this is from industry studies that have been done, is that galleries and studio artists that participate in art fairs say that between 40 and 60 percent of their annual revenues come as a result of participating in these shows. Over the course of four days, thousands of people come through the door for Art Santa Fe. How many of those come through your gallery or your studio? Art fairs expand the artists' and galleries' reach."

There may be moves away from building-based galleries in other cities, Addison said. "But in Santa Fe we still have incredible pull, with people walking up Canyon Road, walking up my steps, walking in my door, and buying stuff. I would never do an art fair in the summer, because I want to be here. But in the off-season, is it better to go to a fair rather than sitting here in February and seeing no one? Yes!"

Addison has been in the gallery business in Santa Fe for 17 years, but for the first five months of this year he worked for Urban Expositions, the company based in Kennesaw, Georgia, that has Art Hamptons, Art Aspen, Houston Art Fair, Art Palm Springs, and SOFA Chicago. "Fairs are definitely lucrative for presenters," Addison said. "As for the gallery, you can have a good show or you can have a bad show, but the way I look at it is, it's a live advertisement. For two or three days, I'm touching thousands of people personally and it can give me six months' follow-up that I normally would not have. I'll call someone I met at SOFA Chicago and say, 'This piece just came in, and I thought of you based on our conversation in Chicago. Would you like to see it?' and the chance of getting a positive response is very good. It's not as exciting as what you can do in a gallery, because you're just taking four or five of your proven people to a fair, and it sort of becomes a greatest-hits album. But brick and mortar is not going away in Santa Fe. There's just too many people, too much interest here." ◄



Gioconda Rojas Howell: *Home* (detail)

GIOCONDA ROJAS HOWELL

layers of narrative

Gioconda Rojas Howell (Booth 407), of Moravia, Costa Rica, exhibits her nonrepresentational, luminous painted surfaces, rich with poetry and interior feeling, at Art Santa Fe. She sometimes works in assemblage, or gold leaf on stone, creating layers that sift apart like powder yet seep back like liquid, implying a narrative but resisting explanation. Between white on white, numerous shapes and shades exist, as do pattern and texture. Howell, who was born in 1967 in San José, Costa Rica, has been exhibiting her work since the early 1990s throughout her native country, as well as in the United States, Mexico, Nicaragua, and Switzerland. — J.L.

Jorge Cavelier: *Horizons: Among the Cloud Forest* (detail), Contemporary Art Projects USA (Booth 405); above, right (carving), Elizabeth Frank: *Ephemeral* (Booth 121)

Rumi Vesselinova: *Crosshatching 2* (detail), Catenary Art Gallery (Booth 201); below, Heidi Loewen: *It's the Shoe That Makes the Woman* (with the artist)

Andrea Broyles: *The Crossing (2016)*

ANDREA BROYLES

dream a little dream

At Art Santa Fe, Andrea Broyles (Booth 108-A) shows several new paintings on the themes of transitions, journeys, and dream states inspired by the extended absence of her husband, a screenwriter who is away from Santa Fe for work. Broyles is a figurative painter and sculptor originally from Toronto, Canada, and is represented by Vivo Contemporary (725 Canyon Road). Among her pieces at Art Santa Fe is a seven-foot-long oil-on-linen work called *The Crossing,* which depicts several figures in a boat that is barely discernible from the sea below and sky above. Broyles, who has exhibited widely in Santa Fe, New York, Wyoming, and Texas, has never before participated in Art Santa Fe and did so this year because she was approached by Redwood Media; she was impressed with the marketing and social-media effort the organization was putting into promoting the event. At 1 p.m. on Friday, July 8, and 3 p.m. on Saturday, July 9, at her booth, Broyles demonstrates a clay technique that allows her to build tall objects quickly — a process she developed because, she said, she has three kids and time is at a premium. On Saturday, at 5:30 p.m., she participates in a panel discussion called "Sculpture Diversity" with Siri Hollander and Heidi Loewen, two other sculptors from Santa Fe, in the Art Talk area.

— J.L.

Liu Dao: *Seen and Heard and Felt the Words*

LIU DAO

looking forward

Island6 (Booth 410) is a Shanghai-based gallery that supports the tech-driven art collective Liu Dao, which makes forward-looking work that contemplates the future of Asia. The artists and technicians of the collective include paid staff, skilled laborers, interns, and volunteers, many of whom are self-described tech geeks driven by collaboration and innovation. They contribute a wide variety of skill sets and philosophies from theater, film, literature, dance, and sound design, among other fields. The work of Liu Dao is often humorous and simultaneously subtle, focused on values determined by the collective, rather than any one individual. Their website, www.island6.org, houses a large number of videos, including footage of a jazzy party, a pink neon form of a woman hula-hooping, and an animated figure on a scaffold painting a blue-and-white Ming vase. The paintings on offer incorporate LED lights, teak wood, and cut paper, among other media. They are not content to sit still in their frames; instead, birds, butterflies, flamingos, and other animals strut and flutter across the view. — J.L.

Ezra Siegel: *The Joy of Experience* (detail)

EZRA SIEGEL

on the grid

Ezra Siegel (Booth 510), a painter from Batavia, Illinois, works in abstraction, beginning with a foundation of homemade gesso and applying dozens of layers of washes and thin paint. Siegel, who comes from a family of artists and was privately educated at the Francis W. Parker School in Chicago, studied art history and architecture at Vassar College before moving to Italy to study master drawings in the Uffizi Gallery in Florence, Italy. He has also lived in Portugal and Canada. His paintings are oriented to a grid pattern, even when the geometry is circular or understated. Color is generally muted or primary, as in *Play time,* a grid that has been taken over by a style resembling children's finger painting. Siegel's titles — *Precious, Myth: Pig,* and *Song of Love* — are enigmatic and declarative, a precise match in tone to his imagery. — J.L.

DETAILS

Art Santa Fe

11 a.m.- 8 p.m. Friday, July 8, and Saturday, July 9;
11 a.m.-5 p.m. Sunday, July 10

Santa Fe Community Convention Center,
201 W. Marcy St., 505-955-6200

$20 or three-day pass $25 (discounts available), fifteen and under no charge; visit www.artsantafe.com for tickets and a complete schedule