



WALKER FINE ART



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LA CONVENTION CENTER

FADA LOS ANGELES
ART SHOW 2010

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VISUAL ART SOURCE

WEEKLY NEWSLETTER

December 11, 2009

THIS WEEK'S RECOMMENDATIONS.
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Eric Sall
at [Marty Walker](#)

Dorothea Tanning
at [Frey Norris](#)

Sabin Aell
at [Walker Fine Art](#)

G. Lewis Clevenger
at [Pulliam](#)

Looking Through the Other End of a
Telescope
at [Scottsdale Museum](#)

Sean Duffy
at [Susanne Vielmetter](#)

Editor's Note

I have rarely, if ever, advanced a plug for a book, but I want to call your attention to Peter Clothier's newly published collection of essays, "Persist." You can go to <http://paramipress.com/order> and buy your copy now.

It must gratify any publisher to see an article or essay they once published grow into a fully realized book project. Taking part in such occasional launching points never becomes ho-hum, not for me at least. There is a natural vanity to assume a certain credit, if merely by association.

If some of the kernels of "Persist" gained toddler footing in the pages of ArtScene, this book far transcends those. Clothier places them in a coherent frame built one elegant piece at a time. He provides a road map to creative integrity set within a larger cultural environment, one that places far too much emphasis on the potholes of celebrity and commerce. This is a book that helps clarify the significance and identification of genuine creativity. Whether you are a fan or an artist, this volume will change many of its readers from within.

Bill Lasarow



Eric Sall, "Obstacle 1," 2009, oil on canvas, 46" x 60", at Marty Walker Gallery.

Continuing through December 23, 2009

Marty Walker Gallery
Dallas, Texas

If the diverse array of pictures presented here is any indication of the ideas in artist **Eric Sall's** head, then he is a busy thinker. Small paintings on wooden squares vie for recognition between an aerial photograph of a man painting over a clay sports field and luscious gestural paintings on paper. An amorphous grammar of form describes the general feel of the eclectic two-dimensional objects hung salon-style on the wall. Centered at the base of this wall, sitting on the floor, is a painted computer screen. All of this reads something like a fingered up and very full file-o-fax of information that translates into the clean and tight form of three paintings hanging opposite. Here, the work is signature Sall, the artist shining as a painter surviving, even succeeding in the once-holy precincts of a very old medium. Stripes and drips of bright colors sit atop a greenish-yellow background in the Phillip Guston-esque "Obstacle 1." A fat black undulating, worm-like streak of paint circumscribes the most active part of the painting. Mr. Sall is a skilled painter, especially when it comes to combining flat gestures and thick impasto lines of paint, squished directly from the tube and made flat by the deft pull of a squeegee.

- Charissa Terranova



Sabin Aell, "Moonwalk | mother series 1.1," 2009, 48 1/2" x 38 1/2," mixed media photography, at Walker Fine Art.

Continuing through January 2, 2010

Walker Fine Art
Denver, Colorado

For **Sabin Aell**, everything that exists is based on a formula, an undefined code she used to create her mother and father series of images for "Moonwalk." Based on a pair of echoing forms, these ethereal works are not twins, but opposites. All are 43" x 33" and placed in recycled wood frames. Each began with a photograph of plant life. The father series is a negative - a whitish image on a black background. The image is sealed and the artist then paints by hand thousands of short dashes across the image. She interprets the pattern from the background image as a code. That code reappears in the mother series, which begins as a photograph of a finished father piece. The artist then digitally removes the black and enhances the image, resulting in a lighter, grainier opposite. The title of the show seems disconnected, except for the artist's statement hung on the wall: "Is the moon moving towards or away from us? Is beauty approaching us or are we stepping closer?" Aell says the mother series reflects our aspiration to find beauty and the father series the movement of beauty towards us. Perhaps this idea would seem clearer had the works been hung in pairs. Nevertheless beauty is evident.

- Leanne Goebel