



PRESS ANNOUNCEMENT FOR IMMEDIATE RELEASE

Location: Gallery 110, 110 S. Washington Street, Seattle, WA, 98104

Hours: Wednesday through Saturday, 12 to 5 pm, or by appointment. Also open December 24 from 11 to 4 pm.

Contact: George Brandt

Exhibition Dates: December 5 – 28, 2002

Special Preview: Wednesday, December 4, 5 to 8 pm

Opening Reception: Thursday, December 5, 6 to 8 pm

Artists' Talk: Saturday, December 14, 1 to 3 pm

These two shows offer complementary visions of environments—urban and exurban—and explore issues of human intervention in the landscape. Both artists strive to bring renewed focus to the visible, concrete details of how we see the places we inhabit.

East Gallery: Susan Gans presents “Out of Context,” a show of prints and photographs

This work explores the changing face of neighborhoods and juxtapositions—old and new, gritty and elegant—to create a new and highly personal definition of the urban landscape. The images employ a range of photography and printmaking techniques and technologies, and the result is a rich and layered body of work.

In the artist's words: “I choose being an unobtrusive observer taking snapshots of what some might consider commonplace sights. The photographs, when transformed into prints, purposely deconstruct these images to provide another context and change the mood to set up certain contradictions and a new story line.”

West Gallery: Ellen Wixted presents “Raw Land,” a show of new paintings

Using the formal language of representational painting, Wixted explores the tension between our expectations of landscape painting and the unsettling landscapes that are the by-product of development. Traces of human intervention are everywhere in these paintings that question the idea of beauty in a landscape and, by extension, our everyday surroundings.

Wixted notes about her work: “Raw land is the term realtors use to describe undeveloped land. It seems to me that land being developed becomes invisible—it's neither wilderness nor home, and because we're not sure how it fits into an idea of landscape, it's easier just to ignore it altogether. I'm as interested in making the invisible seen as I am exploring the visual consequences of spelling out our material desires so plainly on the land. But there's also an element of alchemy at play. Woods become a neighborhood. A place you'd drive past without ever noticing it becomes an image that haunts you every time you see a pile of dirt, or some trees coming down, or a new road slicing through woods you know like the back of your hand. There's a sort of redemption in looking carefully and seeing clearly.”