



"FLOAT," 2013

**Tracy Rocca**

OIL ON POLYESTER OVER PANEL, 42" x 42"

PHOTO: COURTESY WINSTON WÄCHTER FINE ART

Although she begins with a precise geographic location, painter **Tracy Rocca** uses her subject matter as an invitation to travel inwards. Raised in the Northwest, Rocca creates canvases that evoke the region's foggy, rain-soaked haze, albeit punctuated with the vivid colors of the changing seasons. The images glimpsed therein might be a wildflower blown up beyond all recognition, or the world perceived through a single drop of rain. "By blurring the details I create a window into an unspecified yet familiar environment," she notes. These highly saturated color field paintings lead to what Rocca hopes is "a place where the mind can rest." Inspired in part by the landscape of New Mexico where she currently resides, Rocca is equally driven by a desire to create a distance between her painterly production and the speed of most modern devices, which we use to almost instantaneously capture, post, and re-tweet the details of our busy lives. "Ultimately a single point of focus or light emerges from within the paintings," writes Rocca, "creating the enveloping sense of meditative focus that characterizes my paintings." In Rocca's hands, this beam of light is often the portal through which visitors might travel far and wide, only to discover themselves being safely led back home. Tracy Rocca at Winston Wächter can be seen through December 25, 2013.



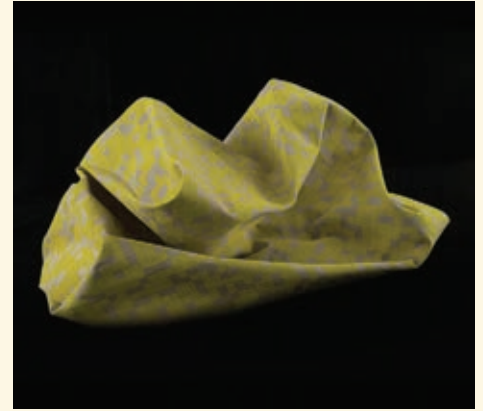
"YOSEMITE VALLEY," 2013

**Mary Iverson**

OIL ON CANVAS. 60" x 48"

PHOTO: COURTESY DAVIDSON GALLERIES

Throughout much of the 19th century, images of the tree stump populated American artists' canvases, both documenting and denouncing the subjugation of the forest wilderness. The culprit in the case of **Mary Iverson's** painting isn't the axe, but globalization, as symbolized by shipping containers in her solo exhibit titled "Sunk." In the first of two recently completed series of works, brightly colored shipping containers executed in oil paint are juxtaposed against images of Yosemite National Park, whose various vistas lie trapped below a bevy of measurement lines dotted with the forms of brightly colored boxes used to ship goods all over the world. The second series, created with photographs from travel and environmental magazines and wall calendars, have been superimposed with Iverson's finely detailed paintings of flooding throughout some of the world's most famous cities. In *Moscow* (2013), the gilt onion domes of the city peek out from the rising water, buffeted on all sides by a bevy of buoyant boxes—whose colorful, candy-toned appearance is about as unexpected as Putin sauntering the city streets in clown shoes, making for work that is both visually arresting and shockingly effective. Mary Iverson "Sunk" can be seen at Davidson Galleries, November 8 – 30, 2013.



"UNTITLED #4," (BOUNCE WITH ME/ARTFORUM SERIES), 2013, **Lisa Liedgren**  
C-PRINT, 20" x 30"

PHOTO: COURTESY PROLE DRIFT GALLERY

They might be squares, but there's nothing simple about the recent body of work created by **Lisa Liedgren** whose work takes apart formal patterns and abstract systems only to recreate them in pictorial terms. Recently she's tackled one of the art world's greatest titans: the magazine *Artforum*. An ongoing series, Liedgren's 2009 work *Bounce with Me/Artforum* used the October 2006 magazine issue as a model. She divided gouache on paper squares into still more squares, slicing and dividing—sometimes horizontally sometimes vertically—to reproduce the magazine's editorial and commercial content in the most abstract terms possible. "Reading" Liedgren's squares within squares, viewers can get a feel for the flow of the publication, from the full-page articles and reproductions at its core to the least expensive quarter-page ads near the back. For her most current body of work Liedgren recreated versions of the same piece, then subjected them to entirely different treatments. One work uses straight pins, another is displayed in reverse, yet another is crafted out of fabric, allowing it to be perceived as a discarded piece of trash—an entirely plausible outcome, even for a highly lauded magazine like *Artforum*. Which keeps Liedgren's work, even at its most conceptual, perfectly real. Lisa Liedgren at Prole Drift closes November 9, 2013.