

Mallory Lake

A Shared Journey: Pastels of Italy



Pucker Gallery, Boston

Mallory Lake

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Front Cover:

{1k510} *Brolio, Tuscany*
pastel, 17 x 20 inches

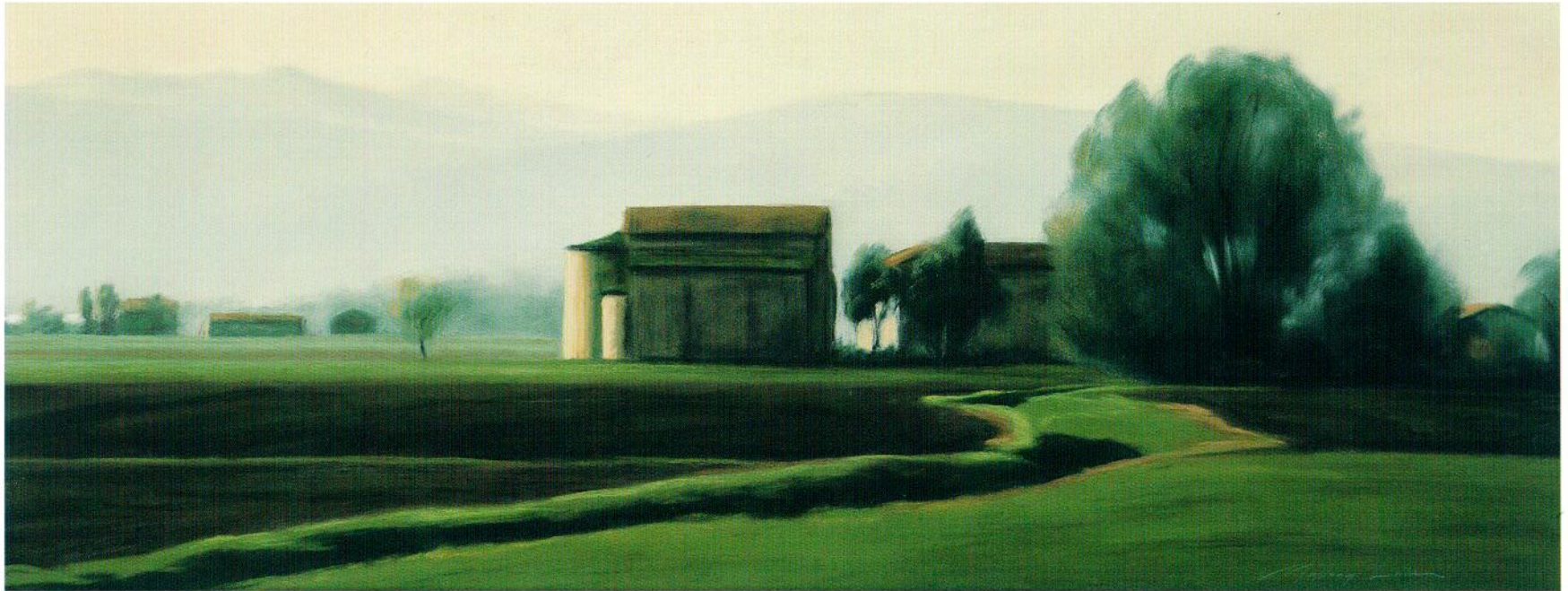
Left:

{1k504} *Entrance to La Foce*
pastel, 20 x 8¾ inches

Credits:

Design: Jennifer Bennett Editor: Jeanne Gressler Photography: Max Coniglio
Printing: Printed in Hong Kong by South China Printing Company (1988) Limited.

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{1k506} *Sovagna, Emilia Romagna*
pastel, 10 x 26 inches



{1k505} *Castagnolo,*
Emilia Romagna
pastel
10 x 25 inches

Why is it that when we come upon a work by Mallory Lake, we sigh and a feeling of gentle repose comes over us? Why do we feel that we are seeing a place that we remember with fondness, even if we have never been there? With great ease, the artist allows us to experience our own emotions and remember our own journeys to foreign places. We are transported to comforting reveries, filled with rich images and luxurious textures. Her work appeals to that deep place inside us that is stirred by simple powers of light, beauty and memory.

This body of work, this homage to Italy, is a combination of the artist's lifelong interest and inclination towards art, electrified by the momentous occasion of seeing Italy for the very first time. Subtle darkness is flashed with light and the works glow with the inimitable luminosity and contrast that is so unique to certain regions of Italy. In *Fratta Polesine, Veneto* {1k516} this light fires up the sky, languishes in the river, and dances within the deep green trees. In *Brolio, Tuscany* {1k510} the fiery orange of the sky resonates off the darkened trees and plush carpet of grass. It is the kind of warming light that is an essential haven in all our fast-paced lives.

Luscious handmade French pastels enhance the soft, luxuriant and inviting tone of the works. The medium of pastel, soft in focus like the photographs of Edward Steichen, absorbs and reflects the whole spectrum of light. *San Giulia* {1k511} demonstrates how a simple composition can become monumental through the subtle manipulations of lights and darks. Somber masses and piercing brightness combine in a mysterious and moving way. Mallory Lake's trees in *Villa Marcello at Levada* {1k492} penetrate the sky like Steichen's city skyscrapers, bathed in misty and mysterious light.



{1k473} *Serravalle, Tuscany*
pastel, 8 x 26 inches

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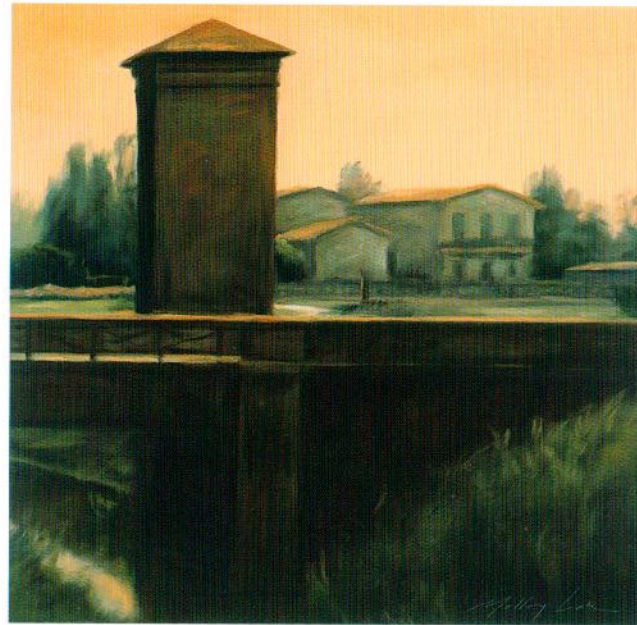
Mallory Lake's work also reflects the muted color harmonies and soothing pastoral scenes of late 19th century landscape painters. George Inness (1825-1894) lived in Italy for four years in the 1870's and Barbizon School master Jean-Baptiste-Camille Corot (1796-1875) is said to have visited the areas three times over his career. The rolling hills, slightly wild plants, diffused light and vanishing mountains of Mallory's piece, *Sunset, Sensano* {1k519} demonstrate her reverence for these forbears.

But more than just idyllic landscapes, Lake's work is about a specific place and the feeling that that place can create. Trained as a graphic designer, Lake responds instinctively to the variety of shapes and the subtlety of colors and patterns inherent in the Italian landscape. Enchanting dawns and dusks emerge when the light gets caught in the grip of the hills. *Campagnalla, Veneto* {1k499} and *Molinella* {1k500} are like tapestries of forms and hues: tall, thin cypresses, round, small bushes, square hip roofs, variegated greens and rich reds. Her works inspire in us the same kind of unmediated, sensory response that being in Italy provides for the artist.

Mallory Lake's pastels are a vehicle for our escape from the everyday. Not only do they allow us to travel to foreign places, but they are a conduit for the journey into our own emotions. So often, we are distanced from our inner needs by our daily responsibilities and the onslaught of exterior stimuli. Like seeing Italy for the first time, Mallory's pastels oblige us to stop, catch our breath, and be thankful for the beauty and simplicity of life.



{lk515} *A Morning in Early May*
pastel, 12 x 12 inches



{lk516} *Fratta Polesine, Veneto*
pastel, 12 x 12 inches



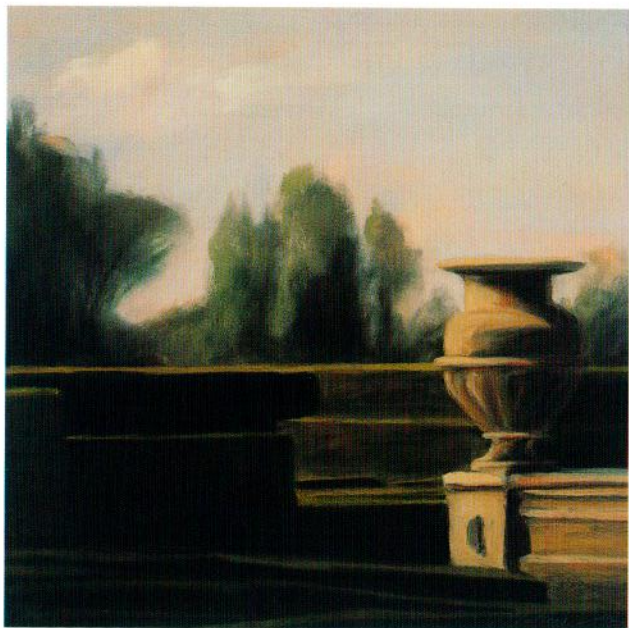
{1k502} *Bagnolo di Po*
pastel, 10 x 10 inches



{1k503} *Sicille, Tuscany*
pastel, 10 x 10 inches



{1k488} *Villa Monastero*
pastel, 22¾ x 14½ inches



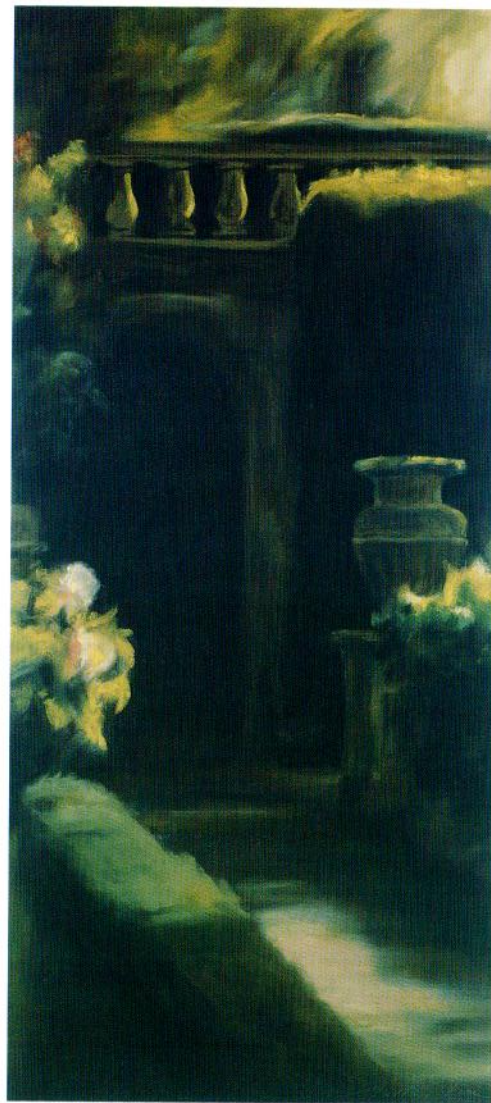
{1k507} *Villa Lante*
pastel, 10 x 10 inches



{1k508} *Entrance to the Lemon Garden*
pastel, 14 x 14 inches



{1k494} *Sunset, Villa Lante*
pastel, 20 x 8¾ inches



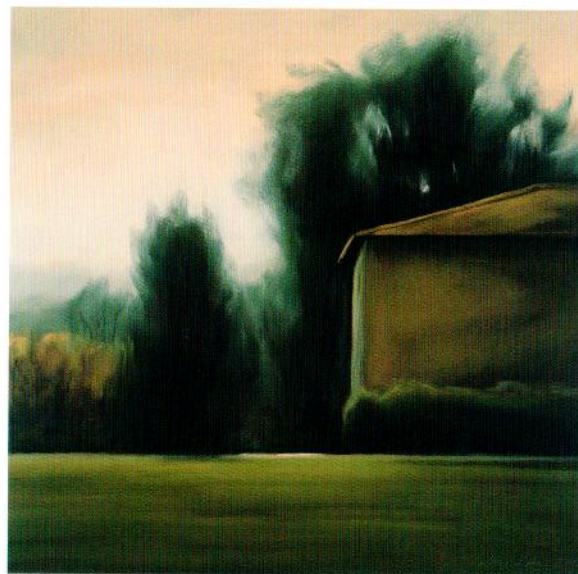
{1k496} *Villa, Lante*
pastel, 20 x 8¾ inches



{lk492} *Villa Marcello at Levada*
pastel, 20 x 16 inches



{Ik485} *Loppia, Lake Como*
pastel, 12 X 12 inches



{Ik489} *San Giovanni alla Vena*
pastel, 12 X 12 inches



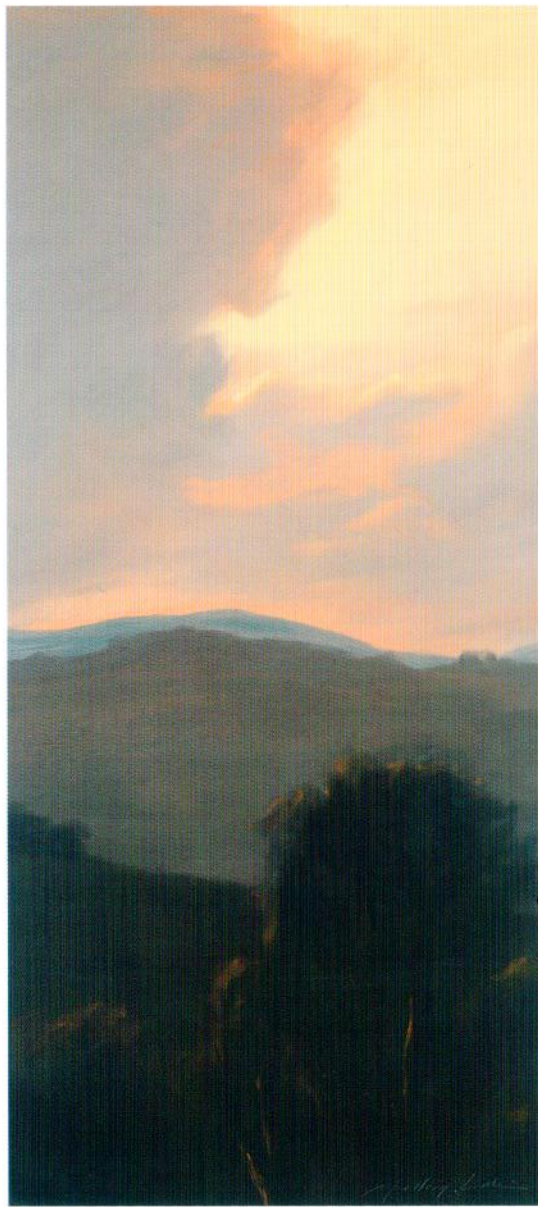
{1k498} *Storm Clouds, Levada*
pastel, 10 x 10 inches



{1k499} *Campagnalla, Veneto*
pastel, 10 x 10 inches



{1k509} *Verciano, Tuscany*
pastel, 16 x 16 inches



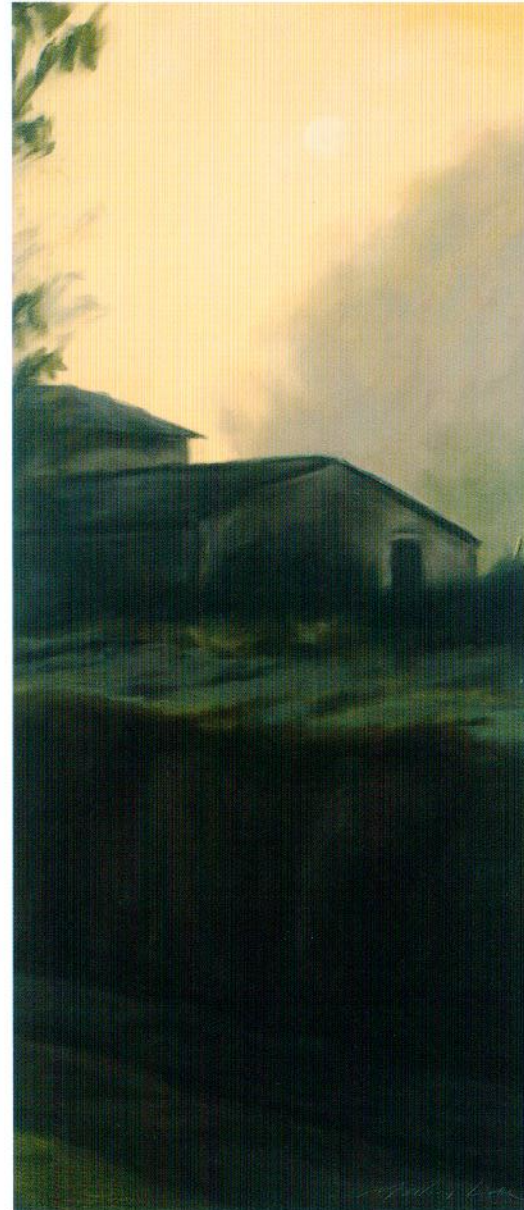
{1k518} *Creti, Tuscany*
pastel, 16 x 16 inches

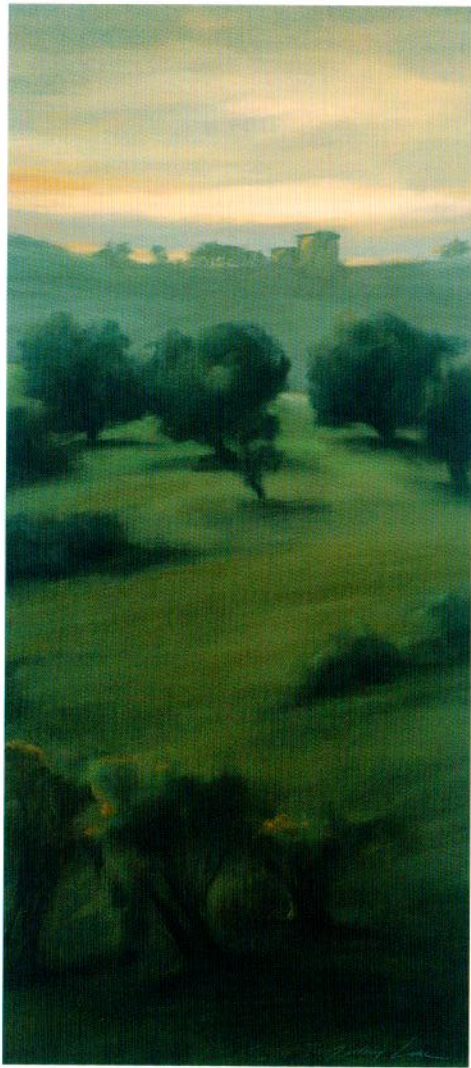
{1k511} *San Giulia*
pastel, 20 x 8¾ inches



{lk517} *Along the Road to Asciano*
pastel, 16 x 16 inches

{lk497} *Seggiano, Tuscany*
pastel, 20 x 8¾ inches

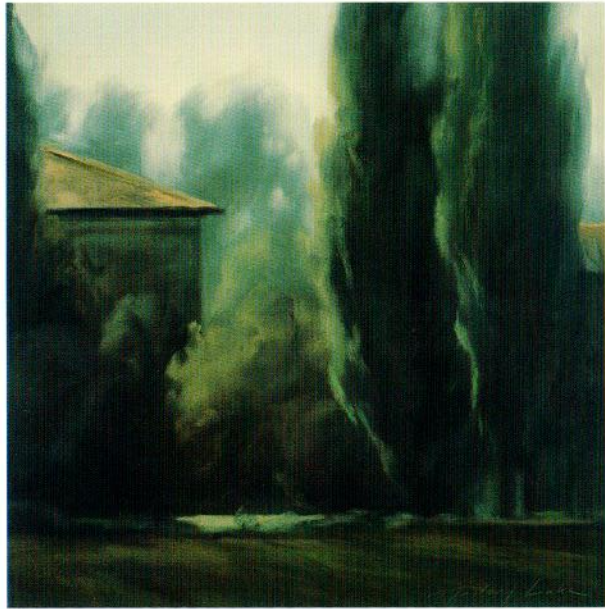




{1k513} *Altesino, Tuscany*
pastel, 20 x 9¼ inches



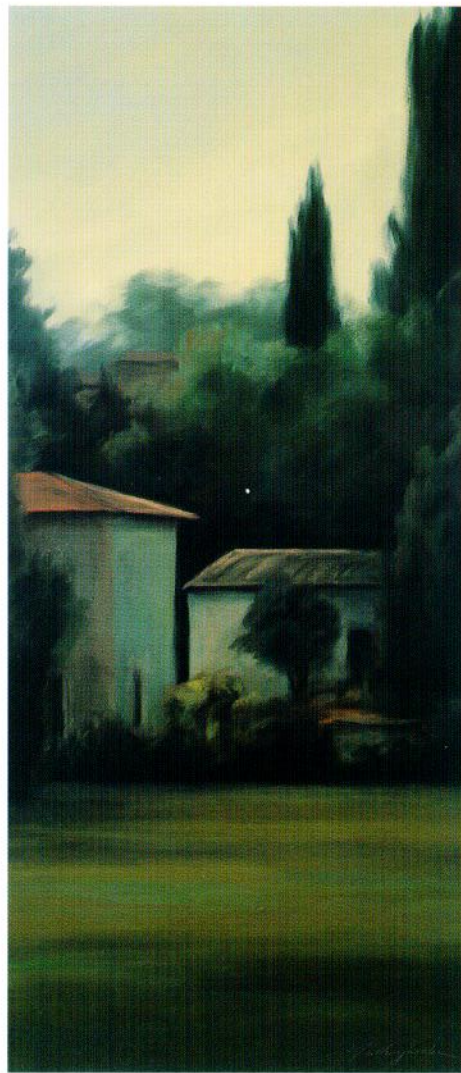
{1k514} *Alberazzi, Veneto*
pastel, 12 x 12 inches



{1k501} *Barchessa, Veneto*
pastel, 10 x 10 inches



{1k500} *Molinella*
pastel, 10 x 10 inches



{1k512} *Dawn, Montagnano*
pastel, 20 x 8¾ inches

MALLORY LAKE – Artist's Biography

Selected Exhibitions

- 2002 "A Shared Journey: Pastels of Italy", Pucker Gallery, Boston, MA
"Mallory Lake: The Italian Landscape", Wm Baczek Fine Arts, Northhampton, MA
- 2001 "Mallory Lake: Tuscany" Jenkins Johnson Gallery, San Francisco, CA
"Mallory Lake: Italian Idyll", Martha Keats Gallery, Santa Fe, NM
- 2000 "Italy: Light and Shadow", Pucker Gallery, Boston, MA
- 1999 "Recent Pastels: Landscapes of Tuscany," Wm Baczek Fine Arts, Northhampton, MA
- 1998 "Tuscany", Pucker Gallery, Boston, MA
- 1997 "Italian Soliloquy", Martha Keats Gallery, Santa Fe, NM
- 1996 "Italian Sojourn", Pucker Gallery, Boston, MA
- 1995 "Tuscany", Martha Keats Gallery, Santa Fe, NM
"Scenes of Italy", Southern Vermont Art Center, Manchester, VT
- 1994 "The Effects of Light", Pucker Gallery, Boston, MA
- 1992 "Recent Pastels", Pucker Gallery, Boston, MA
- 1990 Southern Vermont Art Center

Bibliography

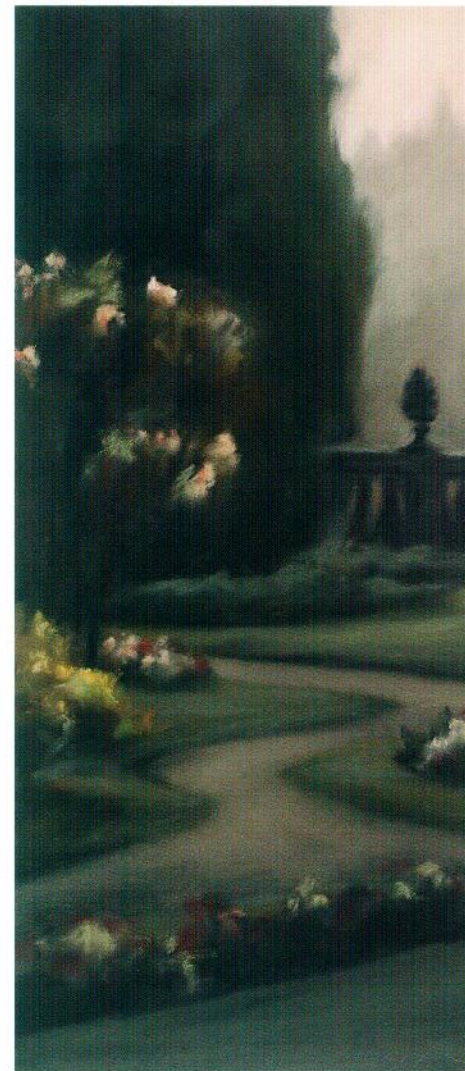
- "Lux in tenebris," *The Boston Phoenix*, October 6, 2000
- "Dusk and Dawn in Tuscany," *Southwest Art Magazine*, January 2000
- "Another Country: Mallory Lake Redefines Tuscany," *The Boston Phoenix*, December 4, 1998
- "Mallory Lake Plays Passion of Light Against Dark," *The Santa Fe New Mexican*, July 18, 1997
- "Exhibit Blends Prints, Pastels," *Springfield Sunday Republican*, March 2, 1997
- "Exhibition Illuminates Nature, Mood in Pastel," *Springfield Sunday Republican*, November 3, 1995
- "Soft Pastels Evoke Muted Tuscany Light," *The Santa Fe New Mexican*, November 3, 1995
- "Pastel Artist, Mallory Lake, Talks About her Art," *Brattleboro Reformer*, February 6, 1994
- "Velvet Tones of Mysterious Light," *The Christian Science Monitor*, January 14, 1993

Collections

- Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada
- Boston Public Library, Boston, MA
- Currier Gallery of Art, Manchester, NH
- De Cordova Museum, Lincoln, MA
- Middlebury College, Middlebury, VT
- New Haven Paint and Clay Club, New Haven, CT
- Norwich University, Norwich, VT
- Rose Museum, Brandeis University, Waltham, MA
- Southern Vermont Art Center, Manchester, VT

Back Cover:

{1k519} *Sunset, Sensano*
pastel, 10 x 30 inches



{1k495} *Dusk, Villa Freia*
pastel, 20 x 8 1/4 inches

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Exhibition Dates: **23 November 2002 – 7 January 2003**

Opening Reception: **23 November 2002, 3 to 6 PM**

The public is invited to attend. The artist will be present

Gallery Hours: Monday through Saturday 10:00 am to 5:30 pm; Sundays 1:00 to 5:00 pm.

Member of the Boston Art Dealers Association.

One hour free validated parking is available in the lot on the corner of Newbury and Dartmouth Streets.

Pucker Gallery

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