



MALLORY LAKE
ITALIAN SOJOURN

PUCKER GALLERY, BOSTON



MALLORY LAKE
ITALIAN SOJOURN

2. *Moonlight, Lago di Garda*, 1996
Pastel, 23 1/2 x 10", LK239

Front Cover

Villa Fogazzaro, 1996, Pastel, 18 x 16", LK241



3. *Luna Piena*, 1996, Pastel , 5 3/4 x 12 1/2", LK232

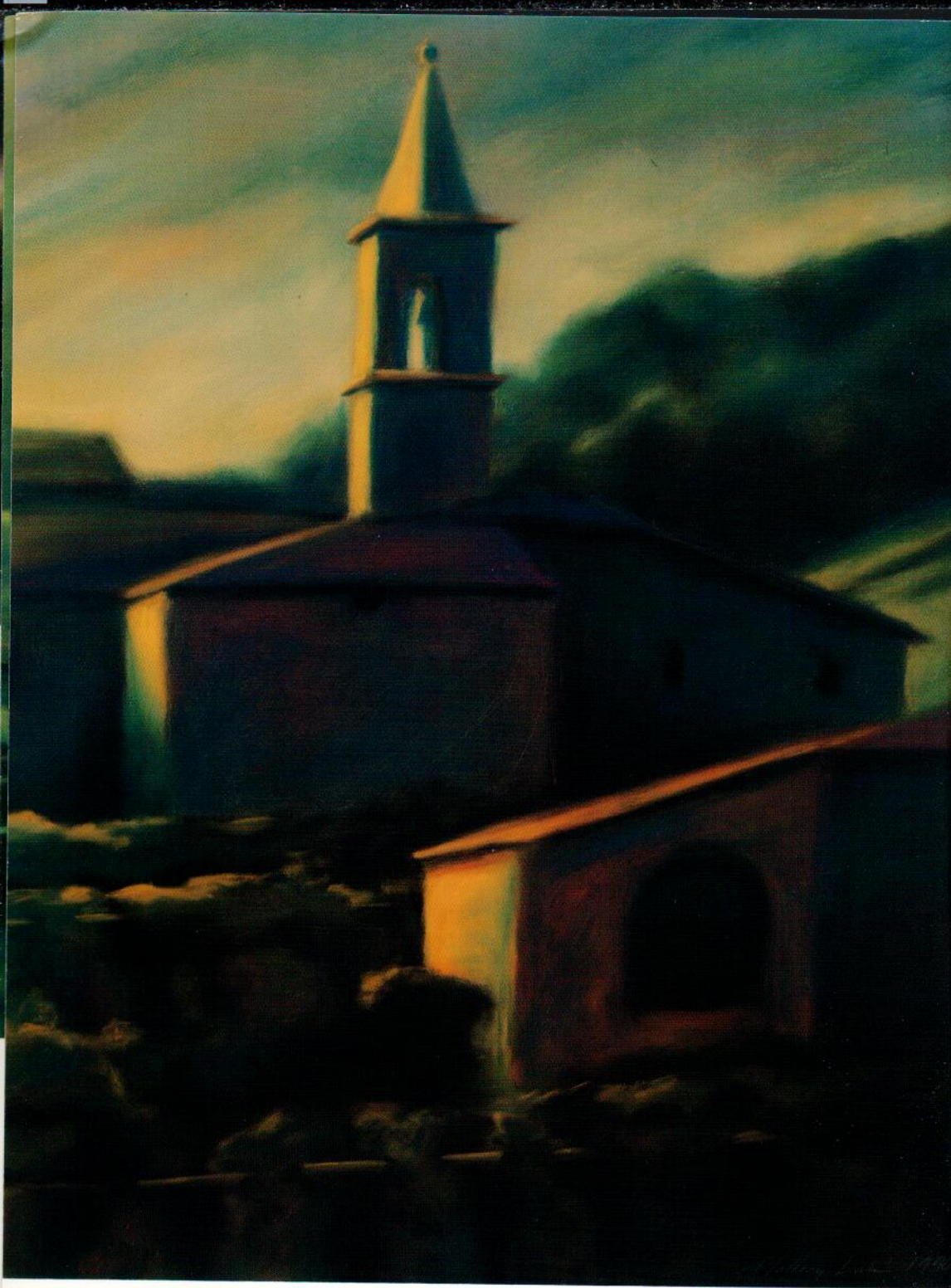
For hundreds of years artists have travelled to Italy seeking inspiration from the art, the landscape and the light. Some artists remained untouched, while for others Italy was a revelation and a turning point. In her most recent series of pastels, Mallory Lake reflects upon her own trip to Italy in works which reveal a renewed sense of color and a strengthened interest in form and composition.

As is the case with many artists who work in pastel, color has long been one of the primary components of Lake's work. While her last series explored the greys and purples and blues of twilight and New England winters, in this most recent work the haunting palette of Italy comes to the fore. The distinctive melon and tangerine hues of Italian villas and farmhouses are set off against the dusky greens of the hills in *Asciano at Sunset* (LK222), while the orange tones of the church in *Santa Fiora* (LK238) intermingle with the blue of the sky in the church walls and on the horizon. In several canvases, Lake also explores the light of Northern Italy. The watery reflections in *Boathouse, Lago di Maggiore* (LK230) and *Leno, Lake Como* (LK214) have a shimmering clarity new to her work.

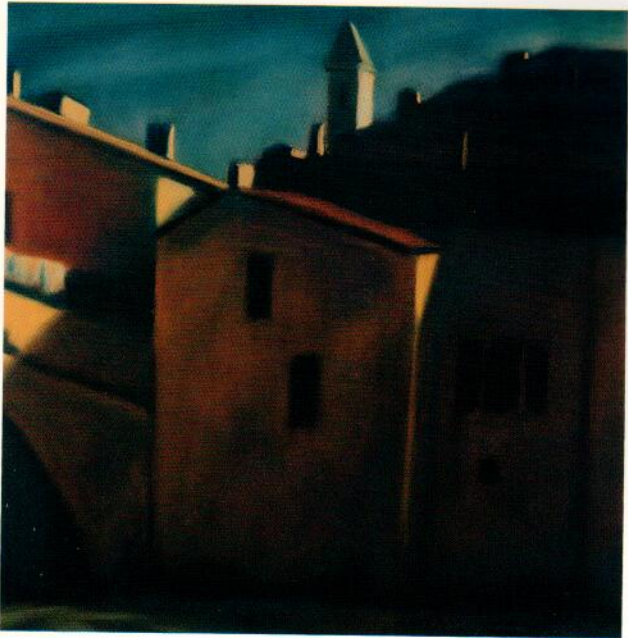
But more has changed than just Lake's palette. In many of these works, Lake has subordinated color to composition and form, not the traditional strengths of the medium of pastel. The hill towns of Tuscany have provided Lake with a vocabulary of interlocking geometry that she has used to wonderful effect in works such as *Papigno* (LK226) and *Walled City* (LK234), creating complex and sophisticated rhythms of form. She has used the Lombardy lakes to similar effect; the reflected buildings in *Isola dei Pescatori I* (LK224) are brilliantly manipulated to simultaneously divide the canvas horizontally and emphasize a diagonal recession into the distance.

It would be wrong, of course, to attribute all of these changes to the impact of Italy alone; such experimentation with color, light and form have always been important to Lake's art. But the colors and shapes of Italy do seem to have provided the artist with a new vocabulary with which to express and explore these interests, and the result is a beautiful and compelling new series of pastels.

— PMF, April 1996



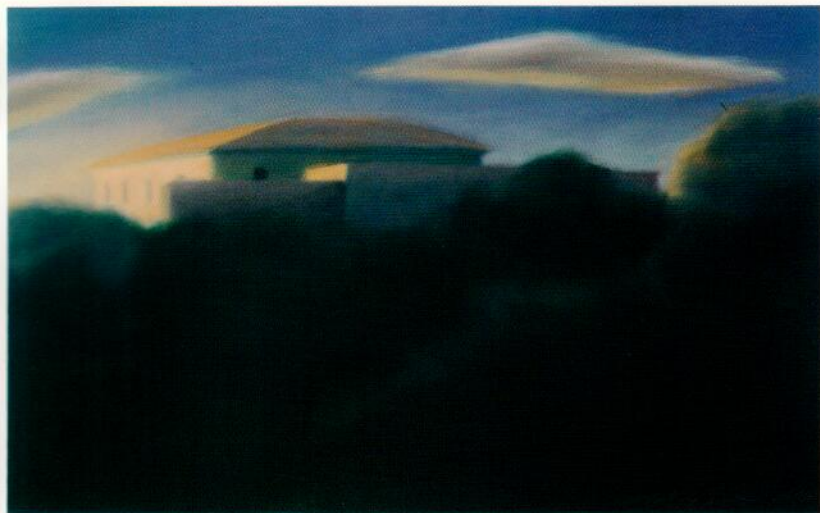
4. *Santa Fiora*, 1996, Pastel , 18 x 14", LK238



5. *Walled City*, 1996
Pastel, 12 x 12", LK234



6. *Casciano*, 1996
Pastel, 12 x 12", LK229



7. *Sunset, Murlo*, 1996
Pastel, 10 x 16", LK236



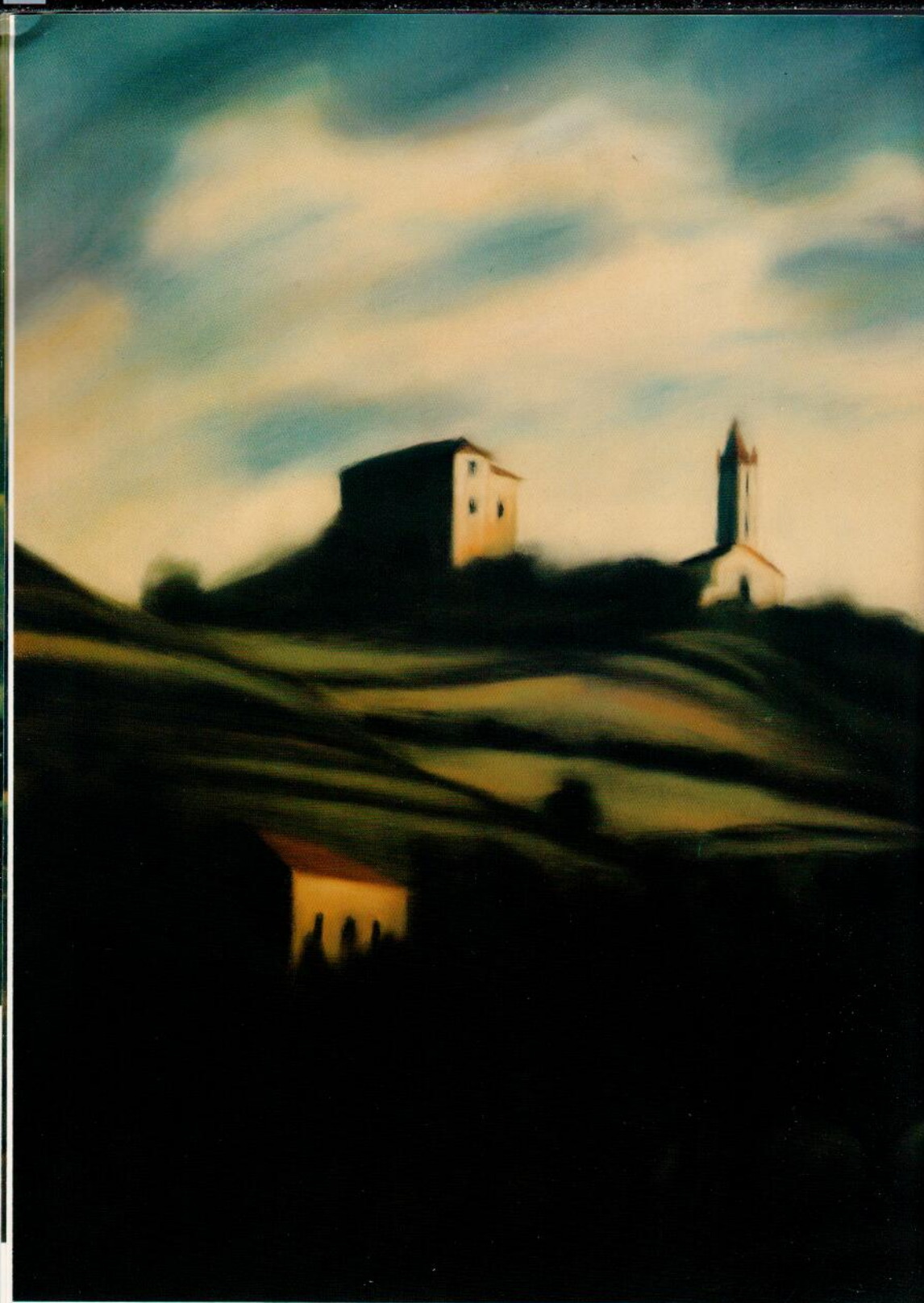
8. *Sunrise*, 1996
Pastel, 12 x 18", LK237



9. *Hilltown*, 1996
Pastel, 10 x 16", LK227



10. *Siena*, 1996
Pastel, 12 x 12", LK228



11. *La Valle della Bormida di Spigno*, 1996, Pastel, 22 1/2 x 16 1/2", LK240



12. *Isola dei Pescatori II*, 1996, Pastel, 10 1/2 x 6 3/4", LK225



13. *Hillside Farm in Tuscany*, 1996, Pastel, 17 x 24", LK223



14. *Asciano at Sunset*, 1996, Pastel, 17 1/4 x 24", LK222

Opposite page:

15. *Isola dei Pescatori I*, 1996

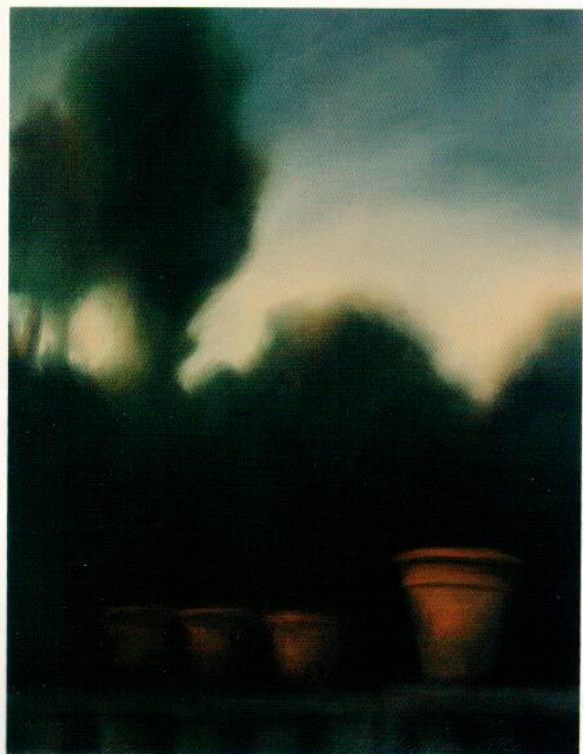
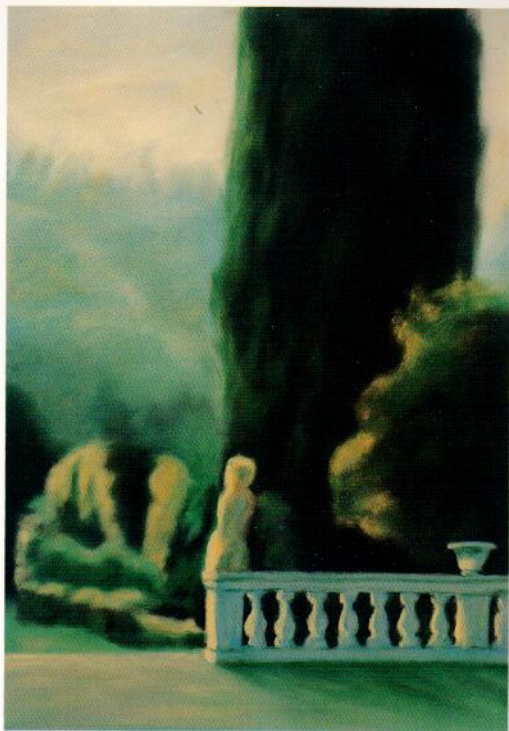
Pastel, 10 1/2 x 6 3/4", LK224



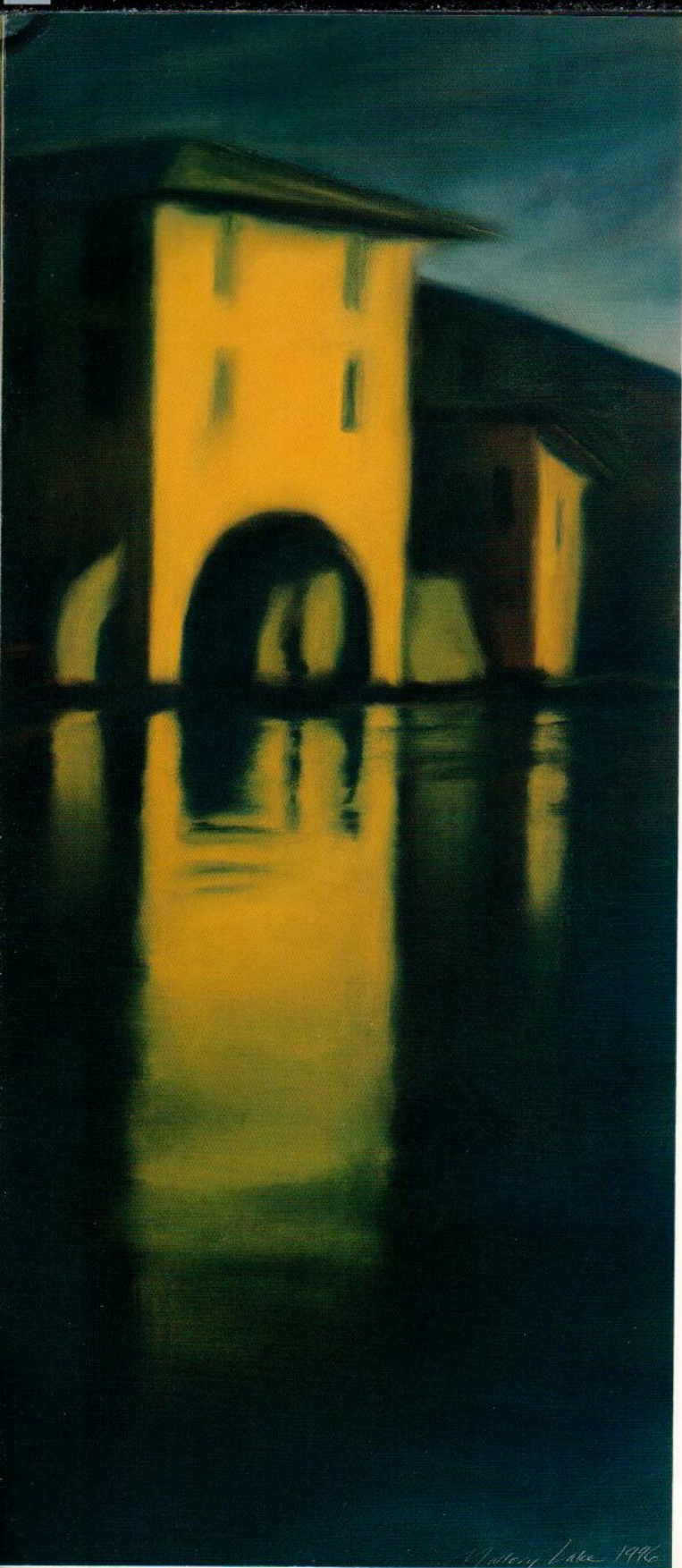


16. *Leno, Lake Como*, 1995, Pastel, 8 1/8 x 6 1/8", LK214

17. *Garden Terrace*, 1996
Pastel, 17 x 12", LK242



18. *Villa Garzoni*, 1996
Pastel, 13 x 10", LK233



19 Boathouse, Lago di Maggiore, 1996
Pastel, 23 1/2 x 10 1/4", LK230

L. K. 1996

MALLORY LAKE

ONE PERSON EXHIBITIONS

1996, 1994, 1992

Pucker Gallery, Boston, MA

1995 Martha Keats Gallery, Santa Fe, NM

Southern Vermont Art Center,
Manchester, VT

1993 Peter Havens, Brattleboro, VT

1990 Southern Vermont Art Center,
Manchester, VT

1988 Yellow Square Gallery, Brattleboro, VT

COLLECTIONS

Boston Public Library, Boston, MA

Currier Gallery of Art, Manchester, NH

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

BIBLIOGRAPHY

The Santa Fe New Mexican,

"Soft Pastels Evoke Muted Tuscany Light",

(review), November 3, 1995.

Brattleboro Reformer,

"Pastel Artist, Mallory Lake, Talks About Her Art",

(review), February 6, 1993.

The Christian Science Monitor,

"Velvet Tones of Mysterious Light", (review),

January 14, 1993.

The Stowe Reporter,

(review), June 1, 1989.

EDUCATION

1992 Marlboro College, Marlboro, VT

1987 Greenfield Community College,
Greenfield, MA

1985 DeCordova Museum, Lincoln, MA

1980 Marlboro College, Marlboro, VT

1968-70 Lasell Junior College,
Associate of Art, Auburndale, MA



20. *Above the Ligurian Sea*, 1996
Pastel, 23 1/2 x 10 1/4", LK231

Back Cover

Papigno, 1996, Pastel, 10 x 16", LK226



MALLORY LAKE ITALIAN SOJOURN

31 AUGUST 1996 - 7 OCTOBER 1996

Pucker Gallery
171 Newbury Street
Boston, MA 02116-2897
(617) 267-9473 FAX# (617) 424-9759

Member of the Boston Art Dealers Association. One hour free validated parking available on the corner of Newbury and Dartmouth Streets.

Opening Reception:
Saturday, 7 September 1996
3 to 6 pm

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

Gallery Hours:
Monday to Saturday 10 am to 5:30 pm,
Sundays 1 to 5 pm.

BULK RATE
U.S. POSTAGE
PAID
BOSTON, MA
PERMIT NO. 1906

Forwarding order and address correction requested.