

# M A L L O R Y L A K E

*Italy Light and Shadow*



Pucker Gallery  
Boston

## MALLORY LAKE

*Italy Light and Shadow*

7 October 2000 – 8 November 2000

Opening reception: 7 October 2000: 3 – 6pm

The artist will be present

The public is invited to attend

### PUCKER GALLERY

171 Newbury Street

Boston, Massachusetts 02116

(P): 617.267.9473

(F): 617.424.9759

(visit): [www.puckergallery.com](http://www.puckergallery.com)

(email): [contactus@puckergallery.com](mailto:contactus@puckergallery.com)

### GALLERY HOURS:

Monday through Saturday 10am to 5:30pm;

Sundays 1pm to 5pm

### ADDITIONAL WORK:

Works done since the printing of the catalogue are available for viewing in the Gallery and via the internet

### CREDITS:

Design: John Veneto

Editor: Jeanne Gressler

Photography: Max Coniglio

Printing: Printed in Hong Kong by

South China Printing Company (1988) Ltd.

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

©2000, Pucker Gallery

FRONT COVER:

PLATE 1

*Val d'Allone, 2000*

pastel, 16 x 24 inches LK438

OPPOSITE PAGE:

PLATE 2

*Sunrise, Montepulciano, 2000*

pastel, 12 x 26 inches LK437



# M A L L O R Y L A K E

*Italy Light and Shadow*



IT HAS BEEN STATED BY ART HISTORIAN LOUISE GARDNER THAT THE HISTORY OF WESTERN art can be seen as a dialogue between two Italian Art traditions. One side is based on the rational, monumental and formal qualities found in Florentine painting, rooted in the work of Giotto, Masaccio and Della Francesca. The other is founded on the emotional, poetic and pastoral qualities of Venetian painting, embodied in the work of Giorgione and Titian. The strength of Mallory Lake's work lies in the synthesis of these two traditions. Perhaps what draws Mallory Lake to the Northern Italian landscape is not only the beauty of the land and the unique quality of light, but the echoes of the Northern Italian painters of the Early Renaissance and Renaissance.

This influence of strong and solid forms perhaps comes directly from the spirit of the land in the region of Tuscany, a place known for its stone. In Mallory Lake's approach there is a deliberate building of the structure of the composition. There is a feeling of permanence in these works that reflects the land itself, a solidity which draws upon the rational. Pattern and form are built with an emphasis on the use of architecture. This is reinforced by Lake's use of the square format – a perfect geometric form in many of the works.

The emotional aspects of Lake's work could be the result of the fact that these are places that have been experienced by the artist and left behind physically, but not emotionally. They have become a part of the artist. One can sense her longing to return to a particular place and feel and breathe its presence. The experience of being in these places is recalled from within, resulting in images of places that offer highly personal and romantic visions. Each offers their own unique story which leads the viewer into a personal dialogue wherein the viewer is enraptured.

*Petroio, Tuscany*, is one brilliant example of the subtle use of geometry. This work is constructed with triangular wedges of light, which add a counterpoint to the soft modeled forms of deciduous trees. The line of vertical evergreens echoes the sharp contrasting forms leading to the distant wall of the atmospheric hillside. The hillside itself quietly repeats similar patterns and relationships. This composition, which is essentially divided in half across its horizontal axis, underscores the dramatic contrasts of the activated foreground with the dreamlike field beyond. The narrow passage of sky along the top offers a release from the land below.

There is, in these works, a directness in the depiction of light while at the same time a soft atmospheric sfumato light adds to their rich complexity. In *San Donnino, Tuscany*, we find a

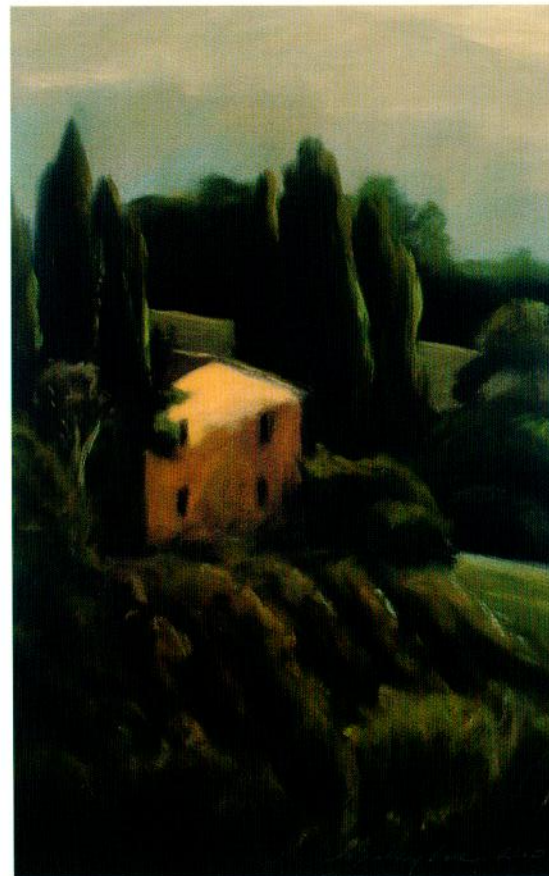
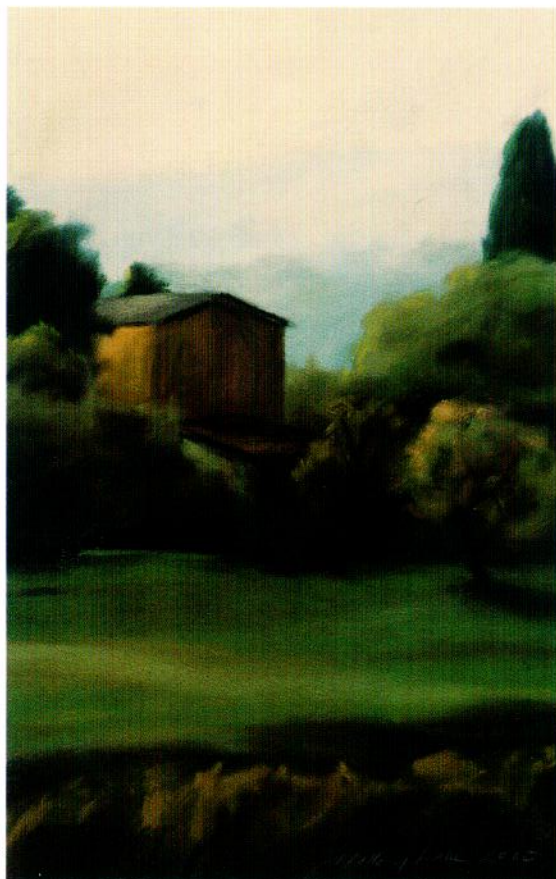


PLATE 3

*Catelluccio, Tuscany, 2000*

pastel, 10 1/2 x 6 3/4 inches LK409





villa bathed in warm light situated within a contrasting deep-cool-forest green and the atmospheric layers of blue and violet in the distance. The sky reverberates the same warmth of light on the building. Pay close attention to the advent of warm light along the edges of vegetation in this composition, which adds to the vibration of color. Each of these visions of reality that Mallory Lake portrays is incredibly rich in complexity of both color and composition

Laden with mysterious qualities, which speak to us on an emotional and sensual level, *Petrognano, Tuscany*, and *Strove, Tuscany*, both convey a deep tranquility. It is the density and weight of the darkness that evokes an almost humid earthiness. Lake's use of deep, rich pigments, (the earth itself), brings forth a powerful emotional quality which brings the viewer into a meditative state. This land and these buildings could be sacred places.

Two other very compelling compositions are *Sunrise, San Vito*, and *San Vito, Tuscany*. In both of these works there is an emphasis on a flowing horizontal movement. *Sunrise, San Vito*, offers a wonderful range of space, bringing the viewer into the composition in the very foreground. The eye dances from hilltop to hilltop into the distant warm light. Each layer of land is equally fascinating. The architectural element grounds this movement with a spark of warm morning light. In *San Vito, Tuscany*, a staccato of diagonal lines in the foreground and the distant space of the deep blue-green hillside encase the interplay of lights and darks of the trees and buildings. Both of these pastels are filled with animated light.

It is interesting to point out that the balancing of emotion with rationality underscores the concurrent theme of contrasts and balance in Lake's work. Within each of these pieces, Lake derives a complexity of contrasts: activated areas of composition versus areas of rest, hard edges against soft forms, warm light against cool light – the architecture acts as a counterpoint to the land itself. We can appreciate the aspect of seeing these as both examples of realism as well as those of abstraction. This can be seen as representing the emotion and spirit of a place while creating a formal composition to be appreciated on a purely aesthetic level. It is because Mallory Lake is able to elegantly combine and profoundly understand these contrasts that she can create such complex, direct and beautiful works. The process itself could be seen as a metaphor for our existence – a balancing of opposing forces. Like the landscape of Tuscany and Umbria, these works are layered. Within them are many levels of meaning, a product of the artist's search for our relationship with existence.

PLATE 4

*Massaini, Tuscany, 2000*

pastel, 10 1/2 x 6 3/4 inches LK412

—JMS 2000



PLATE 5

*Vico d'Elsa, 2000*

pastel, 8 1/2 x 26 inches LK435





PLATE 6

*Abbadia Isola, 2000*

pastel, 12 x 12 inches LK414

PLATE 7

*Alseno, Emilia Romagna II, 2000*

pastel, 12 x 12 inches LK423

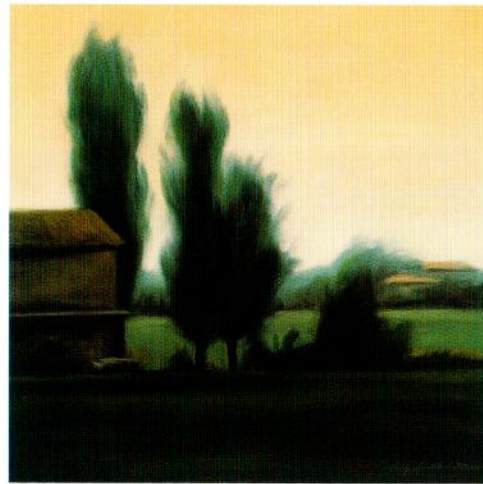


PLATE 8

*Farm in Emilia Romagna, 2000*

pastel, 12 x 12 inches LK426

PLATE 9

*Sunset, Fiano, 2000*

pastel, 12 x 12 inches LK427





PLATE 10

*Riolo, Emilia Romagna, 2000*  
pastel, 8 x 26 inches LK432





PLATE 11  
*Strada, Tuscany, 2000*  
pastel, 14 x 14 inches LK430



PLATE 12  
*Sunset, San Vito, 2000*  
pastel, 12 x 12 inches LK424



PLATE 13  
*Calcināia, 2000*  
pastel, 12 x 12 inches LK415



PLATE 14  
*San Donnino, Tuscany, 2000*  
pastel, 12 x 12 inches LK418



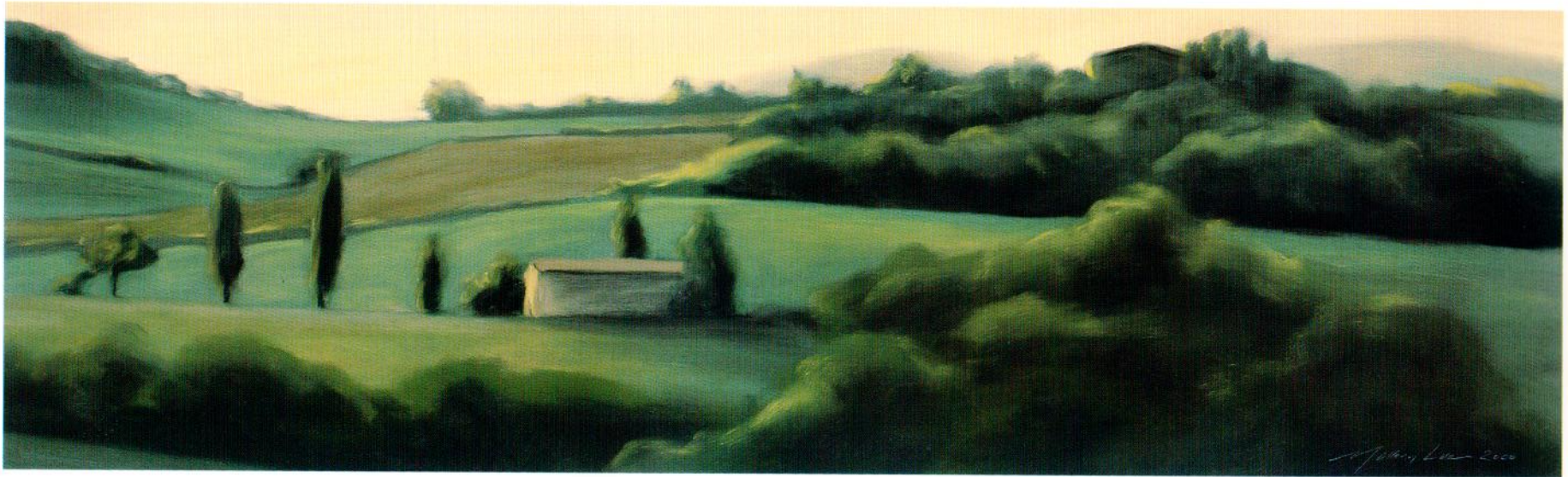


PLATE 15  
*San Ambrogio, Tuscany, 2000*  
pastel, 8 x 26 inches LK434



PLATE 16  
*Cinciano, Tuscany, 1999*  
pastel, 8 x 26 inches LK406





PLATE 17  
*Venezzano, Emilia Romagna, 2000*  
pastel, 12 x 12 inches LK425



PLATE 18  
*Spello, Umbria, 1999*  
pastel, 12 x 12 inches LK403



PLATE 19  
*Villa Vitarete, 2000*  
pastel, 13 x 13 inches LK428



PLATE 20  
*Fornello, Tuscany, 2000*  
pastel, 14 x 14 inches LK429





PLATE 21  
*San Vito, Tuscany, 2000*  
pastel, 8 x 26 inches LK433



PLATE 22  
*Bevagna, Umbria, 2000*  
pastel, 12 x 12 inches LK419

PLATE 23  
*Petrognano, Tuscany, 2000*  
pastel, 12 x 12 inches LK421

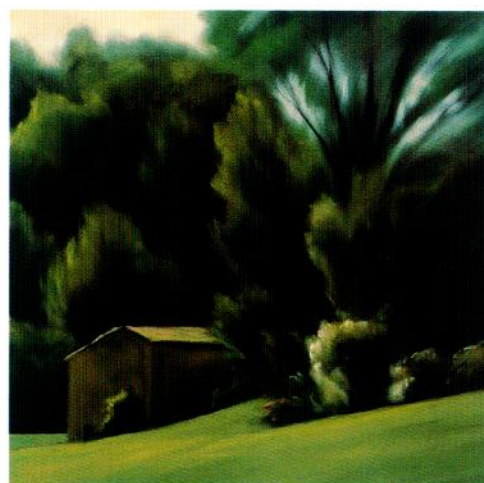


PLATE 24  
*Fornace, Tuscany, 2000*  
pastel, 12 x 12 inches LK420

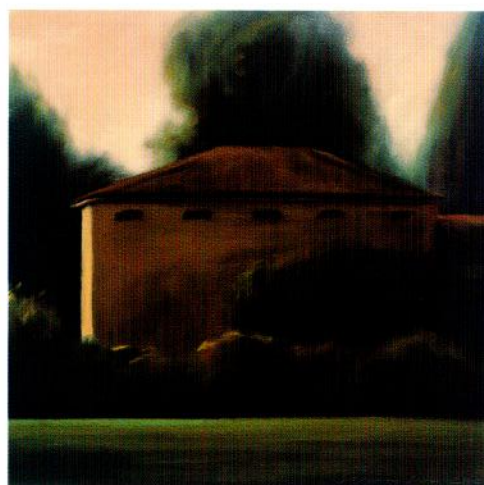


PLATE 25  
*Alseno, Emilia Romagna I, 2000*  
pastel, 12 x 12 inches LK422



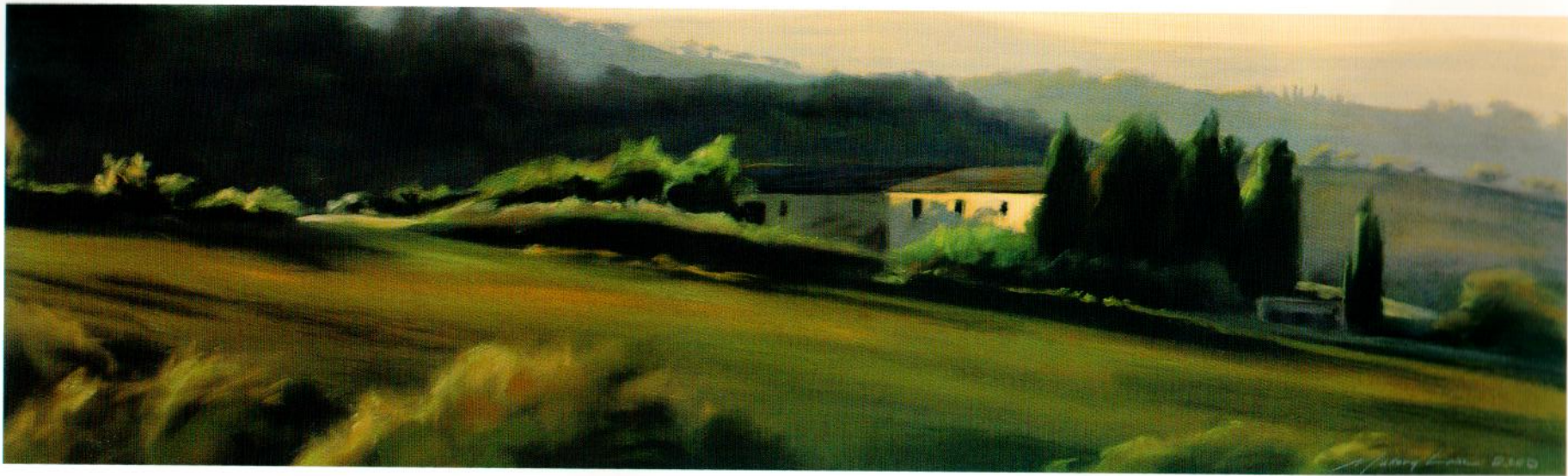


PLATE 26  
*Sunrise, San Vito, 2000*  
pastel, 8 x 26 inches LK416



PLATE 27  
*Il Soda, 2000*  
pastel, 10  $\frac{3}{4}$  x 7 inches LK411

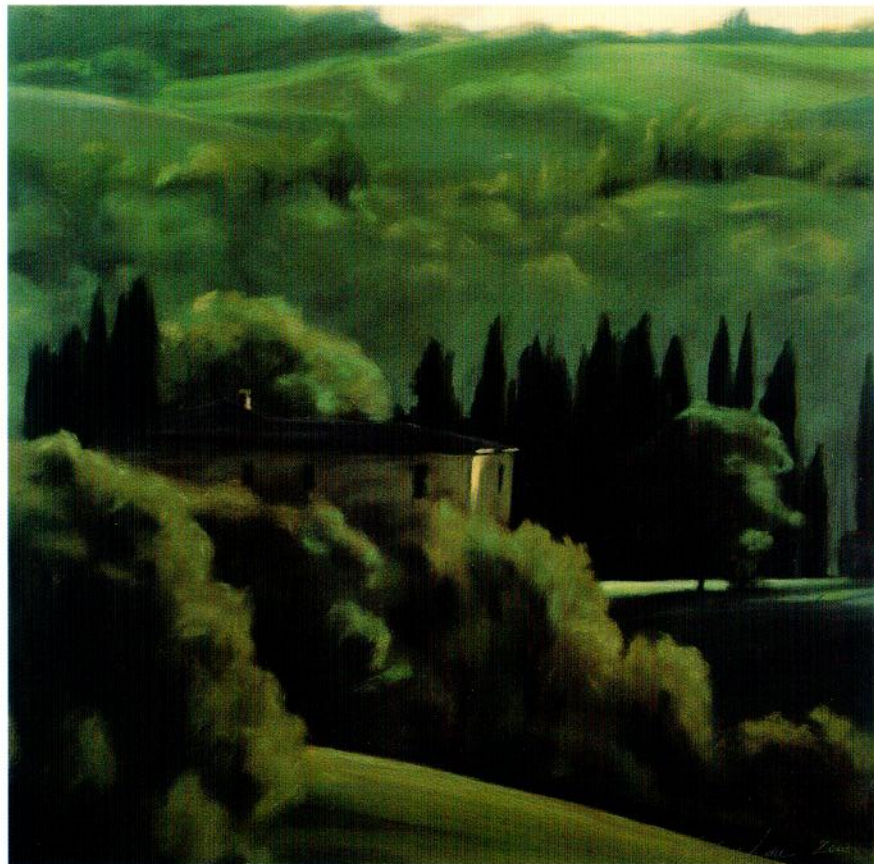


PLATE 28  
*Petroio, Tuscany, 2000*  
pastel, 14 x 14 inches LK431





PLATE 29

*Strove, Tuscany, 2000*

pastel, 10 1/2 x 6 3/4 inches LK417

- EXHIBITIONS:** 2000 Pucker Gallery, Boston, MA.  
 1998 Pucker Gallery, Boston, MA.  
 1997 Martha Keats Gallery, Santa Fe, NM.  
 1996 Pucker Gallery, Boston, MA.  
 1995 Martha Keats Gallery, Santa Fe, NM.  
 Southern Vermont Art Center, Manchester, VT.  
 1994 Pucker Gallery, Boston, MA.  
 1992 *Special Places*, Pucker Gallery, Boston, MA.  
 T. W. Wood Gallery, Vermont College, Montpelier, VT.  
 91st Annual Juried Exhibition, New Haven Paint and Clay Club, New Haven, CT.  
 28th Annual Stratton Arts Festival, Stratton Mountain, VT.  
 1991 Webb and Parsons Gallery, Burlington, VT.  
 90th Annual Juried Exhibition, New Haven Paint and Clay Club, New Haven, CT.  
 1990 Southern Vermont Art Center, Manchester, VT.  
 Two-Person Show, River Valley Performing Arts Center, Putney, VT.  
 6th Annual Newfane Art Show, Newfane, VT.  
 27th Annual Stratton Arts Festival, Stratton Mountain, VT.  
 Pastel/Small Works Juried Regional Exhibition, Windham Art Gallery, Brattleboro, VT.  
 Landscapes, Windham Art Gallery, Brattleboro, VT.  
 Art on the Mountain, Haystack, VT.  
 National '90 Small Works Exhibition, Schoharie County Arts Council, Cobleskill, NY.
- EDUCATION:** 1968-1970 Lasell Junior College, Associate of Art, Auburndale, MA.
- AWARDS:** 1995 Award of distinction at the Stratton Arts Festival  
 "Best of Show", Regional Exhibition at the Thorne Sagendorph Gallery, Keene State College  
 1992 The Whitney House Gallery Award, 91st Annual Juried Exhibition, New Haven Paint and Clay Club, New Haven, CT.  
 1990 Second Place, 6th Annual Newfane Art Show, Newfane, VT.  
 Vermont Studio Center Fellowship, 27th Annual Stratton Arts Festival, Stratton Mountain  
 "Best of Show", Art on the Mountain, Haystack, VT.  
 Jurors' Award, National '90 Small Works Exhibition, Schoharie County Arts Council, Cobleskill, NY.  
 1989 Third Place, pastel category, Art Show '89  
 T.W. Wood Gallery, Vermont College, Montpelier, VT.  
 Jurors' Award, Stratton Arts Festival, Stratton Mountain, VT.  
 Maurice W. Kennedy Landscape Award, Art on the Mountain, Haystack, VT.  
 Purchase Award, 88th Annual Art Exhibition, New Haven Print and Clay Club, New Haven, CT.  
 Honorable Mention, 5th Annual Newfane Art Festival, Newfane, VT.  
 1988 Honorable Mention, 11th Annual Regional Juried Exhibition, Sharon Art Center, Sharon, NH.  
 Second Place, Drawing/Mixed Media category, T.W. Wood Gallery, Montpelier, VT.  
 Purchase Award, Art Show '88, T.W. Wood Gallery, Montpelier, VT.
- COLLECTIONS:** Art Gallery of Nova Scotia, Halifax, NS  
 Boston Public Library, Boston, MA  
 Currier Gallery of Art, Manchester, NH  
 DeCordova Museum, Lincoln, MA  
 Middlebury College, Middlebury, VT  
 New Haven Paint and Clay Club, New Haven, CT  
 Norwich University, Norwich, VT  
 Rose Museum, Brandeis, Waltham, MA  
 Southern Vermont Art Center, Manchester, VT
- BIBLIOGRAPHY:** Southwest Art Magazine, "Dusk and Dawn in Tuscany", January 2000.  
 The Boston Phoenix, "Another Country: Mallory Lake redefines Tuscany", (review), December 4, 1998.  
 The Santa Fe New Mexican, "Mallory Lake plays passion of light against dark", (review), July 18, 1997.  
 Springfield Sunday Republican, "Exhibit blends prints, pastels", (review), March 2, 1997.  
 Springfield Sunday Republican, "Exhibition illuminates nature, mood in pastel", (review), November 17, 1996.  
 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.

MALLORY LAKE  
*Italy Light and Shadow*

7 October 2000 – 8 November 2000

Opening reception:  
7 October 2000: 3 – 6pm

The artist will be present  
The public is invited to attend

This exhibition is presented under the  
Honorary Patronage of the Italian  
Consul General to Boston.

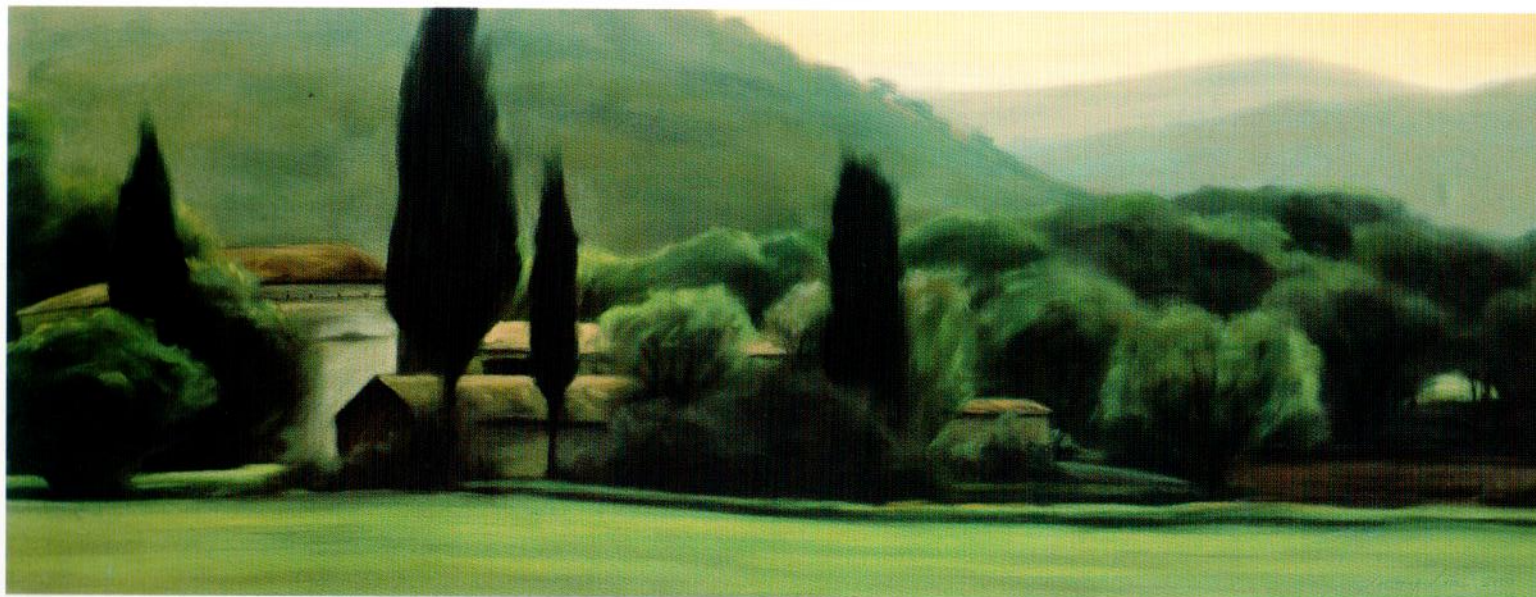


PLATE 30

*Camucia, Tuscany, 1999*

pastel, 10 x 26 inches LK436

PUCKER GALLERY  
171 Newbury Street  
Boston, Massachusetts 02116  
(P): 617.267.9473  
(F): 617.424.9759  
(visit): [www.puckergallery.com](http://www.puckergallery.com)  
(email): [contactus@puckergallery.com](mailto:contactus@puckergallery.com)

BULK RATE  
U.S. POSTAGE  
P A I D  
BOSTON, MA  
PERMIT #1906

ADDRESS SERVICE REQUESTED