

UPCOMING GROUP SHOW

Up to 20 works
September 13-30, 2013
EVOKE Contemporary
130 Lincoln Avenue, Suite F
Santa Fe, NM 87501
(505) 995-9902

• SHOW LOCATION SANTA FE, NM

**FRANCIS DI FRONZO
AND LISA GROSSMAN**

Points of view



Francis Di Fronzo, *The Prospector*, oil over watercolor and gouache on panel, 30 x 60"

The points of view of Francis Di Fronzo and Lisa Grossman are apparently quite different. Grossman's atmospheric aerial views and landscapes are in contrast to Di Fronzo's highly detailed paintings of trains in desolate landscapes. Grossman paints primarily en plein air and Di Fronzo paints in his studio.

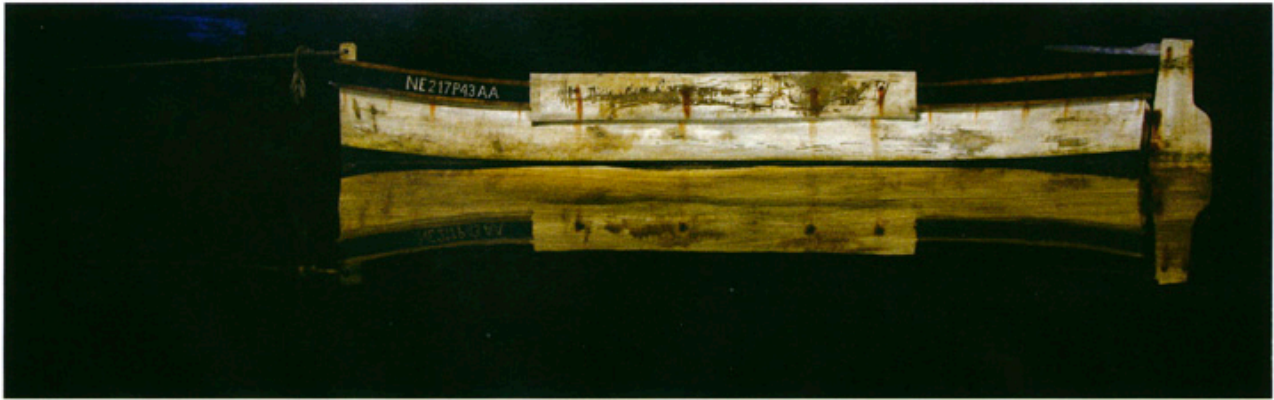
Both are in command of their medium and both use that command to express similar universal truths underlying their surface dissimilarities.

Grossman moved to the Kansas prairie from Pennsylvania and immediately was captivated by its vast flatness and its infinite variety. Flying into Lawrence, Kansas, on a flight from Louisiana, her plane flew low over the Kansas River, which she had often painted, from the ground. The light reflected on the ribbon of river in a darkening landscape inspired her to fly the length of the 171-mile river eight or ten times to experience its physical changes over time and in the quickly changing light of dusk.

She has painted enough and painted her subject enough that she is able to turn off her critical thinking and to react intuitively and immediately in a "pure response to what is impacting me at that moment." She explains, "A lot of it is impulse. The energy coming from the pure joy and reverie of being in a setting finds expression in the



Lisa Grossman, *Braided Sand*, oil on canvas, 44 x 48"



Francis Di Fronzo, *The Sleeper's Dark, Part 1*, oil over watercolor and gouache on panel, 19 x 60"



Lisa Grossman, *Across the Flood Plain and Back*, oil on canvas, 48 x 72"

paint and is embedded in it." The fluidity of oil paint allows her to paint freely in the open allowing it not only to capture the energy of the moment, but also the stray bug and wind-blown debris.

Grossman likens her paintings to haiku, capturing a moment of awareness with an economy of means.

Di Fronzo studies his subjects intimately, from the way a tree grows to the mechanical systems of a locomotive. "You have to think about the type of shadow a tree would cast,"

he says. "Once you learn that, then you can use your imagination." The scenes he invents in his studio are based on his observations and experience and are convincingly real despite having no specific external reference.

He has painted landscapes "devoid of any human touch." There are no people in his current paintings of train cars and boats, but the impact of human touch is inescapable. Di Fronzo comments on the human impact on the environment but suggests that even in the most barren landscape there is possibility.

The Prospector awaits the moment of discovery, being filled with something new—in this case, the oil that lies unseen deep beneath the earth.

Di Fronzo's and Grossman's points of view may start in different places and travel different roads, but they arrive at the same heightened awareness in their paintings which they masterfully transmit to their viewers. ●

For a direct link to the exhibiting gallery go to 

www.AmericanArtCollector.com