



LICHTUNDFIRE

175 Rivington Street - New York, NY 10002
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July 13 – August 12, 2016

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175 Rivington Street
New York, NY USA 10002

Opening: July 13, 5:30- 8:30 pm

Summer Schedule:

July: Tuesday- Saturday 12-6 pm

August: Tuesday- Friday 12-6 pm

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Todd Bartel

Ross Caudill

Karlos Carcamo

Augustus Goertz

Bodo Korsig

D. Dominick Lombardi

Mary Ann Strandell

Joan Waltemath

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Incidents and entities are rarely what they seem, especially at first sight. Add to this the fact that each of us has our own unique set of filters and factoids with which to judge or decipher events or objects and you are left with a multitude of reads and interpretations of most anything. With the making of art, there is the distinct possibility of creating a malleable form of representation that feeds off of a combination of these understandings and misunderstandings – and it is the artist that has unlimited opportunities to bend thoughts or change preconceptions either subtly or soundly.

The eight artists in this exhibition represent various levels of this pursuit by using both established and pre-existing realities combined with, at times, improbable methods and persistent passions.

D. Dominick Lombardi, Curator



Todd Bartel, *Abulic Terrain: Affecting Currents (Salvage Series)*, 2000
constructed wood box, old paint-chipped wood unearthed after second bucket-loader scoop at local
dump in search of paint-chipped wood of exact color as used; anonymous painting c. 1900; cobalt
glass eyewash cup, casein on wood form; root; mustard seeds; India ink on snake skin; museum glass.
23 3/8 x 24 1/4 x 5 1/2 inches

With **Todd Bartel**, there is this state of magical musings that falls somewhere between the Surrealist works of Joseph Cornell and the mysterious messages from visionary, Paul Laffoley. Most importantly, Bartel's works serve as reminder that balance with nature is wholly essential, even though it is rarely practiced en masse in contemporary society. As a result, Bartel leaves us with many puzzles to unravel as we look for the truth in our combined history and in present day events.



Ross Caudill, *Study for an Equestrian Monument*
2009
Bronze, stainless steel,
African padauk
11 1/4 x 6 x 3 inches

Ross Caudill's art pushes the parameters of form and beauty with a variety of materials and methods. His sculptures are often as alluring as they are challenging with regard to aesthetics. With the two small studies presented in this exhibition, we see a more restful mind at work as the narrative becomes poetic and poised while still remaining succinct with respect to Modernist thinking.



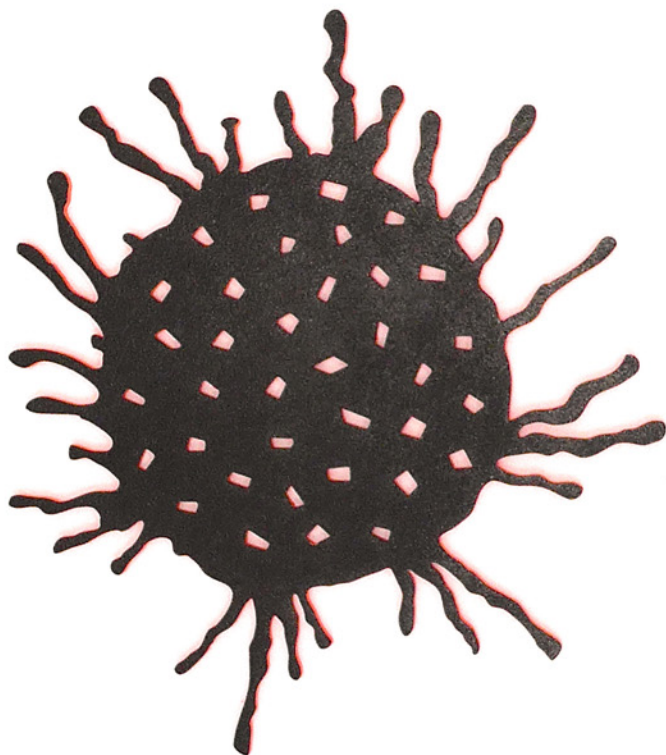
Karlos Carcamo
Hard-Edge Painting #142, 2014
 Latex and spray enamel on canvas over wood panel
 68 x 48 inches

Karlos Carcamo travels many roads with his art and iconography. He is most often challenging cultural boundaries and preconceived notions with an eye for the slick and sensual. There is an exciting edge to all that he creates, a fact that becomes quite philosophical and intense in the paintings. Here we see Hard Edge mixed with a suggestion of tagging or graffiti with monumental results as he continues to reside in the space between High Art and Low Brow thinking.



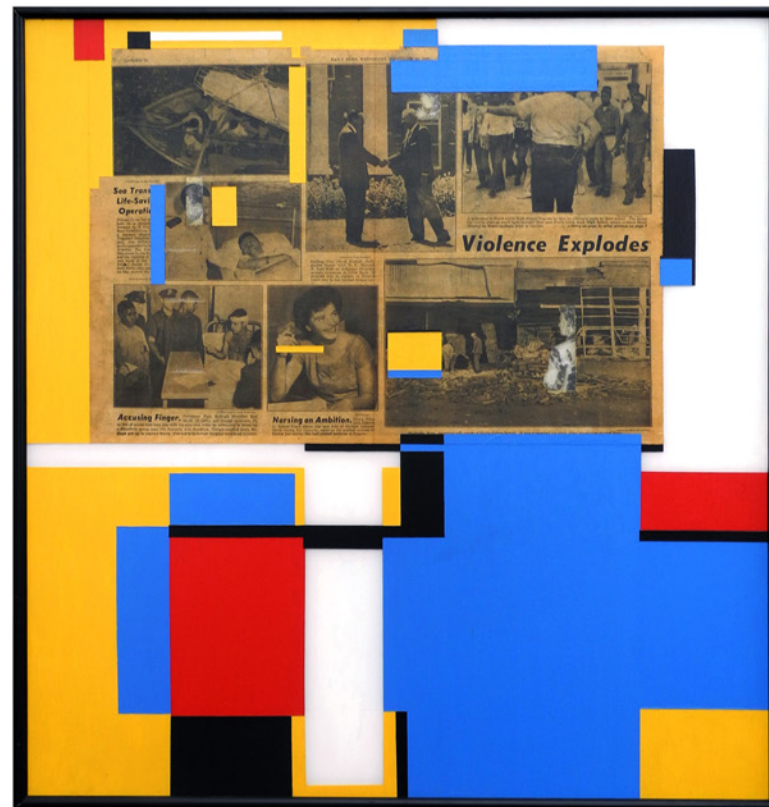
Augustus Goertz, *Fire Hydrant (New York)*, 2011, (Liquid Light series)
 photo emulsion on paper, 30 x 22 inches

Augustus Goertz is the consummate free thinker. Challenging himself to control accident, he finds inspiration in the process. For this exhibition, we see a type of work that is spawned from a simple original photograph. Applying in a painterly fashion with brushes and pouring on classic photo chemicals Goertz, in a sense, is painting with light. The artist then projects the positive image, in this instance, the ubiquitous fire hydrant onto the now treated surface. Goertz re-presents the fire hydrant as a fluid and fleeting reality – a ghostly impression that re-establishes the ordinary as supernatural.



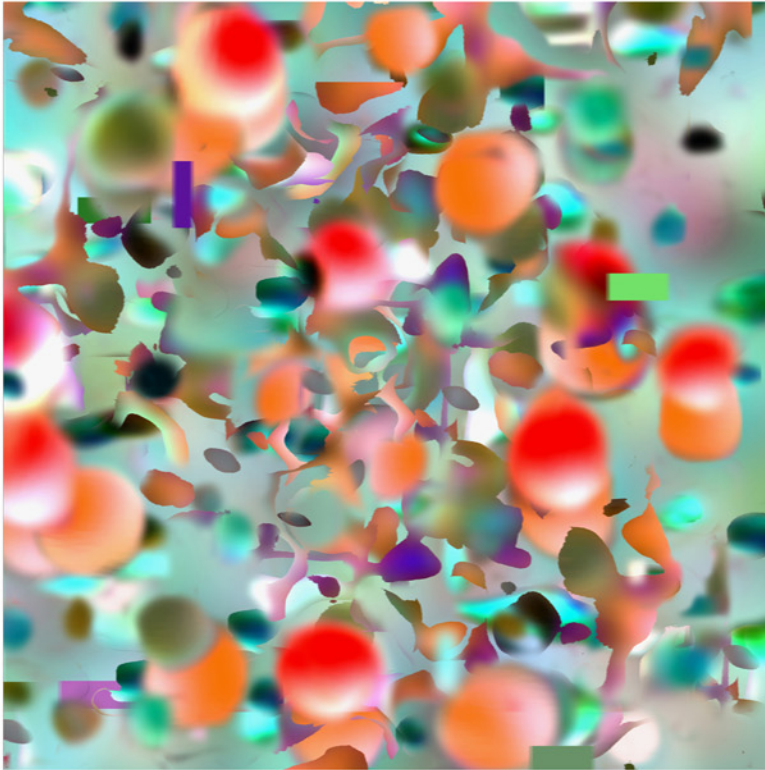
Bodo Korsig, *Memory Fragment*, 2016
Painted Steel
Approx. 8 3/4 x 9 1/2 inches
Edition 1/10

Bodo Korsig is effectively a Symbolist. His iconography is mischievous and haunting as it seeps into the subconscious of the viewer. There are biomorphics at play here too, making the works strangely sinister – an effect that feeds off of our fears of microbes and insects. On the other hand, they have a certain beauty in their simplicity, and the materials used, painted metal, gives the whole series a certain curious unpredictability both psychologically and physically.



D. Dominick Lombardi, *Reverse Collage #10*, 1995
acrylic and transferred vintage newspaper ink and pages on Plexiglas
30 x 28 inches

In my work (**D. Dominick Lombardi**), I utilize vintage newspapers that I paint over and tear away at to comment on the structure of the Modern Age with respect to the social and political climate – a cyclical and changing state of minds and hearts that is driven by fears and misunderstandings to be relived generation after generation. With these underlying statements, I pair specific geometric forms of Modernist Art giving the whole thing a sort of familiar, yet uneasy aesthetic.



Mary Ann Strandell, *Orange Float*, 2012
3D Lenticular Print on Sintra
32 x 32 inches

Mary Ann Strandell's lenticular prints combine movement on a variety of levels, as she utilizes fluid imagery and dynamic patterns to create a sort of waking dream state. The resulting effect can be as mesmerizing as it is meditative as we look for answers in the multitude of possibilities presented here. No less important is her scintillating color sense that pulls viewers into a state of exhilaration in these superlative works, as we experience an alternate state in space and time.



Joan Waltemath, *Right arm, left arm*, 2014
thread and pencil on natural and black canvas
21 3/8 x 3 inches and 22 1/2 x 3 1/4 inches

Joan Waltemath is a master of her materials. Everything she creates is thoughtfully poetic and profoundly significant. Her basis is often in mathematics, as there is always rhyme and rhythm to her reasoning. Add to this a level of revelation and you are left with some of the most intriguing artistic statements of this era. In this exhibition, we move away from her paintings and drawings to her softer edged stitched fabric works, where the combination of compelling design and simple methodology is stunning and stimulating to the mind and spirit.