

LewAllenGalleries

FOR IMMEDIATE RELEASE – March 2nd, 2017

Carmen Vetter and Sammy Peters: Surface Language

Exhibition Dates: March 24th –
April 23rd, 2017

Opening: Fri, March 31st, 5 - 7

Gallery Hours: Mon – Fri 10-6, Sat 10-5

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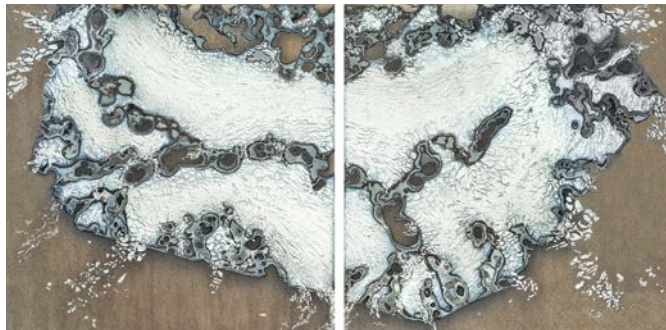
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Sammy Peters, *Meaning; relentless: resistance*, 2017, oil and mixed media on canvas 72 x 60 in



Carmen Vetter, *Flow III*, kiln-formed glass, 2017, 21 x 42 in

each artist's work, the exhibit illustrates the aesthetic tensions between flatness and three-dimensionality. Entitled *Surface Language*, the exhibit goes on view beginning March 24th with a reception for the artists to be held in conjunction with the Last Friday Railyard Art Walk on Friday, March 31st from 5-7pm.

Studio glass artist **Carmen Vetter** is interested in the mechanics of seeing and the manner in which an object's surface conveys its history. Through the layering of various textures of glass frit and powder in multiple firings, Vetter's fused-glass wall panels feature an interplay of light, color and luster that combine technical finesse with spontaneity. These elegant abstractions can at times evoke aerial, macroscopic views of the earth; of arctic forests, or where nature meets civilization –

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but just as often, extreme close-up views of icy water or cellular structures. Throughout all of her art, however, is a propensity to evoke through a combination of visual texture and abstraction, and the result is testament to both the versatility of



Carmen Vetter, *Flux IV*, kiln-formed glass, 2017, 21 x 64 in

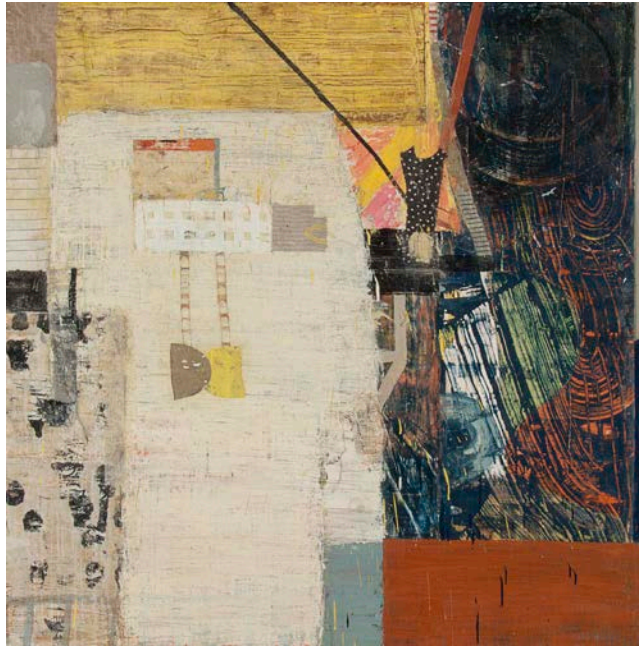
glass as well as Vetter's uncommon ability to draw out its atmospheric beauty. "The relationship between these surfaces and the things that underlie them--their unique histories, the unseen events that preceded them and created them, the mystery of what they are becoming--is what truly interests me," Vetter writes. "I seek the intrinsic."

Carmen Vetter has been working with kiln-formed glass since 1999. In addition to serving as a guest lecturer at the esteemed Pilchuck Glass School in Seattle, she has exhibited in museums across the country and has been reviewed by prominent publications including *Urban Glass Quarterly*, *The Corning New Glass Review* and *Art and Antiques*. Vetter lives and works in Portland, Oregon.

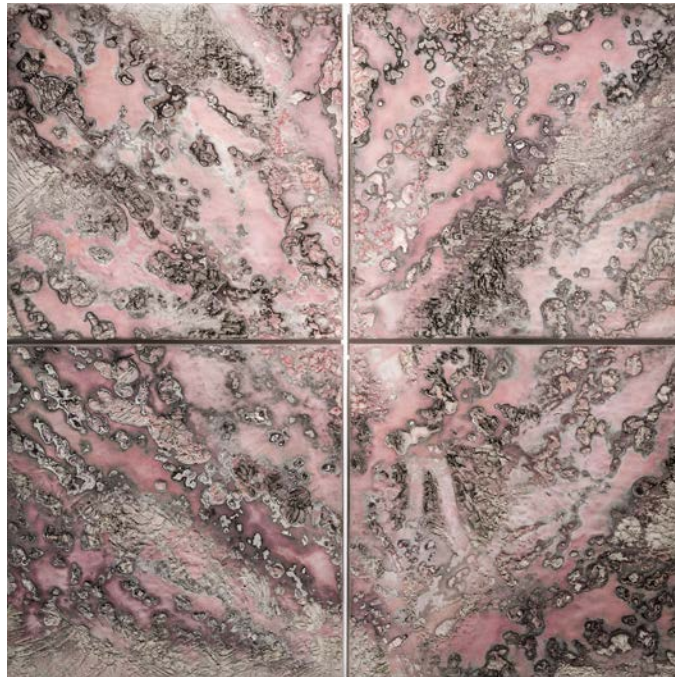
Sammy Peters' highly textured canvases feature a sophisticated interplay of painting and collage. With an early background in signage and set design, Peters has amassed an impressive facility with a diverse range of image-making methods – all seeming to inform his fascinating layered canvases of assorted materials, texture and color. Disinterested in clean, uniform surfaces, Peters arranges earthy fields of expressive brushwork, paper and fabric in dynamic compositions and often include subtle allusions to patterning and iconography. As art critic Fredrick Koeppel writes of a recent museum exhibition of Peters' work, "To enter a gallery filled with his work is to step into a realm that is as sophisticated as it is eccentric, as droll as it is mystical, as exuberant and colorful as it is contemplative."

Peters studied art history and design at Little Rock University and the University of Arkansas at Fayetteville. Since then, Peters has pursued his painting career while gaining renown through solo and group exhibitions in major art centers including New York, Atlanta, Boca Raton, Santa Fe, Houston and Los Angeles. Over the years, he has earned many accolades including awards in competitive exhibitions, fellowships and solo exhibitions in major cities. In addition to showing at LewAllen Gallery for twenty-four years, his work is represented in a host of private and public collections from Little Rock to London.

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Sammy Peters, *Appearance; controlled: purpose*,
2017, oil and mixed media on canvas, 48 x 48 in



Carmen Vetter, *Bloom*,
2017, kiln formed glass, 42 x 42 in