



BETH AMES SWARTZ INQUIRY INTO FIRE

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The Scottsdale Center for the Arts
presents an exhibition by

BETH AMES SWARTZ INQUIRY INTO FIRE

FOREWORD

An exhibition of the work of Beth Ames Swartz marks a high point in the Visual Arts Program of the City of Scottsdale, Arizona, and its Center for the Arts. It serves to emphasize an established desire to provide a forum for important artists of the area and to underscore a philosophy of exhibiting progressive works of art.

This exhibition shows the results of a mature, yet constantly growing artist's willingness to go beyond an initial success in order to explore a more personal aesthetic.

Extending from her earlier, free-flowing works of aqua media on paper, Beth has moved into a post-formalist involvement which combines a ritualistic use of earth, water and fire. The combinations of these inert materials with the reactions of fire make the works a more demanding experience for the viewer, who must consider this art in an entirely new way.

Enjoyment of this artist's work requires an immersion into the pure aesthetics of her completely original utilization of various natural elements on paper.

Beth has, with a personal vision, taken her work away from the confines of tradition. Her work invites participation as it moves off the wall, floats in space or responds to soft currents of air as sculptured mobiles.

It is a pleasure to witness this significant turning point in the work of Beth Ames Swartz; to assist in some small way in the artist's development and

recognition; and to share this experience with the viewing public.

JOHN ARMSTRONG
Visual Arts Manager
Scottsdale Center
for the Arts




Front view



With natural light



Back view



"Life and death! they are one, at core entwined.
Who understands himself from his own strain
presses himself into a drop of wine
and throws himself into the purest flame."
Rilke

Fire and Ice #2 28" x 44" fire, ice and mixed-media on paper
(three sections; l. to r. 20" x 18"; 27" x 10"; 10" x 9")

BETH AMES SWARTZ

There are two kinds of artists – those who make art in response to their inner feelings and/or experiences of their immediate environments (expressionists) and those who make art according to a pre-conceived canon or an intellectual structure. The majority of art produced in the world has followed a learned convention, whether the golden mean of ancient Greece, the color theory of Impressionism, or the grid format of the 1960s. Recently, however, particularly as an outgrowth of the women's movement, there have been more and more artists allowing themselves to make art that speaks of their inner feelings rather than orienting toward a mainstream consciousness. Beth Ames Swartz is one of these. This is not to say that she is unaware of philosophical theory. On the contrary, she is an avid reader of various philosophical writings, particularly in the areas of creativity, color theory, mysticism, and spiritual and psychological movements. The theoretical writings which have influenced her art run the gamut from George Land's "Grow or Die" to Kandinsky's "Concerning the Spiritual in Art" to the "Cabala."

The integration of her art practice with various philosophical or metaphysical systems, however, has come about only recently, after working as an artist for twenty years. When she went to a conference on creativity a few years ago and heard George Land speak she recognized a profound affinity

between her art-making process and his ideas. Since then she has integrated certain of his concepts, such as disorder as a means of reordering, into her art. This is quite a different approach from beginning with a theory and setting out to make art that relates to the theory. During the last few years she has sought for writing concerning the creative process and its relationship to the life process of change through birth, growth and death, a process she feels she has been through repeatedly in her studio.

Before beginning her "Inquiry into Fire" in 1977, Beth Ames Swartz had worked with watercolor on paper, recording her interpretations of the other elements – water, air, earth. Though abstract, her earlier work was definitely stimulated by her response to nature, something that cannot be ignored if one lives, as Swartz does, in Paradise Valley, Arizona, a town which is by no means mis-named. Confronting dramatic rock formations whose color changes hourly, and vast, open, cloud-filled skies on a daily basis is certainly different from living in the congestion of big cities. At any rate, the media Swartz has chosen, whether watercolor or fire, have been organic and kinetic – liquid and translucent in the case of water, volatile and dangerous in the case of fire. Both fire and water, and for that matter, all the elements, have creative and destructive aspects. But until the current fire series, the elements of earth, air, and water have been depicted in her work

rather than incorporated directly into it.

Swartz's "Inquiry into Fire" has taken a variety of directions during the past year, beginning with fire gestures, made with smoke from a candle on paper, that were transitional from her earlier gesturing with pigmented water on paper. During his time she has gradually developed a ritualized mode of working out of doors. The first step involves a deliberate relaxation of the body and emptying of the mind, a kind of meditation practice. Next a large, pristine, white piece of paper is rolled out on the ground. She then mutilates its surface with a screwdriver, burns the mutilations with a candle, throws glue and dirt onto the surface, adds color by spraying or painting, and repeats the various steps with other sheets of paper, building up a layered surface. Swartz sees the burning as both a disordering and a reordering process, first violating the surface and then transforming it. Since the pieces are allowed to dry outside, the rays of the sun have a direct effect on the final product. If a rare rain should occur, the artist leaves the piece outdoors, again incorporating a natural element directly into her working process.

In her Fire and Ice Series, ice is thrown on the paper as the second step, then mutilation of the paper surface occurs, burning, and reordering with spray paint as the ice melts.

Swartz's use of a ritualized approach to her fire series during the last year has been

a personal and organic development. It was only after she had been working with ritual for some time that she began to read about its use in various religious systems such as Zoroastrian and Aztec. In other words, her art is not about recreating rituals of other peoples, but a search for her own, personally meaningful ones. Having discovered the power of personal fire rituals she has become a voracious seeker of references to fire in the writings of other artists, from Barnett Newman to Maria Rainer Rilke. Her Torah Scroll Series which ripple out from the wall or hang freely in space refer to her own Jewish heritage – Israel rising out of the holocaust – in metaphorical form.

In speaking of her use of fire, Swartz relates that it has put her deeply in touch with a number of emotions, particularly in conjunction with the screwdriver mutilations of the heavy 200 pound rag paper, an act requiring a good deal of physical strength. She openly admits the sexual implications of this act, giving back, with the screwdriver what has been given to women.

"What fire has done for me personally has been an enormous release of anger and hostility; putting me in touch with a whole dark side of my nature which I had not allowed myself to look at. I feel freer than I ever have before. It has to do with dealing with something that is physically dangerous, mastering it, surviving it. That has given me a sense of my own power. Maybe this is because working with physical danger is something women

have not been trained to do. Dealing with this real process and the forced disordering has also helped me to transcend my fear of death."

When Lucy Lippard came to Phoenix and lectured about other women artists working with ritual Swartz became aware for the first time that her own art was part of a larger community, that she was not just one woman working in isolation. Instead of seeing the commonalities between her work and that of other artists as a threat to her originality, she has welcomed the knowledge that others share her feelings and ideas. As a consequence she has included documentation of other artists working with fire as a part of this exhibition. She has written to Otto Piene, Stephen Seemayer, Dennis Oppenheim, Mary Beth Edelson, Judy Chicago, Jay McCafferty and others, requesting that they send her documentation for the exhibition and, whenever possible, has arranged to meet with these artists and exchange ideas. Hence Seemayer proposed a piece specifically for this exhibition.

I see Swartz's seeking out of others who share her aesthetic orientation as reflecting an unusually open attitude for an artist. This is the kind of task that is normally undertaken by a curator rather than an artist. I suspect that her willingness to share in this manner comes in part from the women's movement. It is also seen in her collaboration with filmmaker Barbara Jo Revelle and the Image Guild Company, all of whom have contributed original works to

the exhibition, made in response to Swartz's art. This and many other contemporary manifestations of artists working in collaboration, recognizing a community, is one of the most heartening developments in the art of the 1970s and may help to dispel the myth of the artists as a lonely, asocial being, who prefers to remain isolated in a garret.

Swartz's references to being in touch with the dark side of her being through her art notwithstanding, and in spite of her direct involvement with the elements, her work is unabashedly lyrical. The colors – subtle pinks, yellows, grays, metallic paints – together with the soil and flecks of mica on the surface, make unmistakable allusions to the desert rocks and mountains where she lives. The layering of materials and colors is done with a sensitivity for their inherent elegance. Her blending of sensual surface and color with destructive process, and of accident with control is analogous to the work of several southern California artists who also involve the elements directly in the creation of lyrical, abstract, painting/objects – Jay McCafferty, Charles Hill and Eugene Sturman, for example. That this approach to art making should develop simultaneously in Phoenix and Los Angeles, without direct contact among the artists, is not surprising considering the similarity of geography and climate and the predilection in these areas to spend as much time as possible out of doors. The same kind of simultaneous investigation of similar phenomena oc-

curs in science when two people half-way across the world and unknown to each other receive Nobel prizes for solving the same problems.

Thus, although Beth Ames Swartz has been working in isolation for twenty years, she now finds herself a participant in an international community of artists engaged in similar pursuits. Nonetheless her art remains intensely personal in its genesis:

"My art has taught me more than any other experience I have had. If I can read it honestly, without artifice, it teaches me about life, it teaches me about survival, it teaches me about loving and sharing."

A more profound relationship between the art act and the human psyche could not be articulated. It is this complete commitment to art as absolutely mandatory for psychological survival, for insightful experience, that gives Beth Ames Swartz's work its strength and its integrity.

MELINDA WORTZ
Director – Fine Arts Gallery
University of California,
Irvine, California.



Mica Transformation #3 23" x 32" mica, fire, mixed-media on handmade paper with silver leaf, ash Courtesy of Jasper Gallery, Denver, Colorado

"But only by passing through the burning flame of wisdom
Do the warriors' souls become strengthened
Then do they rejoice

Dancing to the noiseless sound of the universal
Turning one heart to all faces
A flame with the healing power of love"

Miriam and Jose Arguelles



Finished piece (process ritual)

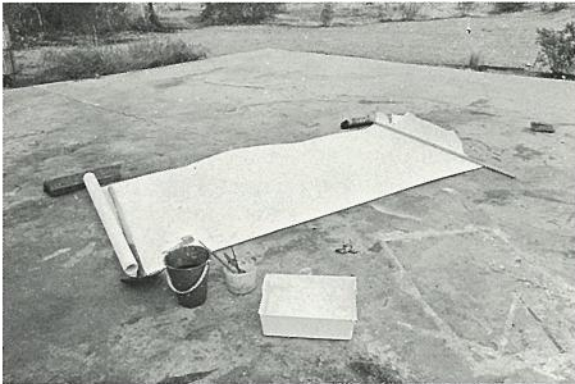
Torah Scroll #9 40" x 82" fire, earth, mixed-media on paper



1



4



2



5



3



5

PROCESS (ritual)

"The ritual I have developed for this exhibition is akin to the natural biological cycle of life/death/rebirth. I act out this cycle during the ordering/dis-ordering/reordering process."

1. Emptying mind (ordering)
2. White paper rolled out (ordering)
3. a) Mutilation with screw-driver (disordering)
b) Fire and Ice Process: ice randomly thrown on paper before mutilation (disordering)
4. Fire-burning of mutilations (disordering)
5. Mixed-media applied (reordering)
6. Earth, rain, sunlight, tearing, fire, collaged paper, mixed-media added as needed (reordering)

Pictured on preceding page.

"My art is my way of seeking a 'fusion of opposites', a 'gesture of balance'; integrating mind/body/spirit to connect with my own as well as nature's evolution."

BETH AMES SWARTZ
Paradise Valley, Arizona

WORKS IN THE EXHIBITION

Exhibition dates – February 1-28, 1978. Items marked by an asterisk are illustrated. In dimensions, height precedes width. All works in the exhibition were completed in 1977 and are in the collection of the artist unless otherwise specified.

Smoke Imagery Series

- * 1. Smoke Imagery #1 – smoke, fire, ash and mixed-media on paper – 34" x 24"
- 2. Smoke Imagery #2 – smoke, fire, ash and mixed-media on paper – 34" x 24", Courtesy of Artel Gallery, Albuquerque, New Mexico.
- 3. Smoke Imagery #3 – smoke, fire, ash, mixed-media on paper – 34" x 24"

Torah Scroll Series

- * 4. Torah Scroll #1 – earth, sunlight, fire, mixed-media on paper – 42" x 72"
- 5. Torah Scroll #2 – rain, fire, mixed-media on paper – 42" x 79"
- 6. Torah Scroll #3 – fire, mixed-media on paper – 38" x 65"
- * 7. Torah Scroll #4 – fire, ash, sunlight, mixed-media on paper – 44" x 112"
- * 8. Torah Scroll #5 – fire, mixed-media on paper – 43" x 89"
- 9. Torah Scroll #6 – fire, ash, mixed-media on paper – 70" x 25"
- 10. Torah Scroll #7 – fire, ash, earth, mixed-media on paper – 42" x 80"
- * 11. Torah Scroll #8 – fire, ash, earth, mixed-media on paper – 38" x 78"
- 12. Torah Scroll #9 – fire, earth, mixed-media on paper – 40" x 82"
- 13. Torah Scroll #10 – mixed-media, earth, fire on paper –

- Diptych: 34" x 48"; 34" x 33";
- 14. Torah Scroll #11 – fire, earth, mixed-media on paper – Diptych: 32" x 40"; 32" x 20", Courtesy of Art Wagon Gallery, Scottsdale, Arizona.
- 15. Torah Scroll #12 – fire, earth, mixed-media on paper – Triptych: each panel 20½" x 23".
- * 16. Torah Scroll #13 – fire, earth, mixed-media on paper – Diptych: 36" x 36"; 36" x 36" Courtesy of Gargoyle Gallery, Aspen, Colorado.

Cabala Series

- 17. Aleph #1 – ink, fire, mixed-media on rice paper – 38" x 50". "The unthinkable life-death, abstract principle of all that is and all that is not."
- * 18. Bayt #2 – fire, mixed-media on rice paper – 43" x 53". "The archetype of all 'dwellings' of all containers; the physical support without which nothing is." Courtesy of Artel Gallery, Albuquerque, New Mexico
- 19. Ghimel #3 – fire, mixed-media on rice paper – 25" x 36". The organic movement of every Bayt animated by Aleph." Collection of Mr. and Mrs. Alex Orkow.
- 20. Dallet #4 – fire, mixed-media on paper – 25" x 36". "The physical existence, as response to life, of all that, in nature, is organically active." Courtesy of Artel Gallery, Albuquerque, New Mexico.
- 21. Hay #5 – fire, mixed-media on paper – 25" x 36". "The archetype of universal life."
- 22. Vav #6 – fire, mixed-media on paper – 25" x 36". "Expresses the fertilizing agent, that which impregnates."
- 23. Zayn #7 – fire, mixed-media on paper – 25" x 36". "The conclusion of every vital impregnation: this number opens the field of every

possibility."

- 24. Hhayt #8 – fire, mixed-media on paper – 25" x 36". "The sphere of storage of all undifferentiated energy, or sunstructured substance . . ."
- * 25. Tayt #9 – fire, mixed-media on handmade paper – Triptych: each panel 20" x 28". "Symbol of the primeval, female energy . . ." Courtesy of Art Wagon Gallery, Scottsdale, Arizona.

Torah Scroll Fragment Series

- 26. "From Book of Leviticus 1:1-4" – fire, ash, mixed-media on rag tracing paper – 10" x 18". |Courtesy of Art Wagon Gallery, Scottsdale, Arizona.
- 27. "From Book of Leviticus 19:1-13" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 28. "From Book of Deuteronomy 1:1-8; Devarim" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 29. "From Book of Deuteronomy 3:23-29, 4:1; Va-Ethchanan" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 30. "From Book of Deuteronomy 7:12-14; Ekev" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 31. "From Book of Numbers 1:1-18; Bamidbar" – fire, ash, mixed-media on rag tracing paper – 10" x 18". Courtesy Peter M. David Gallery, Minneapolis, Minnesota.
- 32. "From Book of Numbers 4:21-28; Naso" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 33. "From Book of Exodus 1:1-17; Shemoth" – fire, ash, mixed-media on rag tracing paper – 10" x 18".
- 34. "From Book of Exodus 6:2-11; Va-Ayra" – fire, ash,

mixed-media on rag tracing paper – 10" x 18". Courtesy of Gargoyle Gallery, Aspen, Colorado

Torah Scroll Fragment Series–Constructed Paper Sculptures

- 35. Torah Fragment Sculpture #1 – fire, mixed-media on constructed paper – 30" x 26" x 22".
 - 36. Torah Fragment Sculpture #2 – fire, mixed-media on constructed paper – 30" x 23" x 30".
 - 37. Torah Fragment Sculpture #3 – fire, mixed-media on constructed paper – 30" x 30" x 28".
 - * 38. Torah Fragment Sculpture #4 – fire, mixed-media on constructed paper – 40" x 45" x 35".
 - 39. Torah Fragment Sculpture #5 – fire, mixed-media on constructed paper – 42" x 45" x 40".
 - 40. Torah Fragment Sculpture #6 – fire, mixed-media on constructed paper – 48" x 50" x 46".
 - 41. Torah Fragment Sculpture #7 – fire, mixed-media on constructed paper – 49" x 50" x 40".
 - 42. Torah Fragment Sculpture #8 – fire, mixed-media on constructed paper – 28" x 26" x 22".
 - 43. Torah Fragment Sculpture #9 – fire, mixed-media on constructed paper – 30" x 28" x 25". Collection of Ms. Tonda Gorton.
- ### Fire and Ice Series
- 44. Fire and Ice #1 – fire, ice, mixed-media on paper – 28" x 36" (two sections each; l. to r. 20" x 18", 18" x 21". Collection of Mr. and Mrs. William Malbin.
 - * 45. Fire and Ice #2 – fire, ice, mixed-media on paper – 28"

x 44" (three sections l. to r. 20" x 18", 27" x 10", 10" x 9").

- 46. Fire and Ice #3 – fire, ice, mixed-media on paper – (two sections) 18" x 10" x 4", 14" x 16" x 4".
- 47. Fire and Ice #4 – fire, ice, mixed-media on paper – 28" x 36", (two sections each – l. to r. 20" x 18", 22" x 25").
- 48. Fire and Ice #5 – fire, ice, mixed-media on paper – 40" x 50".
- 49. The Fire and the Rose Are One #1 – fire, ice, mixed-media on paper – 40" x 50".
- * 50. The Fire and the Rose Are One #2 – fire, ice, mixed-media on paper – 42" x 53".

Washrag Transformation Series

- 51. Washrag Transformation #1 – fire, mixed-media on paper – 15" x 24".
- 52. Washrag Transformation #2 – fire, mixed-media on paper – 13" x 14".
- 53. Washrag Transformation #3 – fire, mixed-media on paper – 13" x 14".
- 54. Washrag Transformation #4 – fire, mixed-media on paper – 15" x 15".
- 55. Washrag Transformation #5 – fire, mixed-media on paper 15" x 25".
- 56. Washrag Transformation #6 – fire, mixed-media on paper 14" x 25".

Mica Transformation Series

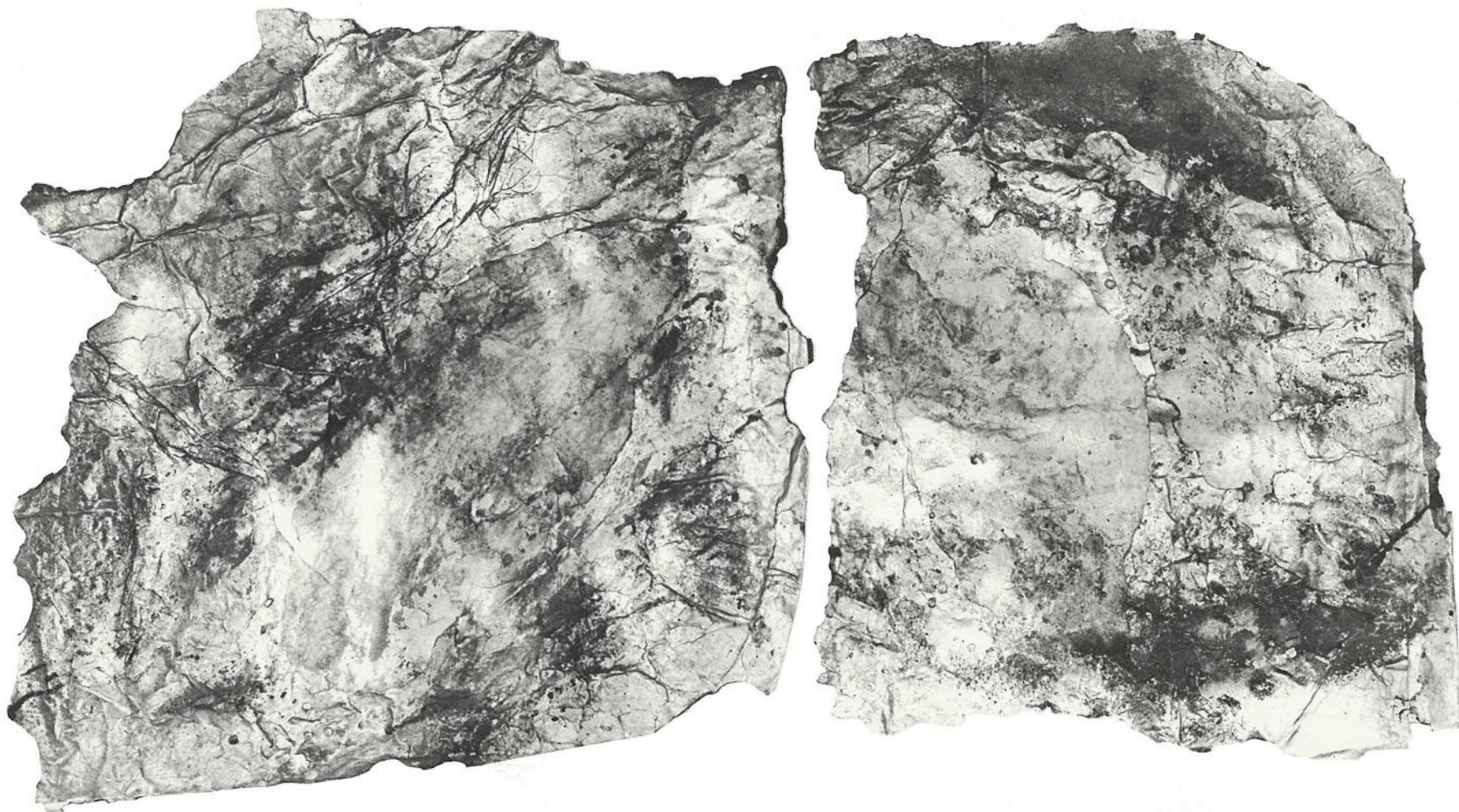
- 57. Mica Transformation #1 – mica, fire, mixed-media on handmade paper with silver leaf, ash – 23" x 32".
- 58. Mica Transformation #2 – mica, fire, mixed-media on handmade paper with silver leaf, ash – 23" x 32".
- * 59. Mica Transformation #3 – mica, fire, mixed-media on handmade paper with silver leaf, ash – 23" x 32". Courtesy of Jasper Gallery, Denver, Colorado.



Torah Scroll #1 42" x 72" earth, sunlight, fire, mixed-media on paper



Torah Scroll #4 44" x 112" fire, ash, sunlight, mixed-media on paper



Torah Scroll #5 43" x 89" fire, mixed-media on paper

BIOGRAPHY

Beth Ames Swartz was born in New York City, February 5, 1936. She studied at Cornell University and New York University where she earned the B.S. and M.A. degrees respectively. She is named in "Who's Who in the West", "Who's Who in American Art", "International Who's Who in Art and Antiques", and, most recently, "World Who's Who of Women". She has been the recipient of numerous national awards, and was recently chosen as one of ten prominent artists in the Southwest for a ten year retrospective exhibition at the Colorado Springs Fine Arts Center during the summer of 1977. Ms. Swartz has traveled in Europe, Mexico, the United States and, most recently, Israel. Her interest in using fire as an art form grew out of her recent visit to Israel and visits to Jerusalem, Masada and the Dome of the Rock where the Dead Sea Scrolls are kept. Several prominent institutions have acquired Ms. Swartz' work for their permanent collections, including the Valley National Bank and the Arizona Bank; the Scottsdale Center for the Arts; Arizona State University in Tempe, the Tucson Museum of Art, and the Midland Federal Savings and Loan, Denver, Colorado. Ms. Swartz lives in Paradise Valley, Arizona.

SELECTED SOLO EXHIBITIONS

- 1971 Galleria Janna, Mexico City, Mexico
- 1972 Arizona State University, Tempe, Arizona
- 1975 Pavilion Gallery, Scottsdale, Arizona

- 1976 Attitudes Gallery, Denver, Colorado
- 1977 Bob Tomlinson Gallery Albuquerque, New Mexico
- 1977 Colorado Springs Fine Arts Center, "Ten Take Ten" Ten Year Retrospective
- 1978 February, Scottsdale Center for the Arts
- 1978 March, Artel Gallery, Albuquerque, New Mexico

SELECTED GROUP EXHIBITIONS

- 1972 Grady Gammage Auditorium, Tempe, Arizona
- 1971/72/73 Western States Regional Watercolor Exhibition (touring exhibition under the auspices of the Rocky Mountain Arts Foundation)
- 1973 Touring Show - Auspices of Arizona Commission on the Arts and Humanities.
- 1973 University of Arizona, Tucson, Arizona
- 1974 Scottsdale Civic Center, Scottsdale, Arizona
- 1975 Arizona/Women/1975, Tucson Art Museum, Tucson, Arizona
- 1975 Texas Fine Arts Association Statewide Museum Exhibition
- 1975 Joslyn Museum, Omaha, Nebraska
- 1975 Texas Fine Arts Association, 64th Annual Exhibition, Laguna Gloria Museum of Art, Austin, Texas.
- 1975 Eight State Biennial, Grand Junction, Colorado.
- 1975 Southwestern Regional Arts Festival, Tucson, Arizona.
- 1976 Four State Watercolor Biennial - Albuquerque Museum of Art,

- Albuquerque, New Mexico
- 1976 Arena National Competition, New York
- 1976 Fine Arts Museum, Santa Fe, New Mexico, "Looking At an Ancient Land"
- 1977-73 Southwestern Invitational, Yuma, Arizona
- 1977 Whitney Counterweight, New York City
- 1977 Four Corners Biennial, Phoenix Art Museum
- 1978 Memorial Union, Arizona State University - "The Expanded Image on Paper" with Susan Weil and Adrienne Wortzel

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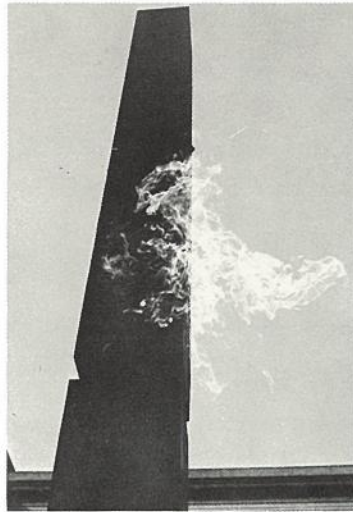


Cabala Series Bayt #2 43" x 53" fire, mixed-media on rice paper Courtesy of Artel Gallery



The Fire and the Rose Are One 42" x 53" fire, ice, mixed-media on paper

GENY DIGNAC
"Fire Sculpture"



JUDY CHICAGO
"A Butterfly for Oakland"



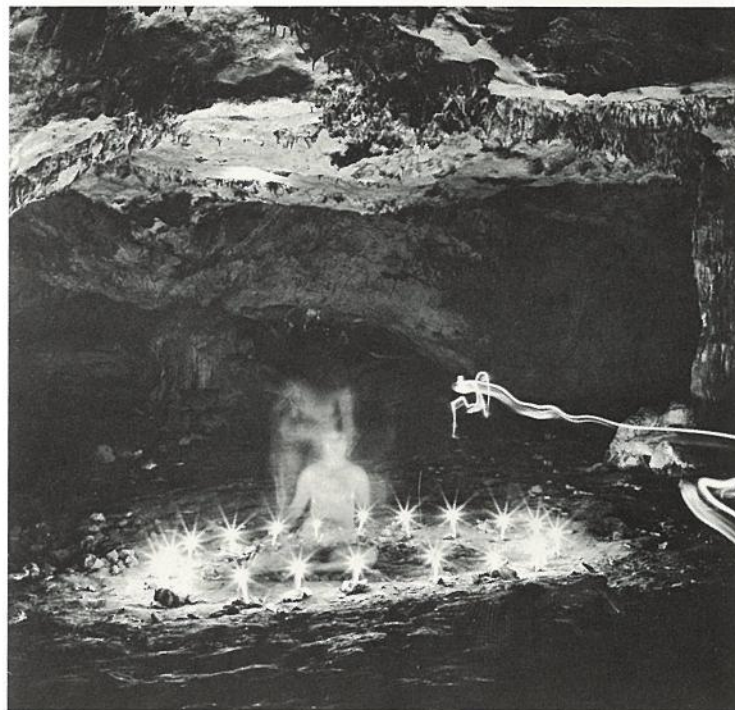
DOCUMENTATION OF
ARTISTS WHO HAVE USED
FIRE AS AN ART FORM

JUDY CHICAGO
"A Butterfly for Oakland". Oc-
tober 12, 1974, 200 road flares.

Resides in California. Nationally and internationally shown; noted for feminist-oriented painting, drawing, sculpture and ceramics. Work with fire includes several "smoke atmospheres". "... The Butterfly Atmosphere (symbol of transformation) will begin just as the sun sets on Saturday. Several women will light some 200 road flares configured to make the outline of a Butterfly, but a female Butterfly, one who is gentle and generous, like a woman."

GENY DIGNAC
"Fire Sculpture". 1969-71, Corten
Steel, 18½' high.

Resides in Paradise Valley, Arizona. Started working with fire in 1969. She has done projects for monumental fire sculptures, sand fire, fire over water, forms of fire in mid-air, fire and nitinol alloys (metal with thermo-memory), fire-heat in plastic acrylic sheets, and documented heat temperatures in Arizona, California,



MARY BETH EDELSON
"Memorial Pilgrimage/See for Yourself"



STEPHEN SEEMAYER
"Structural Escape"

New Mexico, Texas and South America. Since 1970, she has produced sixteen "Fire Gestures" in the United States and South America.

MARY BETH EDELSON
"Memorial Pilgrimage/See for Yourself". July 1977, private ritual with ring of fire, Grapceva Cave on the Island of Hvar, Yugoslavia near Jelsa.

Edelson is a member of A.I.R. Gallery in New York and has shown extensively nationally. "My first fire pieces that I formalized and brought indoors were circles, fire rings, large enough for small groups of people to sit inside for performances, rituals or meditation. My most recent piece is a fire ladder. For me, working with fire contains spiritual properties, it lends itself to ritual, provides a point of focus, brings the mind/spirit together in an act of convergence as if the fire could actually melt us into a oneness. Fire brings people together while allowing us to also be with ourselves."

STEPHEN SEEMAYER
"Structural Escape". 1977, concrete, fire, meat.

Resides in Los Angeles and has worked exclusively with fire for over four years. Shown extensively in California and at the Kennedy Center for the Performing Arts in Washington, D.C. He has produced carbon drawings as well as interior and exterior fire works. "I work by applying layers of controlled and uncontrolled fire-burnings. Spatial and structural forms develop from an illogical placement of cell-wall systems. Trapped and integrated within these systems are units. The displacement of organiz-

ed wall-systems is caused by this internal energy output."

ALBERTO BURRI

"Bianco". 1966, acrylic, smoke and plastic on cellotex, 40" x 28".

Resides in Italy. Nationally and internationally shown "materials" artist. Has used fire as integral part of his collages and paintings 1954-78: "Combustion was used by the artist as early as 1954 and in 1955 it became a method of working carried on into newer materials.

Burri's first 'combustione' works were made in response to a visit to an oil field with Emilio Villa. He had been as interested as most educated persons in the ancients four elements: earth, air, fire and water. The idea of using fire, a terrible force of nature, as a creative property excited him." University of California, Los Angeles, Alberto Burri, A Retrospective View 1948-77. Exhibition Catalog. Los Angeles, California, 1977. p. 43.

GEOFFREY HENDRICKS

"Between Two Points". June 21/22, 1974. Fire Performance.

Resides in New York. Performance artist. Uses fire in his work in a ritualized, meditative way. "I performed a simple meditative ritual for the summer solstice on a mountaintop in Norway. Earth and relics were buried in the snow. Two circles were drawn in the snow, sky blue at sunset and black earth at dawn. Five trees were cut, carried up and then burned on the mountaintop from sunset to sunrise."

YVES KLEIN (deceased)

"Fire Painting". n.d., color-

pigment-fire on wood, 38½" x 61½".

Used fire extensively in France and Germany (1949-68) on wood and paper. Constructed fire walls and fire fountains. "... my pictures are the ashes of my art ... I remain detached and distant, but it is under my eyes and my orders that the work of art must create itself. Then, when the creation starts, I stand there, present at the ceremony, immaculate, calm, relaxed, perfectly aware of what is going on and ready to welcome the work of art that is coming into existence in the tangible world." Selected Writings.

JOHN KOCH

"Quarks From After the Fire". n.d., matchbooks, fire, mixed-media on canvas, 30" x 40".

Resides in San Diego, California. Shown in San Diego most recently in the All-Media Exhibition at the Fine Arts Gallery of San Diego. Has worked with fire, matchbooks and burning on canvas. "More recently I have become interested in light, heat, energy and their actions on one another - called "charmed quarks" in physics. ... Different than gravity in that the farther apart the protons the more active they become. The closer the flame to another flame the less the activity ... Making pictures by fire is a way in which I can return to the country."

JAY McCAFFERTY

"Ritual". 1976, solar burns/paper, 72' x 72".

Resides in San Pedro, California, has shown extensively in California and was a

New Talent Award Winner at the Los Angeles County Museum of Art, September, 1976. "Since 1972, I have been using the sun, a magnifying glass and the wind to focus the sun's energy to change paper. I use a standard rag vellum graph paper with blue print. I sometimes rust my paper, mix inks and use a metallic powder before I burn through it. My work is about the repeated image of similar things that are slightly different due to the fact that all matter is in a state of movement ... I deal with intellect and control on one hand, and spontaneity and invention on the other ... Change and Necessity ... I have a concern for the painting having a total unity of surface."

DENNIS OPPENHEIM

"Pretty Ideas". 1974, red, yellow, green strontium nitrate flares; Long Island, New York, 15' x 100'.

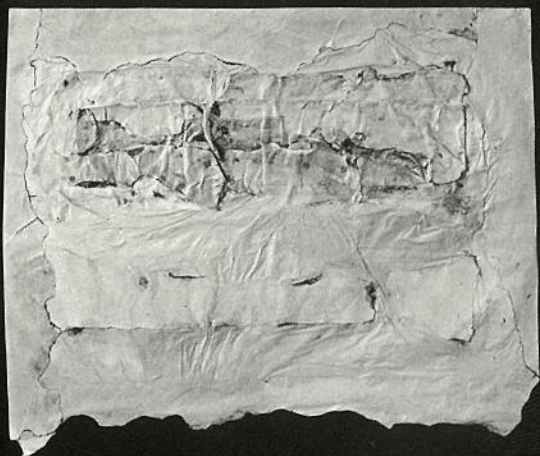
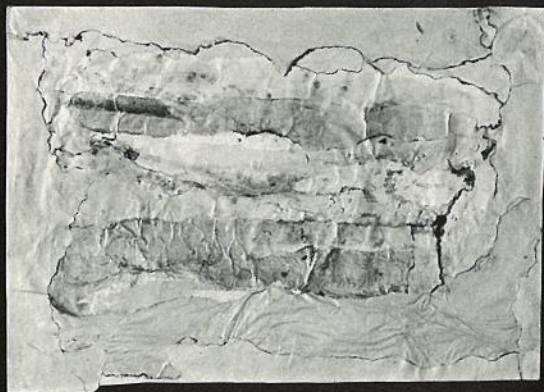
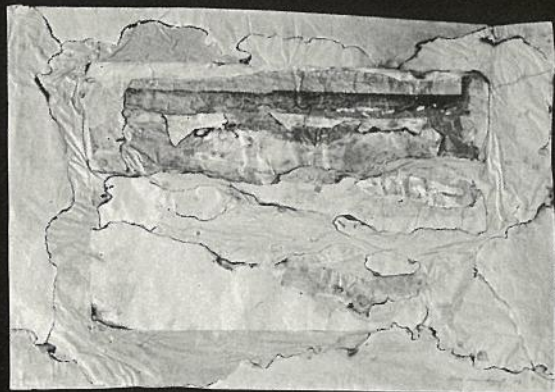
Resides in New York. Post-formalist conceptual artist. Uses the untapped energy and the information network of day-to-day environment. "I did a whole series of words and sentence fragments with flares called "Mind Twist" that showed the words burning out against the landscape. The ephemerality of fire is similar to the burning out in one's mind of thoughts that were subjected to burnt out conditions."

OTTO PEINE

"Hot Mountain". 1964, Oil and Fire on canvas, 59¼" x 85"

Currently Director of the Center for Advanced Visual studies at Massachusetts Institute of Technology. Painter,

sculptor and environmental artist. Has worked extensively with fire in Germany and the United States (1950s-1970s). Like Klein, Peine has been concerned with process abbreviation: "I ignited solvent ... and pictures grew within seconds on a borderline between destruction and survival." The Fire Flowers.



Cabala Series Tayt #9 fire, mixed-media on handmade paper Triptych: each panel 20" x 28"
"Symbol of the primeval, female energy . . ."
Courtesy of Art Wagon Gallery, Scottsdale, Arizona

RELATED EVENTS AT THE SCOTTSDALE CENTER FOR THE ARTS DURING FEBRUARY 1978.

- I. Performance Piece:
"Flame of Jerusalem" 1½ hours, February 16, 1978. Image Guild Integrated Arts Company – Ann Cowlin, Choreographer; James Cowlin, Photographer; Dottie Fisher, Designer; Debby Teason, Composer.

"The piece will be set in an archetypal city (Jerusalem) and capture the sounds, people, places, feelings, and movements of the city. It will show fire as a process, with major emphasis on its cyclical nature both as an element of disorder and destruction within the city's history, and as a force for order and continual rebirth. The work will include eight dancers, instruments and voices, photographic projection, and sets and costumes, all based on discussions with Ms. Swartz."

Ann Cowlin

- II. Film: "Waiting For the Phoenix to Rise From Its Ashes". 15 minutes 16mm. color with optical sound. Barbara Jo Revelle, Filmmaker.

"The myth of the Phoenix, that cyclical and deathless Firebird, is thought to originate in Egypt where, by monumental effigy and pyramid, and in treasured mummies, the people sought immortality. At the end of the fourth century, the poet Claudian cele-

brated an immortal bird which rose out of its own ashes, heir to itself, and a witness of the ages. The Phoenix myth has threaded through my life both literally and figuratively. This film is a series of tableaux which deal with fire as metaphor for various personal deaths and resurrections."

- III. Performance at Phoenix College: "The Fire and The Rose Are One". V-3OH, 5½" diameter, ½ hour video tape for Helical Port-A-Pak (taped May 2, 1977). B.A.S.

"In this piece a rose mutilation is added to my usual fire and ice ritual. Random words are called out by the audience, mutilated into the surface of the paper with a screwdriver and the surface is burned. I also discuss the role of ritual and fire in relation to my art as a feminist artist working in the 1970s."

- IV. Illustrated Lecture: "Fire as an Art Form". B.A.S.

"This slide presentation traces the development of the use of fire as an art form from the 1940s to the 1970s. It includes all artists who are documented in this exhibition." See pgs. 17-18 of Catalog.

- V. Slide/Tape Documentation: "Beth Ames Swartz". Caramate Projector, 30 minutes. Katherine Middleton, Education Coordinator, Scottsdale Center for the Arts.

"Process documentation, explanations and comments

by Beth Ames Swartz of the development and evolution of her 'Inquiry Into Fire' Exhibition. Special emphasis on melting ice in 'Fire and Ice' pieces and discussions with Ms. Swartz of her development as an artist."

- VI. Installation "Tri-Chamber". Stephen Seemayer

"A triangular shaped room, 8' x 8' x 8', constructed of dry wall and metal bracing. Viewers will be able to look into three plexiglas windows. Inside three small symbolic shapes relating to my imagery will be formed from gas tubing. All gas tubes will lead to a central clean burning propane tank. The tank will be regulated to control the small size of the flame shapes . . ."

- VII. Performance: "Fire Gesture". Geny Dignac.

"I will do a fire gesture in the desert of Paradise Valley on February 14, 1978."

CREDITS

CATALOG DESIGN

David Morgan, Graphic Design
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PHOTOGRAPHY

Color photography:

Peter Bloomer,
Flagstaff, Arizona

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James Cowlin,
Phoenix, Arizona

Jerry Jacka, Phoenix, Arizona

Process photography and
Artist's portrait:

James Cowlin, Phoenix,
Arizona

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Gargoyle Gallery, Aspen, Col-
orado; and Bob Tomlinson,
Director of the Artel Gallery.

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Cabala Series Titles pgs.

24-26 in The Sepher Yetsira by
Carlo Soares

p. 128 in Mandala by Miriam
and Jose Arguelles

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From Sepher Yetsira, by Carlo
Soares, 1968, and from Man-
dala by Miriam and Jose
Arguelles, c. 1972.

"... And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one."

T. S. Eliot
Four Quarters
Little Gidding