

Florence Miller Pierce: In the Light
 Charlotte Jackson Fine Art
 554 South Guadalupe Street, Santa Fe. 989-8688
 September 5 to 30, 2014
 Reception: Friday, September 5, 5 to 7 pm.

The subject of light has fascinated artists throughout the centuries. Florence Miller Pierce (1918-2007)—the name change from Florence Pierce is by request of the estate—created works that are profound examples of the primal significance of light in modern and contemporary art. *In the Light* surveys the development of the artist's output over several decades. From painted geometric forms on canvas to her later radiant resin sculptures with surfaces varying from matte to gloss finishes, Miller Pierce created a body of work that is represented in numerous museum collections and noteworthy exhibitions. Miller Pierce arrived in Taos in 1936 and studied with Emil Bisttram. She joined the Transcendental Painters Group, whose members included Raymond Jonson, her husband Horace Pierce, and Agnes Pelton, the only other woman artist in the group. In the course of her development she worked with ink on rice paper and sculpted in stone and balsa wood. By accident, she discovered the play of light on resin when she spilled a few drops on foil. This led to years of experiments with the medium while refining her techniques. Miller Pierce retained her early interest in creating geometric sculptural forms, transformed by the luminous colors achievable through the use of resin on Plexiglas. The artist's personal favorites were the white resin pieces with their minimal, elegant appearance.

Erin Currier: From Taos to Laos
 Blue Rain Gallery
 130 Lincoln Avenue, Suite C, Santa Fe. 954-9902
 September 12 to 27, 2014
 Reception: Friday, September 12, 5 to 7 pm.

Erin Currier is a traveler whose work incorporates aspects of her trips in multiple ways. She collects discarded ephemera and trash found on her journeys to use in her collaged and painted mixed-media portraits. Currier is a keen observer and conducts research on the people, cultures, and histories of the places she visits. All of this material colors the journal entries and finished art works she creates. Her studies have enabled her to see the commonalities shared by humans, although class, race, and ideologies may differ. For her new series, *From Taos to Laos*, Currier discovered numerous similarities between the American Southwest and Southeast Asia. She finds many aspects—from economic and ecological concerns to a preference for spicy food to deep-seated spiritual traditions relevant to a sense of place in both cultures, and incorporates them into her dense visual imagery, allowing viewers to join her in making cultural connections. Ultimately, the figurative work pays homage to those living outside of authority. As Currier says, "The discarded waste is re-transfigured into, hopefully, something of beauty in the same way the cast off discarded human beings who are the subject of many of my portraits are, themselves, re-contextualized through the privileged position of portraiture historically relegated to oil barons and kings."

Top: Florence Miller Pierce, *Untitled*, resin relief, 70" x 30", 1985
 Bottom: Erin Currier, *Kwan Yin*, acrylic and mixed-media collage on panel, 36" x 24", 2014

