

APRIL/MAY 2014

The New Global Women

ANCHORED IN TRADITION, NAVIGATING THE FUTURE

Photography by Larry D'Attilio



TAMARACK
STUDIO & GALLERY

Opening reception
Friday April 4th 5:30/8:30
Gallery hours 1:00/6:00 Thursday
& Friday, and by appointment.
608-294-9499

tamarackgallerymadison.com



Stresses 60 x 42 Photographers doing portraits may develop sensitivity for the subject's tensions based on the movement of facial features. Staying engaged in those observations, it can be a wild ride for the photographer. They have to balance demands of the photographic technique with the demands of human understanding. It is also difficult to find an optimal moment to realize the core of the subject's personality. In the search struggle there are moments of fragmented communication between subject and photographer, isolated from the flow of real time.



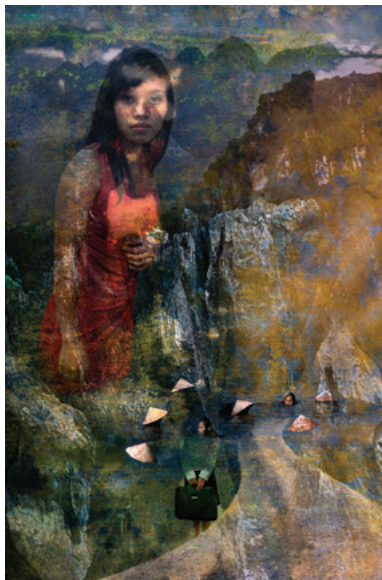
Traveling on Time's Hands 55 x 42 Circumstances allow some women more time and liberty to make crucial life choices. One circumstance is a result of where the woman is placed in the age range of her siblings. Being the last child in a large family means she may have married brothers and sisters and grandchildren. In that family there may be less pressure on everyone about marriage and children. Women in this situation can have considerably more time to explore their own potential.



Records of Herself 61x 42 Conflicts may modify a woman's personality characteristics, then mystify her family and friends. She may seem well integrated at times, but at others she appears as an insecure matrix of contradictory identities. An active counterpoint then resides within the personality, only finding harmony through compartmentalization. The observed behavior depends on which compartment is currently occupied.



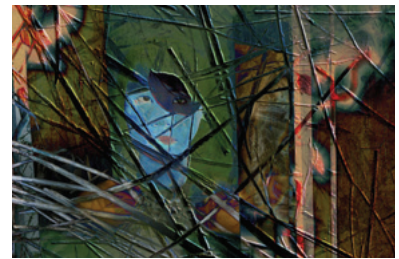
Eyes Have It 42 x 52 Unsure of who she is, or what she is capable of, can be the result of a lack of confidence. Combining that with the normal tensions of her age embeds much uncertainty in a woman's feelings and thoughts. That level of depressing uncertainty is like a black hole existing in the core of her identity.



Quest 42 x 61 Some women seem to be on an eternal search idealistically driven but frustrating for them. Meanwhile they still have to deal with traditional viewpoints about how they should run their lives. The more time that goes by, the more intrepid the woman needs to be, as the demands to conform to tradition increase as she matures. A woman must search further and harder to find the right career, lifestyle, and possible relationship.



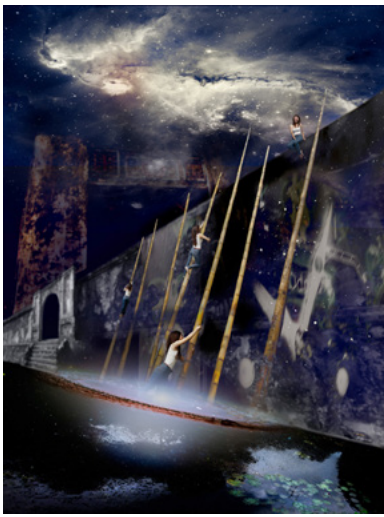
Loss 50.5 x 42 There is a minority of women who go with their contemporary references, but still create a balance of career and family. But what do their conflicts become if they lose their spouse? And what if they are forced to retreat to their family for support, thereby reverting to traditional cultural pressures? To lose your spouse may drown much of your own identity.



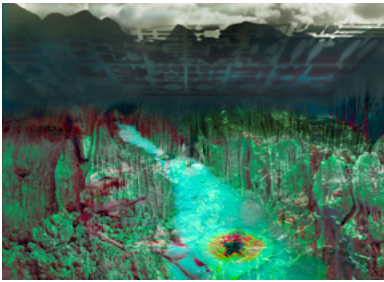
Valence 61 x 42 Some women have a natural strong positive momentum toward the independence of their lives. They disallow any negative content from their cultural conflict issues. They are like a nucleus with a circulating electron (a metaphor for their externally induced conflicts), kept at a great distance. They are biased positive within the larger negative field of traditional expectations.



Flight of the Intrepid 42 x 49 Some women soar high early as new adults. Outwardly they appear to have everything together, but internally they are still confronted by cultural conflict. Will they sublimate their tensions beneath their success? And will the internal subterfuge of denying their conflicts not lead to a depressive undertone?



Elevation Day 42 x 54 Women are very vocal about their distaste for their family's preoccupation with their private lives. They are especially sensitive to marriage questions particularly from their mothers. Often times they dream of escape. Some act on their dreams and succeed. Others act but eventually return to the traditional way, and some others escape through their fantasies and dreams.



Maiden of the River 56 x 42 Cultural conflict is at its worst when it is a hidden force catalyzing forms of escape that are destructive of natural identity. A woman in that mode replaces her real self and feelings with a substitute personality. Her entire life may become built up around this theater without her self awareness re-asserting itself. There resides a danger of an inner war with a lot of risk involved, because the invented self and the real self are likely in conflict. Maybe time can heal the difference, allowing the woman to flow again into the mainstream of her real identity. For us on the outside, we see the apparition of the person, seemingly normal, but we also sense the real person beyond the facade. The real person is there though submerged, dissolved into the created structures of assumed identity.



Searching the Edge 47.5 x 42 Some women react after returning to their own country by seeking more extraordinary experiences. Those moments may serve to distract them from the conflicted decisions they prefer to avoid. With good fortune they may find more appealing alternatives that could serve them well over their lifetime.



Round Trip 56 x 42 Or, a woman may choose to not face her feelings when she has an identity insecurity. She may choose instead to adopt a role or an identity that does not reflect her true self, escaping thereby (temporarily) choices she would rather not be forced to make. The new role always ends however with her cyclically facing the same kinds of tensions she was caught up in before—what she could be vs. traditional culture's demands.



Reclamation Balance 61 x 42 Life can be more challenging after spending time in another country. Readjusting to the former way of life in the home country means a lot of tension. It is the beginning of a struggle to balance typical culture with contemporary ideas, while not drowning in the process.



Another way to go 61 x 42 A dramatic alternative for a woman can be to adopt a neutral sexual orientation, in that she is taking advantage of her culture's slow but sure adoption of open sexual orientation. Her family is forced to accept her position and the typical pressures on her are eased. The new conflict becomes that of defining herself within a society that continues to distrust such choices.



Arterial Love 54 x 42 To live is to love life, and most young women are full of passions at this time in their lives. A rush of chemistry flows through their anatomy in a profusion of interwoven emotional connections. Conflicts squeeze here and slow the flow there, but the woman is not at an age where her momentum can be easily restrained. The healthy flows of her inner processes dominate and produce boundless quantities of positive energy. Left to make her own choices, no one can estimate where she will choose to go.



Life Tree 52.5 x 42 Each person's ethnic origins are listed on their identity cards. It is an official suggestion that a woman's origins play a role in her identity and behavior. For a contemporary woman, that history is kept in a tiny apartment at the base of their personality. Yet the history remains as branches of a sturdy tree connecting the woman's choices to the family's home origins.

Larry D'Attilio

In both his life and his art, Larry D'Attilio has always been a maverick. In *Global Women* he once again breaks with tradition and forces us to consider new ways to conceptualize the human form in our never-ending search for integration of the new with the old. Originally inspired and taught by his artist father, Anthony, Larry was awarded an Arts degree from the University of Louisville. Later studies with



the renowned Ansel Adams influenced Larry's use of color, contrast, and spatial perspective.

Larry's awards have included grants from The Ford Foundation—Vietnam, The Underwood Foundation, The Greater Milwaukee Foundation, and from Redline—Milwaukee acting on behalf of an anonymous couple. He has been awarded artist residencies at Campus Ha Noi in Vietnam, Redline-

Milwaukee and The Sharon Lynne Wilson Center for the Arts. Recent and Upcoming Exhibitions include.....

Tapak Gallery/Museum, Kuala Lumpur, Malaysia— “The New Global Women” by Larry D'Attilio, Opening April 23, 2014

The exhibit of D'Attilio work is a shortened version of the work shown here at Tamarack Gallery. Much of the work in this exhibit is exhibited for the first time.

The Museum of the Gulf Coast, Port Arthur, Texas— “The Soul of Vietnam” by Larry D'Attilio, opening June, 2014

This traveling exhibit will feature sixty images made by Larry in the period 2006 - 2014 in Vietnam that brings into focus the current strengths in Vietnam's culture and identity that have brought it from starving third world nation in 1945 to a leading emerging economy with the world's thirteenth largest population.

Recent exhibit January 2014—Vietnam National Museum of Fine Arts, Hanoi, Vietnam—“Destinations II” an exhibit of 10 artists from Malaysia, the U.S, and Vietnam that featured Larry D'Attilio, and leading asian artists such as Yusof Ghani of Malaysia.



The New Global Women photo project is exclusively printed on Hahnemühle Photo Rag Pearl archival cotton paper using advanced pigment inks from Jon Cone of Inkjetmall. Hahnemühle paper is chosen by Lawrence D'Attilio for its consistency and visual depth of the colors across all their products produced for fine art use. Jon Cone's inks offer reliability and superior color depth.

Note: Images on the wall are for gallery display only. All orders will be filled, unframed, with image number three in a limited edition of six, signed and numbered by the photographer, with certificate of origination. All images are priced at \$4500.00”

Artist General Statement

The New Global Women

Anchored in Tradition, Navigating the future

Inner human inner conflict is not very visible through a person's actions or words. But every person has turmoil at certain times. To many young Vietnamese women in the large cities the attraction of career and worldly experience is often in conflict with the traditions of focusing on marriage and husband.

This project explores my sense that at this time Vietnamese women's personal turmoil is exaggerated. In a country sprinting towards first-world status, many young, worldly, and well-educated women desire the freedom to make decisions free of external influences. But how do they deal with their overwhelming inner dialogue that attempts to balance their sense of emerging self with traditional expectations?

I work with twenty-six women in Vietnam who are in the age range of 22–29. Many confusing choices confront each of these women, forcing each into wrenching decisions moving them in directions towards or away from the opposing poles of tradition and modernity. I have no opinion on the choices that get made, nor do I judge.

Further I believe that being male, older, and not Vietnamese, restricts me from re-stating each woman's feelings through words. Instead I have expressed my understanding of each woman through visual photographic imagery. But the static and literal fixed imagery that the camera usually produces proved inadequate to express the complexity of the interior reality of these women's experience.

My solution is to create constructed photographs with motif elements reflecting on their situations. Candid portraits reveal the turmoil within the woman, and abstraction provides the opportunity for a pastiche of tonal emotional overlay. The portraits were my clues for abstract and narrative interpretations of each woman's stresses. Using pencil sketches guided each venture into abstraction, and enabled me to explore how the narrative worked with the conceptual, pushing the need to create meanings through the emotions of color and other formalistic devices.

The sketches also forced me to decide how much abstraction, deconstruction, and implied literal content was needed to create a visual harmony that inspired me. I felt that by expanding photography's expression through constructed images paralleled the women's turmoil. Creating images that explored the women's conflicts through created metaphors was a development for me and for photography, itself a medium still so young.

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*Dedicated to the exploration of our connection to the visual world—
and beyond—through photography*