

## Lisa Alonzo: Danger and Play

January 19, 2016 - February 25, 2017

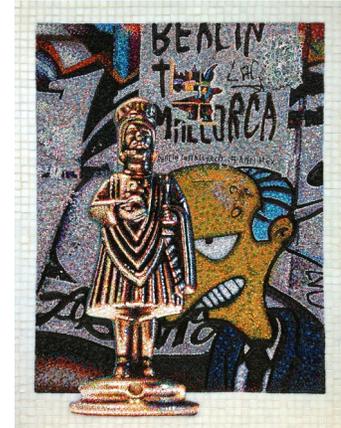
In *Danger and Play*, Lisa Alonzo continues her confrontational narratives tempered through the lens of consumption. The title of her exhibition, taken from the Nietzsche quote, may at first blush seem contrary to the artist's activist voice, however as one sees the exhibition as an entirety, it becomes evident she means the idiom to be taken satirically.

Applying acrylic paint to panel through a pastry piping bag, Alonzo adds new layers of meaning with this symbolic application of materials and rendering of image. Paint as frosting, paint as pixels; a beautiful cake: sweet, bright, and non-confrontational on the exterior, Alonzo uses this as vehicle to soften the delivery of the important questions just below the surface.

All art is political in the sense that it influences or is influenced by society's views. Drawing a parallel between the current partisan climate in America and the stratagems of chess, Alonzo moves Gothic game pieces through bucolic landscapes and gritty streets. Just as the Goths invasion of the Roman Empire is seen as leading to its ultimate destruction, the artist questions the gamesmanship that presently exists in our political arena and to what end will this unrest bring? Regime normally refers to governing parties, however Alonzo asks us: could it also reference race, culture, or gender?

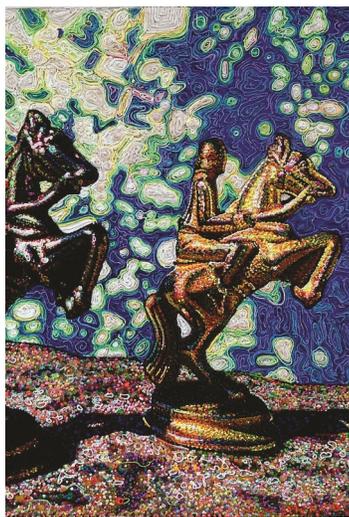
Alonzo takes the issues of immigration and culture head on. In *Apokalypsis*, an all-white chess board surrounds the four horsemen (two black and two white) tilting at windmills against a van Gogh sky. The artist uses her poured acrylic technique to suspend "admit one" tickets at the edges of this work. The title references not only the four horsemen of the apocalypse but further on to the obscure and extravagant imagery in the book of revelations in which the prophecy for the ultimate struggle between good and evil is foretold.

Speaking directly to our anxiety relating to corruption, the distribution of class, wealth or power, *His Excellence* juxtaposes an appropriated image taken from Berlin subway graffiti with the king chess piece. Mr. Burns (the Simpsons), a stereotype of corporate America, in his unquenchable desire to increase his own wealth and power no matter the cost, lusts after the golden king, just out of his reach.



*His Excellence*

Piped acrylic, molding paste and tile  
45 x 35 inches, 114 x 89cm



*Apokalypsis (detail)*

Piped acrylic, molding paste and tile  
72 x 35 inches, 183 x 89 cm

Confronting the accepted narratives, instigating conversations and questioning the status quo has long been the domain of artists. Seeing the world from a different perspective than that which your own history and culture promote can gain us insight and understanding. Alonzo keeps these dogmas alive in her studio practice and continues to question the role of mass media and group think in our work a day lives.

*Danger and Play* is Alonzo's third solo exhibition at Claire Oliver Gallery. The artist's first solo exhibition, *Vanilla Scented Sovereignty*, explored the role of mass media in inoculating our society to the brutality of war and gun violence: her second solo show, *Cash is King*, reflected on the advent of the modern capitalist society and the economic role of currency - both financially and for propaganda use.

Lisa Alonzo's works of art have been collected by prestigious public collections including the United States Federal Reserve, Washington D.C. and the 21c Museum, Louisville KY. Her work has been exhibited throughout the United States and Europe.