



The Atlanta Journal-Constitution

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THE ATLANTA JOURNAL-CONSTITUTION 8/3/03

VISUAL ARTS

Up & comers

Eight emerging Southeastern artists get personal at Momus Gallery

By [CATHERINE FOX](#)

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The sound of youthful voices emanates from Momus Gallery in an engaging selection of works by eight emerging artists from around the region.

Their well-crafted work, though influenced by individual artists or prevailing attitudes, is largely of a personal rather than, say, a political bent.

David Bond could be taking cues from British photographer Michael Kenna, but his small silver gelatin prints are quite arresting in their own right. The Atlanta artist works at night, shining a spotlight on a particular object in the landscape: a gourd tree, a split-rail fence, a shed reflected in water. He makes a long exposure. All but the spot lit subject fade into nothingness, and it looks as if the tree, or whatever, is emerging from the mists of memory. (The starker the silhouette, the better; the photo of the gas station has no allure.)

The monumental and hyper-real oil pastel portraits by Troy Wayne Wingard are knockouts. He hires a model and studies him or her, then paints the portrait from memory. The South Carolina artist chooses interesting viewpoints and compositions

and varied physical types, and he manages to convey an inner life. Very promising.



In "Waltz" and other paintings, North Carolina artist Kazaan Viveiros uses enigmatic, layered images.

REVIEW

“Remember My Name”

Through Aug. 28.

11 am – 5 pm Tuesdays-

Saturdays. Price range: \$300-

\$4,000. Momus Gallery, 75 Bennett St.,
Space 0-2, Atlanta. 404-355-4180.

The edgiest of the group is Atlanta artist Jessica Setzler, who takes a conceptual approach. This series consists of rearview mirrors bearing the familiar “objects are closer than you think” warning. Behind the words is an image referring to things we should be worrying about: bacteria, biological cloning, surveillance. Images that are repetitive patterns work best here. In other cases, viewers need to rely too much on titles to clue them in on meaning.

Momus promised that one of these artists would be selected for a one-person show, and Kazaan Viveiros grabbed the brass ring. The North Carolinian is a deft painter of the enigmatic, layered-imagery approach. The surfaces of her paintings are translucent veils and opaque blocks of color. Seemingly unrelated images, both careful line drawings and painted forms, float on top of and beneath the layers. “Octopus’s Garden,” for example, includes not only the eponymous eight-armed sea creature, but necklaces of pink circles and a pair of Colonials dancing that looks as if it was copied from an illustration. All in all, this artist is quite accomplished, and we can look forward to seeing her show next spring.