



Shelley Lake is a truly Post Modern artist. Rather than being concerned with the physical materials of art (whether acrylic, bronze, or marble), she is involved in the conceptualization of visual imagery and its impact in our highly technological society. Lake came to the visual arts through work in the motion picture and computer industries. One of her first still images is appropriated from a television commercial in which mathematical models of oranges, lemons, and grapes were generated by the computer for three dimensional scene simulation. The orange, yellow, and purple spheres of "Fruit" tumble through space with plastic, hyperreal presence. Another computer generated image presents the hollow white collar and blue tie of male bureaucratic identity floating before a wall of automobile tires which are, as New England critic Anthony Aziz has noted, "the emblems of the classist/sexist society in which they exist." Again, the forms are real, even superreal, yet they were all artificially created and they insist on their synthetic genesis. As Aziz asserts, "Using the tools and techniques of her commercial colleagues, Lake is critical of the computer's proclivity to fictionalize, to digitize real life, making it seem better, more exciting than it really is."

Lake has also turned her inquisitive mind and technical dexterity to filmmaking. Her "Polly Gone" is a three-minute film which has been screened nationally and internationally, receiving film and video festival prizes in New York, Monte-Carlo, Tokyo, and Los Angeles.

More recently, Lake has turned her incisive eye on the art world. In collaboration with Richard Duardo, she mounted an exhibition of "generic

Cover:
Iron, 1989
Cibachrome Print
48" x 60"



*Shelley Lake and Richard Duardo
Generic Art Installation, 1989
Natoli-Ross Gallery, Santa Monica, CA*

art" at a major Los Angeles art gallery. The two artists produced multiple sets of six kinds of art: Abstract Expressionism, Minimalism, Op, Pop, Conceptualism, Simulationism. Each example was packaged in a cardboard case so familiar to chain store shoppers and the specific type of art included was indicated by a check in the appropriate box. Viewer/purchasers approached the works by taking a numbered slip from the red plastic mechanism that tops many meat or baked goods counters.

Currently, Lake is exploring yet another track. She is beginning to investigate how to express emotional states visually and what that might mean in terms of her technologically-enhanced fine art. She has been gathering graphic and photographic images which she plans to join in juxtapositions that evoke or speak of relationships, obsessions, internalizations. It is a promising new direction.

EDUCATION

Massachusetts Institute of
Technology, M.S. 1979

Rhode Island School of Design,
B.F.A. 1976

SELECTED SOLO EXHIBITIONS

1989 *Generic*, Natoli-Ross Gallery, Santa
Monica, CA

The New Photography, The Art
Store, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

1989 *Home Sweet Home*, Sally Hawkins
Gallery, New York, NY

The First Show, Future Perfect
Gallery, Los Angeles, CA

Festival of the Masters, Walt Disney
World, Lake Buena Vista, FL

Digital Dreams, Public Broadcast
Systems, PBS National Television

AFI/LA Film Fest, American Film
Institute, Los Angeles, CA

Imagina, Centre de Congres
Auditorium, Monte Carlo, Monaco

Fantasperto, Festival Internacional de
Cinema do Porto, Oporto, Portugal

1988 Bilbao International Film Festival,
Bilbao, Spain

Chicago International Film Festival,
Chicago, IL

Dallas Video Festival, Dallas Museum
of Art, Dallas, TX

International Film and Television
Festival of New York, NY

Images Calculées, Cite des Sciences
et de L'Industrie, Paris, France

*Festival International du Nouveau
Cinema*, Montreal, Canada

Women in Film Festival, Los Angeles,
CA

Art of the Computer, Euphrat
Gallery, De Anza College,
Cupertino, CA

1987 *American Pop Culture*, Laforet
Museum Harajuku, Tokyo, Japan

High Tech/New Pop, Photographic
Resource Center, Boston, MA

State of the Art, California Museum
of Science and Industry, Los
Angeles, CA

1986 Videoeil, Lyon, France

Berlin Film Festival, Berlin, Germany

1985 L.A.C.E., Los Angeles, CA

1983 Festival International du Nouveau
Cinema, Montreal, Canada

1980 The Kitchen, New York City, NY

CONTEMPORARY ARTISTS' SERVICES

9520 JEFFERSON
CULVER CITY CA
90232

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AWARDS

1989 1989 International Computer
Animation Competition

1988 Chicago International Film Festival
Still Picture Computer Graphics
Grand Prize, Tokyo, Japan

International Film and Television
Festival of New York

1987 AT&T Image Contest

1986 Clio Award

1985 International Film and Television
Festival of New York
Clio Award

1984 Clio Award

SELECTED PRIVATE/ PUBLIC COLLECTIONS

Peter and Eileen Norton, Santa
Monica, CA

Apple Computer, Cupertino, CA

Albertson International Inc., Winter
Park, FL