



# EARTH & SKY

**EMMI WHITEHORSE**  
**DON REDMAN**

KIRK HOPPER FINE ART  
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*What happens when we step outside our usual environment only to find that we cannot go back, or that once we return nothing seems the same? Co-curated by Susie Kalil and Laura Fain, **Earth & Sky** asks us to trust, to let go, and give ourselves over to the radiant energy.*

**D**on Redman has created a sculpture that is as emotionally charged as it is formally rigorous. Suspended from the gallery skylights by steel cables and composed of translucent mica sheets interwoven with strips of 70 year old cured maple, the luminous 20 foot work literally seems to transcend the bounds of earth and exist somewhere between the light and the ground. Immediate and experiential, the provocative sculpture aspires to a kind of numinous purity, even as it investigates the junction between ruin and reclamation, natural decay and rejuvenation. To enter the gallery is to feel a kinship with ancient working rhythms, with totem builders of earlier societies, with ancient memories of deep time. The steel diptych, *Shadow Light Lens*, on view in the KHFA sculpture courtyard, changes continuously throughout the day, month and year depending on the arc of the sun. The light is tangible; it enters as rays of the sun from outside the steel frame or suggests snaking currents of air. Redman's work has a reserve of meaning that seems to open very slowly, due partly to the extreme compression of the pieces, which strips away everything inessential and magnifies the potency of each lyrical form or shape. Taken together, the sculptures in *Earth & Sky* concoct both an alchemist's workshop and a dystopian future.



*Shadow Light Lens*, 2017, 316 marine grade stainless steel, 15' x 30' x 30'



*Lockstep*, 2020, mica, stainless steel, hard maple, Dyneema rope, G-flex epoxy, 8' x 27' x 6'





**E**mmi Whitehorse's recent works underscore the concept of transience and fragility, and stand as enticing reminders of the consequences of inaction to the environmental crisis. In her quest to offer us a sense of place, Whitehorse expresses the mythic need for orientation in a boundless universe. Her paintings, which combine oil, pencil and chalk evoke Dinétah, the homeland. They are stimulated by the artist's mystical conjuring of place, her instinctive feel of an untamed land. Drawing upon her life experiences and Navajo heritage, the images tell the story of an intimate knowledge of the Southwest landscape over time. Whitehorse has not only pondered the environment, but has experienced it with all her physical and spiritual being – as a child, she played and tended sheep in the New Mexico land. She has continued to walk it, while making connections between abstract properties of time, distance, speed and perception, in addition to the linking of geographic points. Her ethereal paintings – hot pinks, iridescent blues, mint greens – have a hands-on specificity, yet call up a range of sources, including archaeology, maps, the cosmos, dreams, as well as glyphs and symbols: animal tracks, bursting seed pods, wavy plant tendrils, rustling leaves, concentric rings of water and vertical “portals” or entry points. Their heated glow and scintillating power owe to Whitehorse's ability to summon so many worlds from deep within her own.

For *Earth & Sky*, she has produced two 8 foot canary yellow panels on which are applied marks, scrawls and forms, as well as sheets of mica that reverberate in a precarious kinetic balance. Here, the translucent material serves as window, mirror, weapon, or tool – perhaps a lifeline of energy, perhaps a conduit of decadent excess. To that end, Whitehorse's incandescent paintings teeter on the brink of the unknowable, at the outer limits of the imagination where the real vaporizes into the infinite.

*Essay by Susie Kalil*



Whitehorse in her studio with *Pollen Path*, 2020, oil, chalk, raw mica on wood panels, 48" x 216"



*Ebbing Tide*, 2017, oil, chalk, colored pencils on paper on canvas, 39" x 51"



*Bog Plant*, 2019, oil, chalk, pencil on paper on canvas, 51" x 79"

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