

SHELLY LAKE

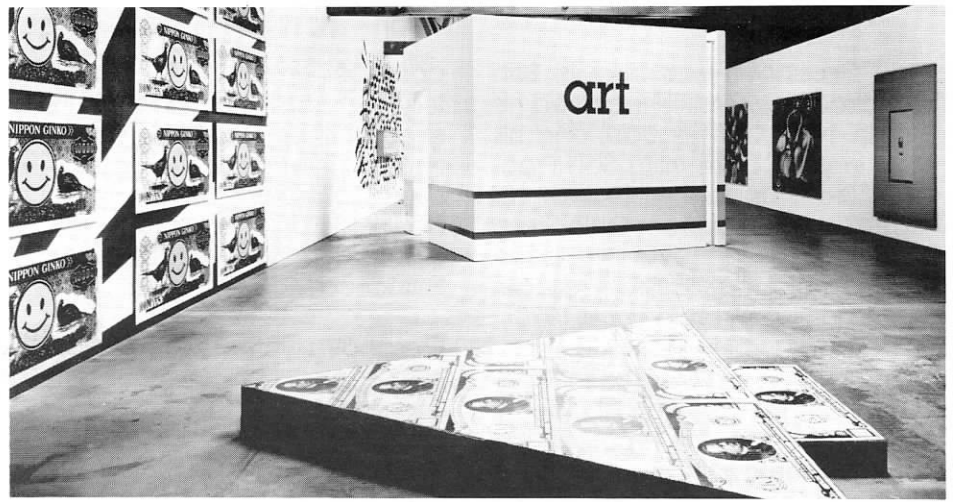
Computer Graphics

Shelley Lake is a truly Post Modern artist. Rather than being concerned with the physical materials of art, 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.

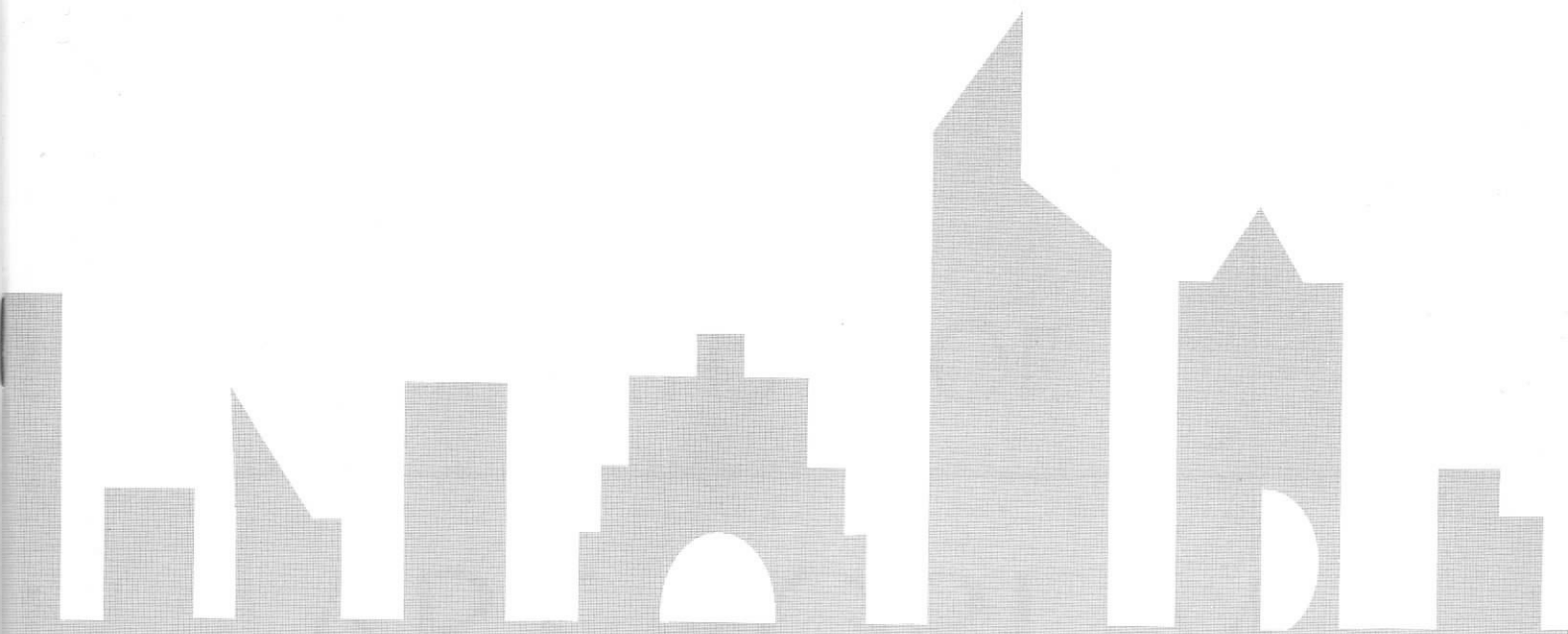
Lake has turned her inquisitive mind and technical dexterity to filmmaking. Her "Polly Gone" is a three minute-film which has been screened nationally and internationally, receiving film and video festival prizes in New York, Tokyo and Los Angeles. Lake describes "Polly Gone" as a "horror movie from when machine slavery was still in vogue." It depicts a female robot moving, with total absence of emotion, through the numbing routine of daily life. She brushes her teeth, exercises, picks up the mail, makes tea, does the laundry, irons, vacuums the floor. She does all of this in what appears to be an astoundingly futuristic domical structure—but

which is in fact, Lake's interpretation of French architect Etienne-Louis Boulee's design for a cenotaph for Newton, from the year 1784. Lake lifted the domical form from a book on the Bauhaus. All of Polly Gone's environment—like all of ours—is taken from media reproductions, from the advertising and promotional imagery that drives our consumer culture. Lake forces us to examine our cultural insistence on the sensuality of shape and form and on the denial of substance.

—By Betty Ann Brown



Lake and Duardo, Generic Art Installation, Natoll-Ross Gallery, 1989



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