

breathe

inhale life



ALL ROADS LEAD TO **WILLEM DAFOE** TRANSFORMED **LOFT**
YOGA DOWN UNDER **JAY MCINERNEY** BACKLIT **INDIA** IN AFRICA
ENLIGHTENED **THREESOME** GODDESS **FASHION +** CHAKRA LOGIC,
OP-ART, INSPIRED FINDS, AIRY ISLANDS, UBER CHEF, ALTERNA-HEALING, CONSCIOUS CAPITALISM

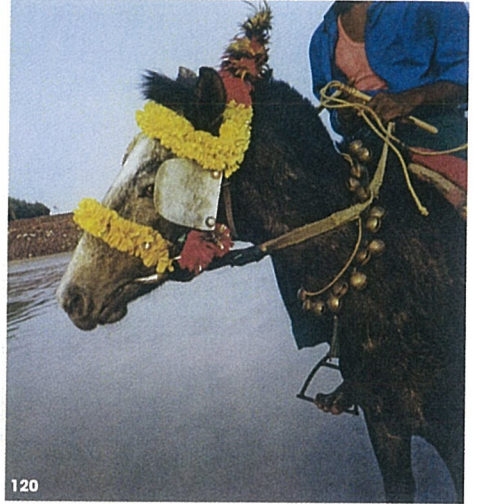
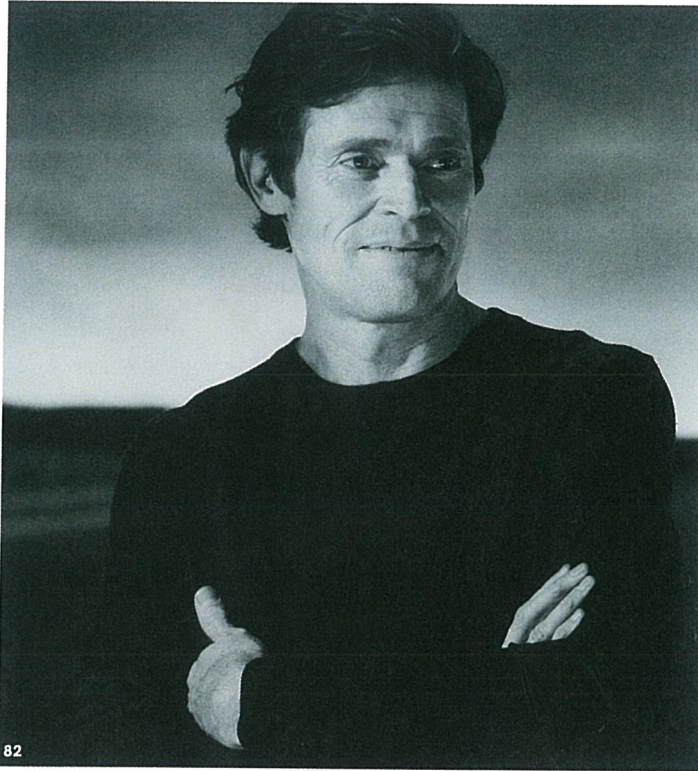
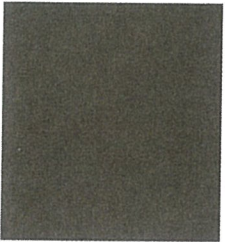
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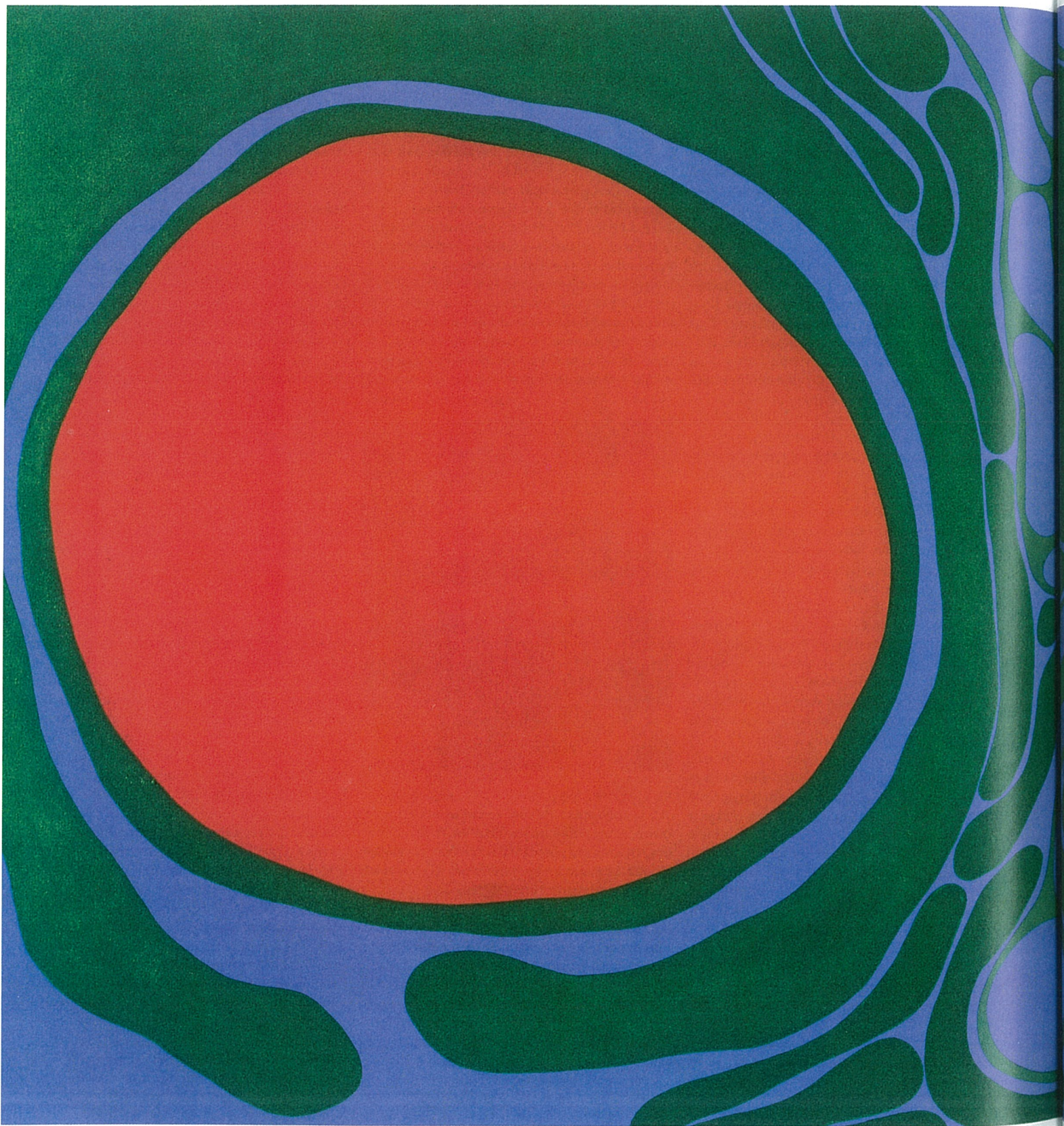
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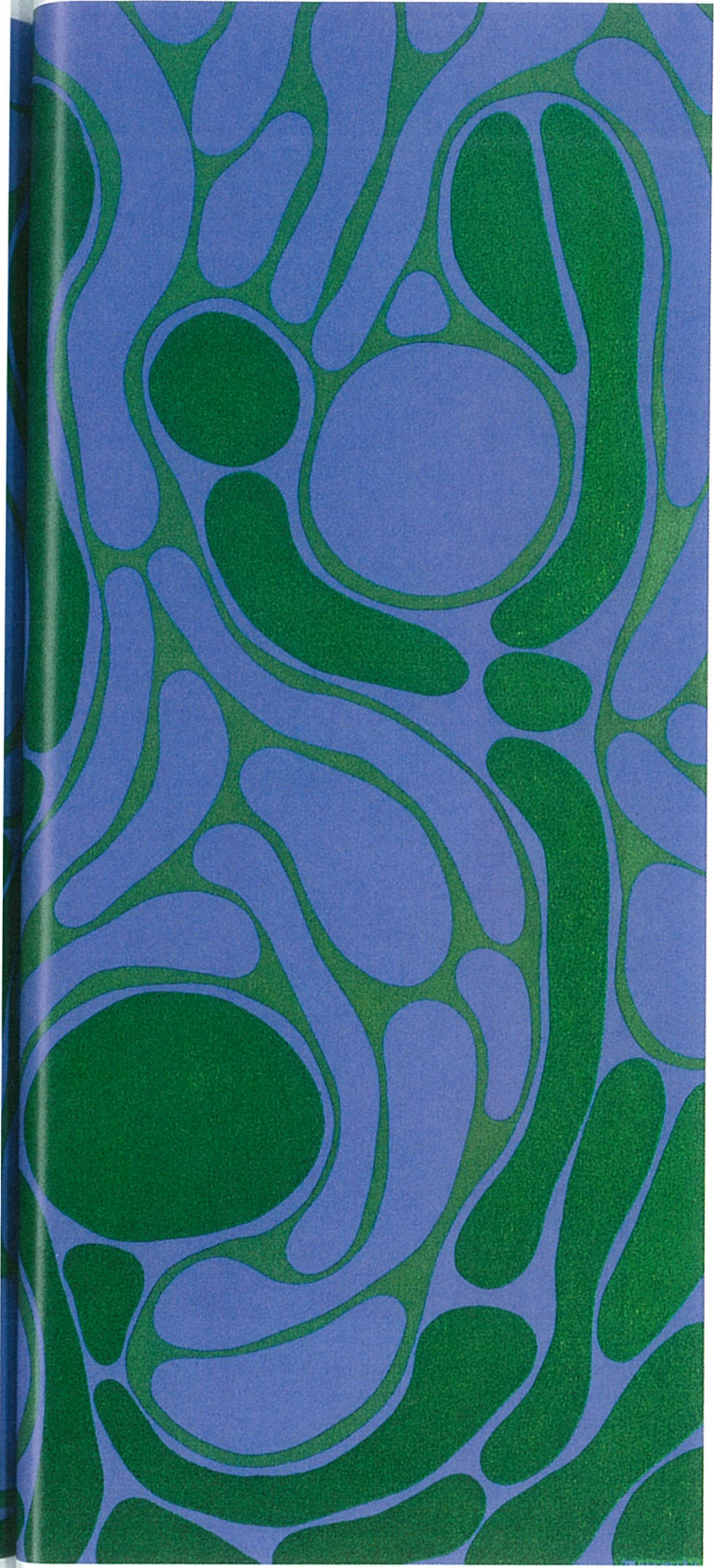
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 Zana Briski gave cameras to the children of prostitutes in India. These images—now helping the kids escape Calcutta's ghetto—show their everyday observations and bursting joy



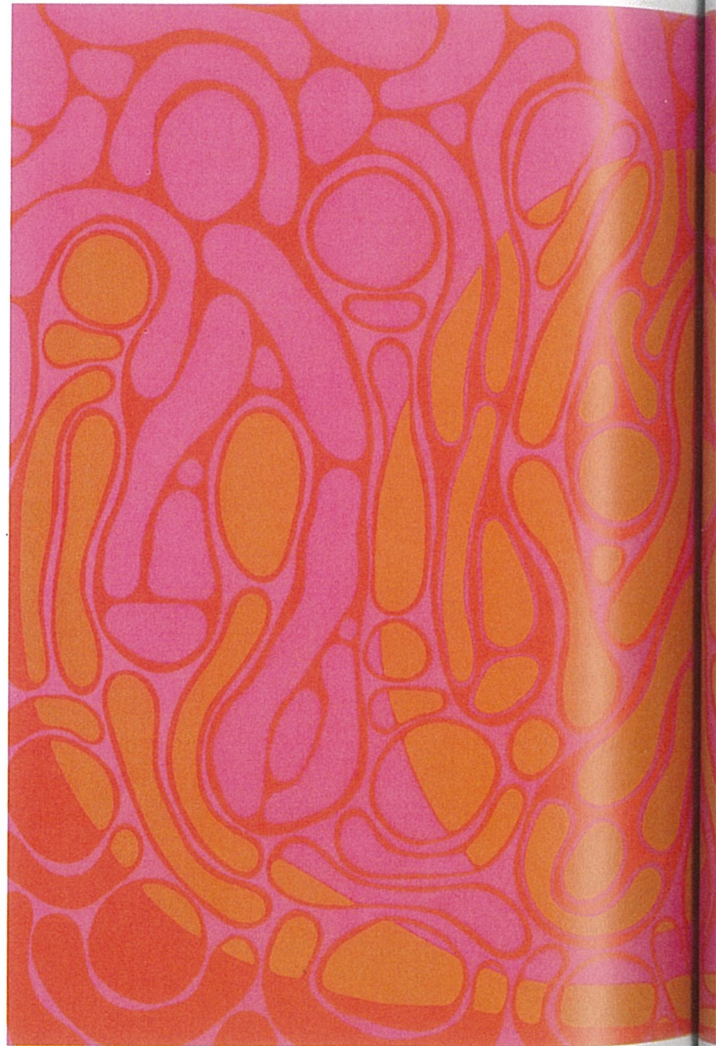


hot spots

by meredith tromble

a psychedelic palette meets organic shapes in Liz Mamorsky's Op Art-work

"I put water and salad oil in a sushi tray to see the shapes the oil made."

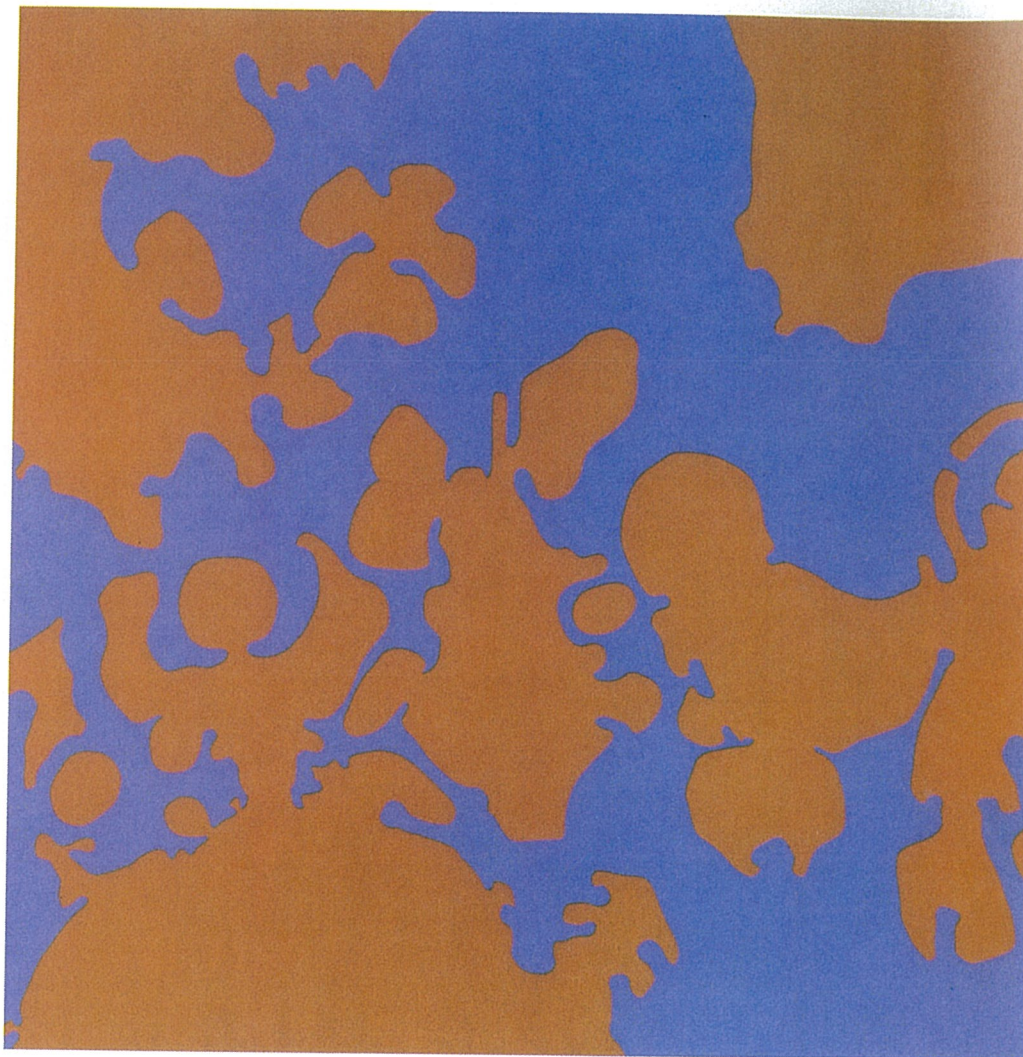
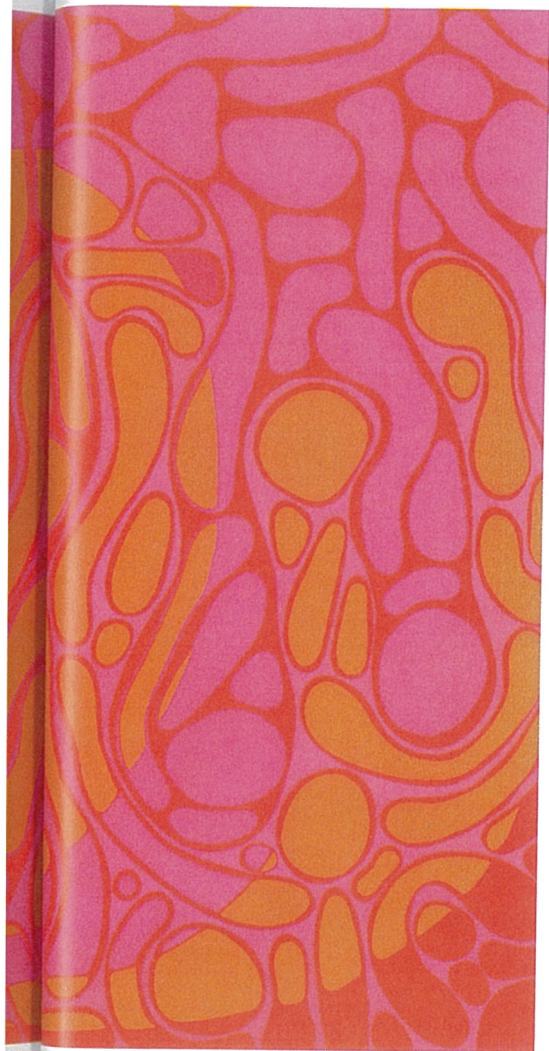


□ THE CITRON, CHARTREUSE, AQUA, and violet exterior of Liz Mamorsky's San Francisco studio wakes up the quiet alley in which it's nestled, pumping out color energy the same way the paintings inside do. As a young painter in New York in the early '60s, Mamorsky found that juxtaposing bright colors of equal intensities created an optical illusion of movement. Other artists were simultaneously making the same

discovery—the first major exhibition of Op Art, *The Responsive Eye*, came to the Museum of Modern Art in 1965. Mamorsky spent the next 10 years immersed in her own version of the style, making abstract acrylic-on-canvas compositions with a “retinal flash,” or vibration, that plays off the way the brain processes color. The Contemporaries gallery on Manhattan's Upper East Side showed her work at the time.

Then she and her style moved on, and her 1960s- and '70s-era paintings went into the basement of her Victorian cottage in San Francisco. Mamorsky had spent 27 years in that house when, in 2000, sparks from nearby construction set it on fire. She and her husband weren't harmed, but their possessions were destroyed; only the paintings survived. The couple moved to Mamorsky's studio, known as Lizland, and

When I got something I liked, I drew it"



Mamorsky found solace in restoring the soot-stained work. "We just started over," she says. "There was nothing else we could do. The bigger the catastrophe, the greater the acceptance."

As she scrubbed soot from canvases, matched colors, and repainted, Mamorsky reconnected with the painting process after 15 years in another medium (she had been making anthropomorphic sculpture from recycled materials).

The revived paintings have found a new audience—the 1212 Gallery in Burlingame, California, will display Mamorsky's work in January; in February, the paintings will appear at the Palm Springs Modernism Show (info for both can be found at lizland.com)—and the reborn painter is at work on a new series, with softer color harmonies but the same vibrant feel. ○○○○

Left to right:

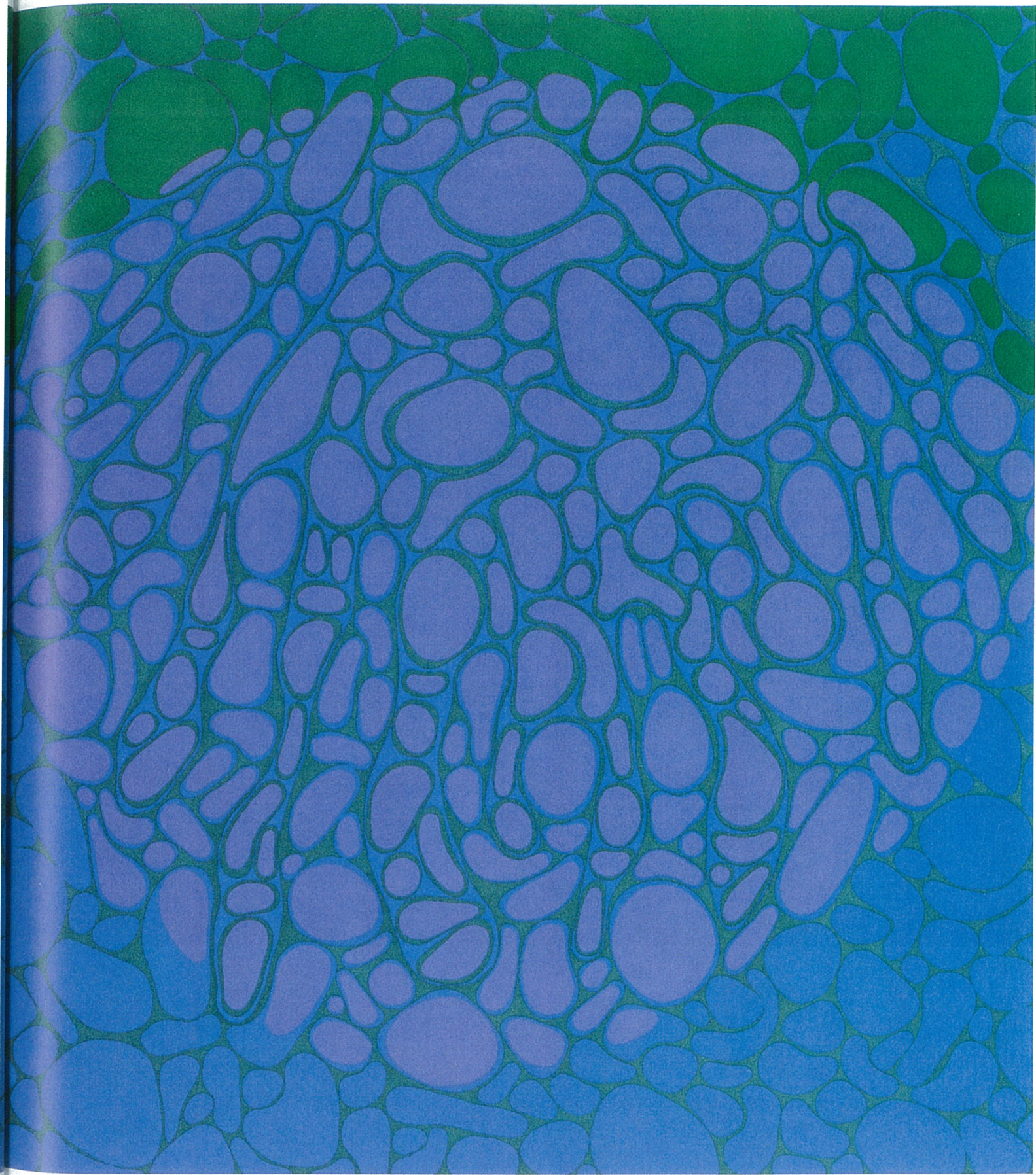
Energy Flow, 1972, 42" x 36"

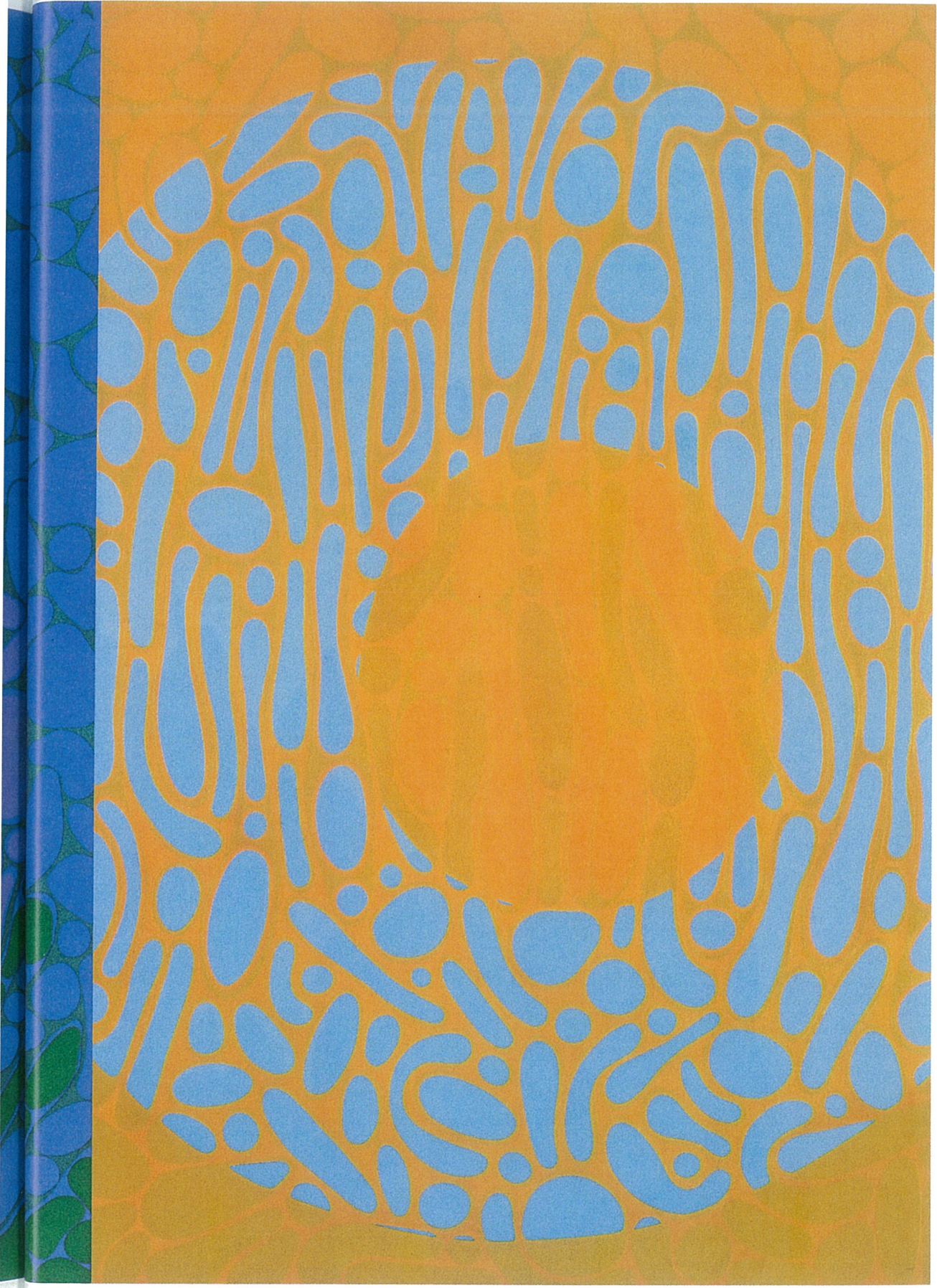
Neon, 1966, 40" x 50"

Crepe Flamée, 1968, 72" x 72"

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Dynamo, 1966, 42" x 60"





Limboland, 1966, 60" x 40"

Opposite:
Diffusion, 1965, 30" x 30"