

CHARLOTTE JACKSON FINE ART
Presents

BEYOND MONOCHROME

An invitational photography exhibit guest-curated by Larry Fodor



March 4, through March 26, 2005

John Beech
Erika Blumenfeld
Steven Day
Michael Eastman
Deborah Fleig
Meridel Rubinstein
Steve Yadzinski



“Beyond Monochrome” brings together seven artists whose diverse works create a common thread with their investigative methodologies in expanding the boundaries of traditional photography. The exhibition also annotates the expansion of the gallery’s focus into the realm of fine art photography.

The nature of photography has always been experimental. People have been driven to find various and distinctive formulations to record and print photographic images, either in a unique format or in multiples, from the early 1800’s to today’s expansive arena of contemporary photography.

Rather than merely pursuing a way of capturing or printing imagery in a different manner, these artists’ procedures and works are idea-driven. Each artist experiments within the medium, re-formulating photography and printing processes in a widely varying degrees, to better realize the conceptual nature of their work. Most involve traditional cameras, some large format, some medium or small, while others incorporate camera-less methods using photographic papers and light. Some of these “photographs” are entirely non-objective, but all of them are visual recordings having to do with the “writing of light” on a surface, however diverse the means. Included in the exhibit are light-jet chromogenic C-prints, iris prints on watercolor paper, digital prints of vegetal dyes on tree bark paper, photo sandblast on glass, silver gelatin prints with paint, and silver gelatin photograms.

In this survey, a prevailing theme of the human disconnect from nature seems to emerge, sometimes directly, other times at oblique angles, through the varied metaphors and processes encountered. The work is fully aware that our reliance on nature is profound, imperative, and at a critical phase in need of healing, order, and safe haven from the disassociation of the natural world and urban disregard. The culmination of concept, intuition, technique, and innovation results in work from each artist that speaks intelligently and emotionally through the medium of “writing with light.”

MAIN GALLERY:



Stephen Yadzinski

Test Strip Blues, 2004

Unique silver gelatin print, wood, plexiglass and steel
86 x 26 x 6 inches. SYA2



Stephen Yadzinski

Test Strip Blues, 2004

Unique silver gelatin print, wood, plexiglass and steel

86 x 26 x 6 inches. SYA2

(detail)



Stephen Yadzinski
Infant II 1/3, 2003
Silver gelatin print, wood, plexiglass
41 x 41 x 2 inches. SYA4



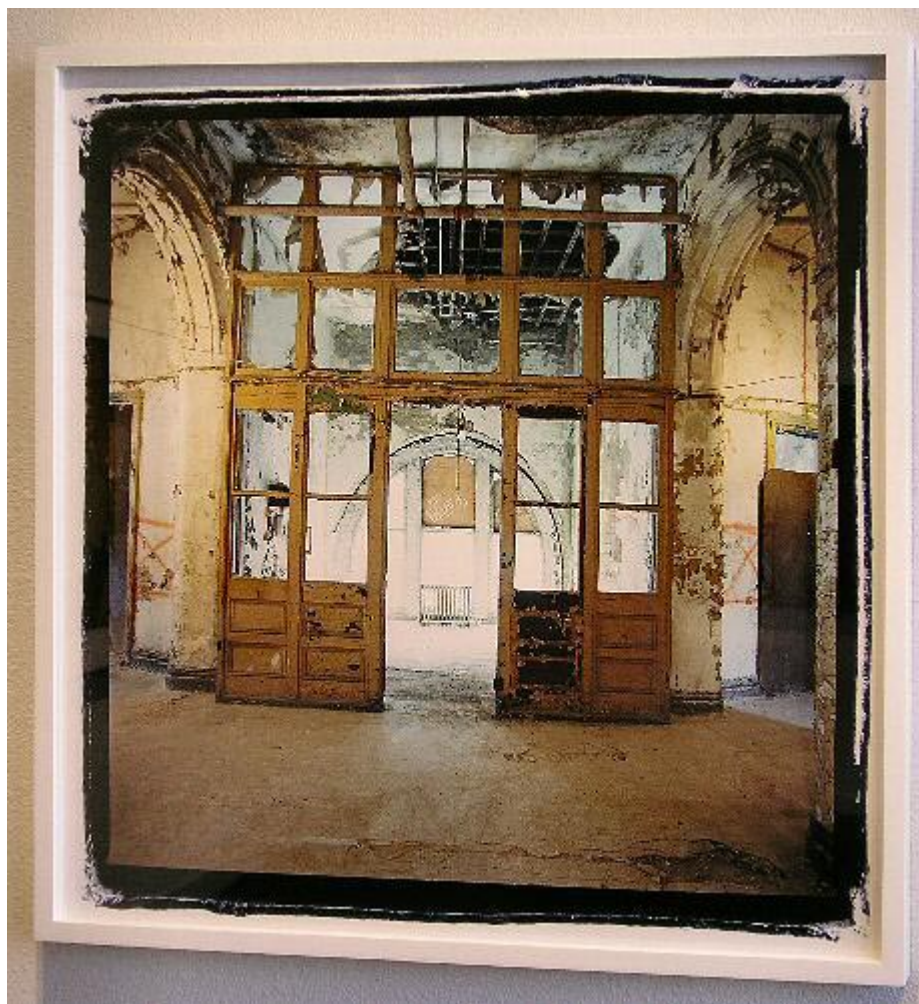
Michael Eastman
Meditation #9 1/15, 2004
Chromogenic C type print 45 x 37 inches. ME0079



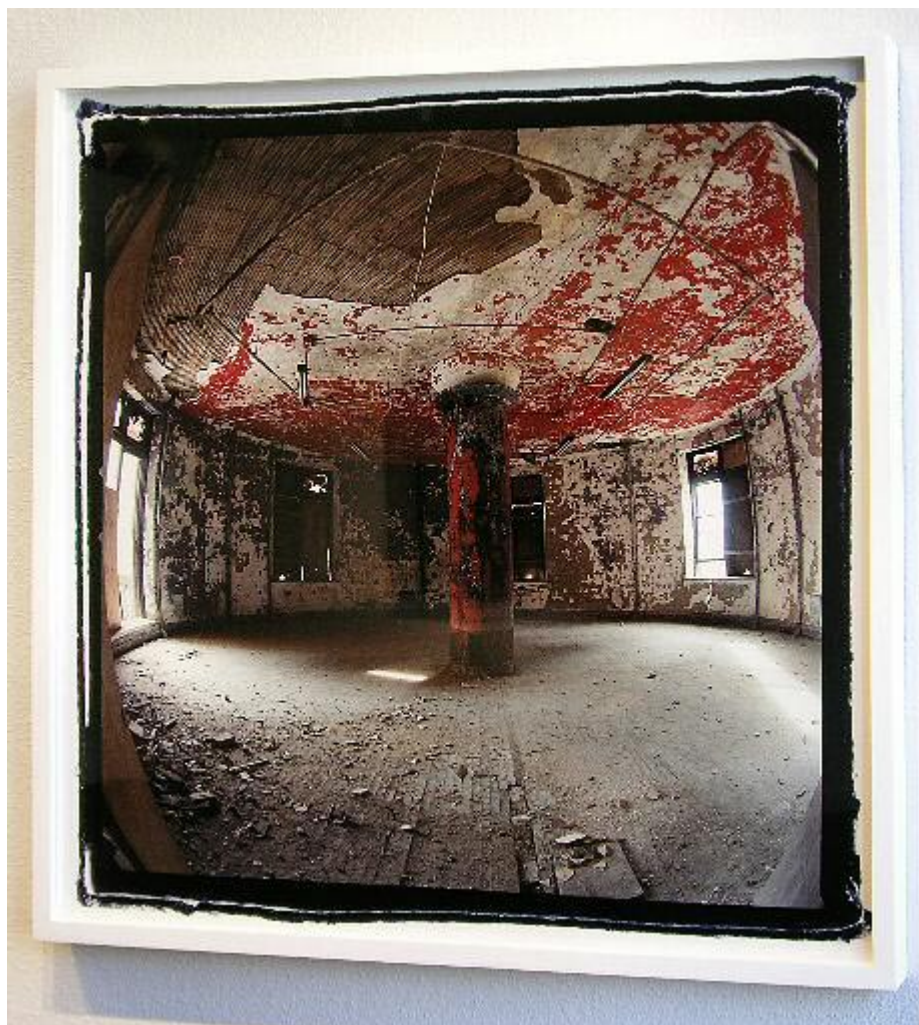
Michael Eastman
Meditation #12 2/15, 2004
Chromogenic C type print 45 x 37 inches. ME0078



Michael Eastman
Meditation #21 1/15, 2004
Chromogenic C type print 45 x 37 inches. ME0077



Steven Day
Sitting Room (Men's Pavilion) 3/9, 2002
C-print 26 x 26 inches. SD1



Steven Day
Turret Ward #3 (Astor Pavilion) 2/9, 2002
C-print 26 x 26 inches. SD2

HALLWAY:



Meridel Rubenstein

Ghost House/Armor Study: Snakeskin #2, World Tree#1, Mail Suit
Photos sandblasted on glass



Meridel Rubenstein

Ghost House/Armor Study: Snakeskin #2 1/8

Photo sandblasted on glass/ painted steel 16 x 11 inches. MRU2



Meridel Rubenstein

Ghost House/Armor Study: World Tree #1 2/8

Photo sandblasted on glass/ painted steel 16 x 11 inches. MRU3



Meridel Rubenstein

Ghost House/Armor Study: Mail Suit 3/8

Photo sandblasted on glass/ painted steel 16 x 11 inches. MRU1

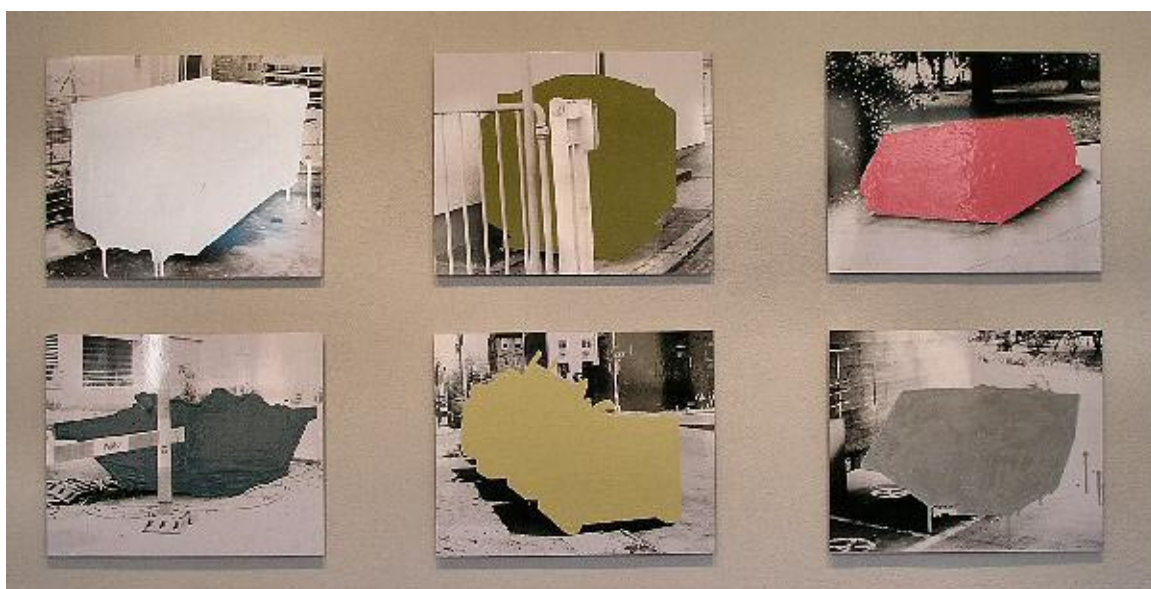


Meridel Rubenstein
Brocade (Shell and Glass) 1/6
Iris prints on vellum 40 x 26 inches. MRU4

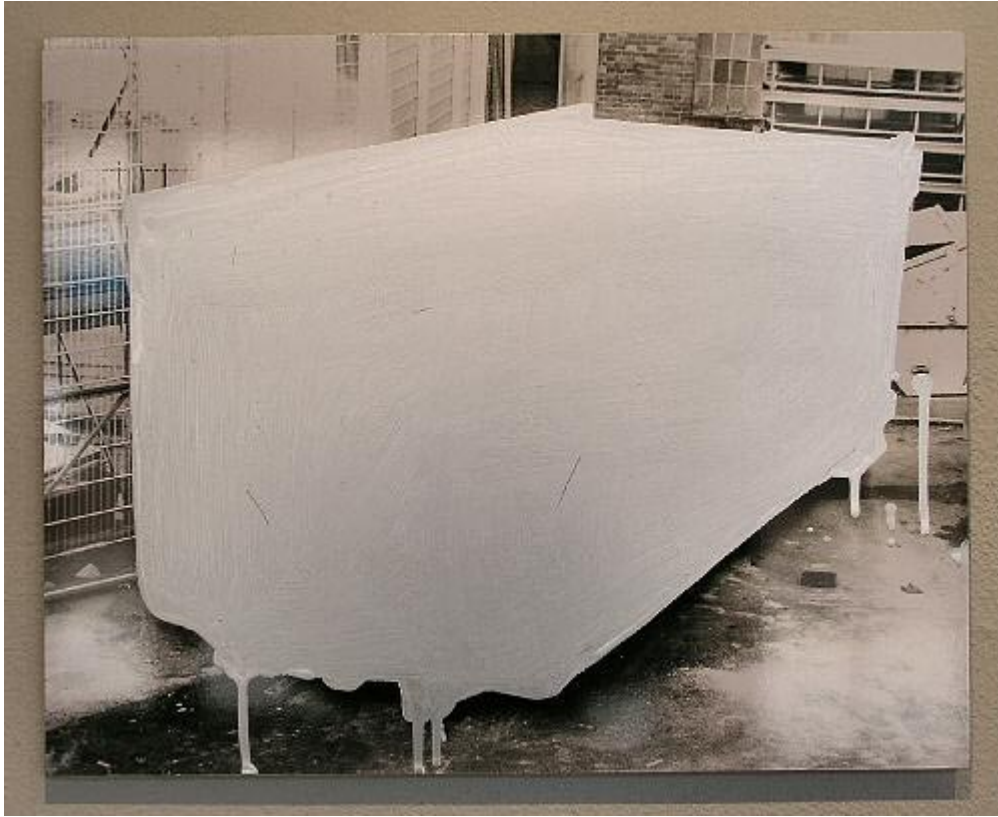


Stephen Yadzinski
(I Live in the) Springtime, 2005
Unique silver gelatin print, wood, plexiglass and
steel 51 x 32 x 5 inches. SYA1

GALLERY II:

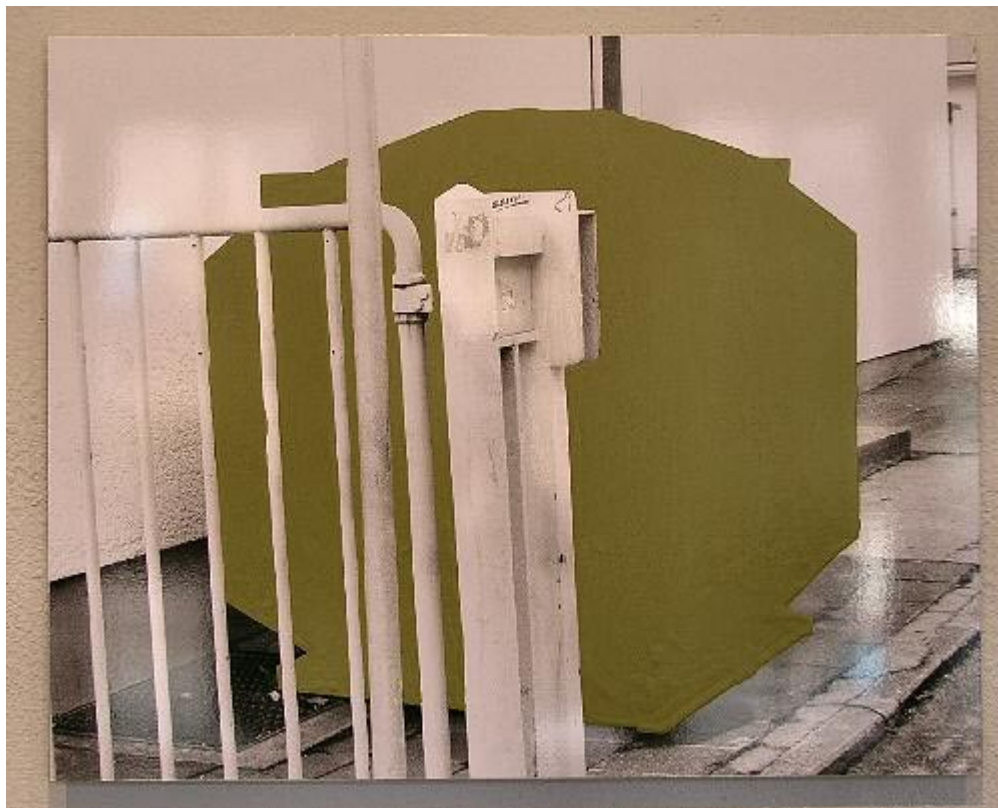


John Beech, Dumpster Drawings (Group)



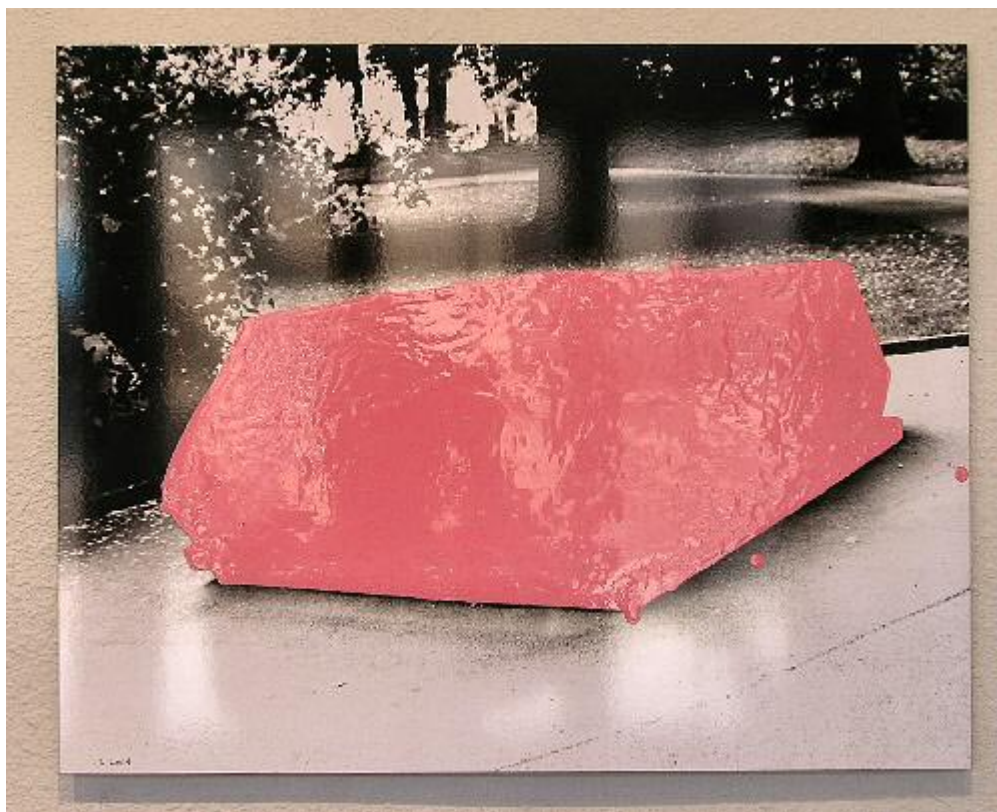
John Beech

Dumpster Drawing (Silver/ Bauhaus Store/ ...Reutlingen) 2004 B/w photo, aluminum paint 16 x 20 inches. JB0042



John Beech

Dumpster Drawing (Silver/ Bauhaus Store/ ...Reutlingen) 2004 B/w photo, aluminum paint 16 x 20 inches. JB0042



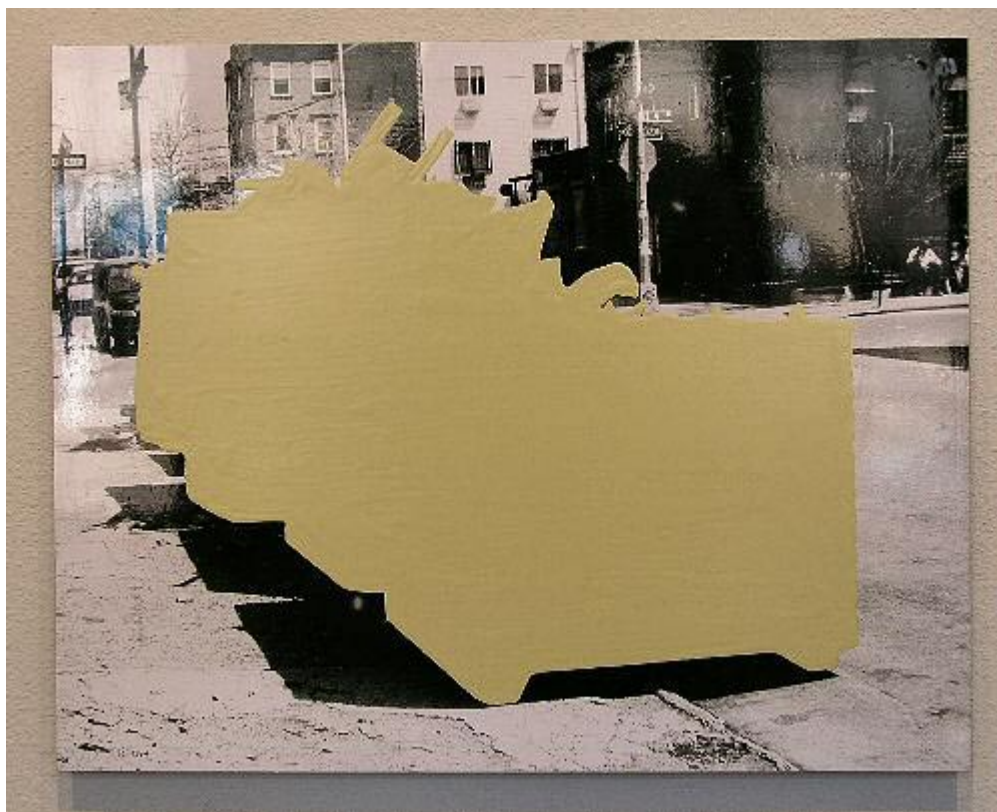
John Beech

Dumpster Drawing (Pink/ Basel Park) 2004 B/w photo, enamel 16 x 20 inches. JB0041



John Beech

Dumpster Drawing (Silver/Bonn) 2004 B/w photo, aluminum paint, lacquer 16 x 20 inches. JB0039



John Beech

Dumpster Drawing (Yellow/ Williamsburg/ ...Brooklyn) 2004 B/w photo, lacquer,
enamel 16 x 20 inches. JB0043



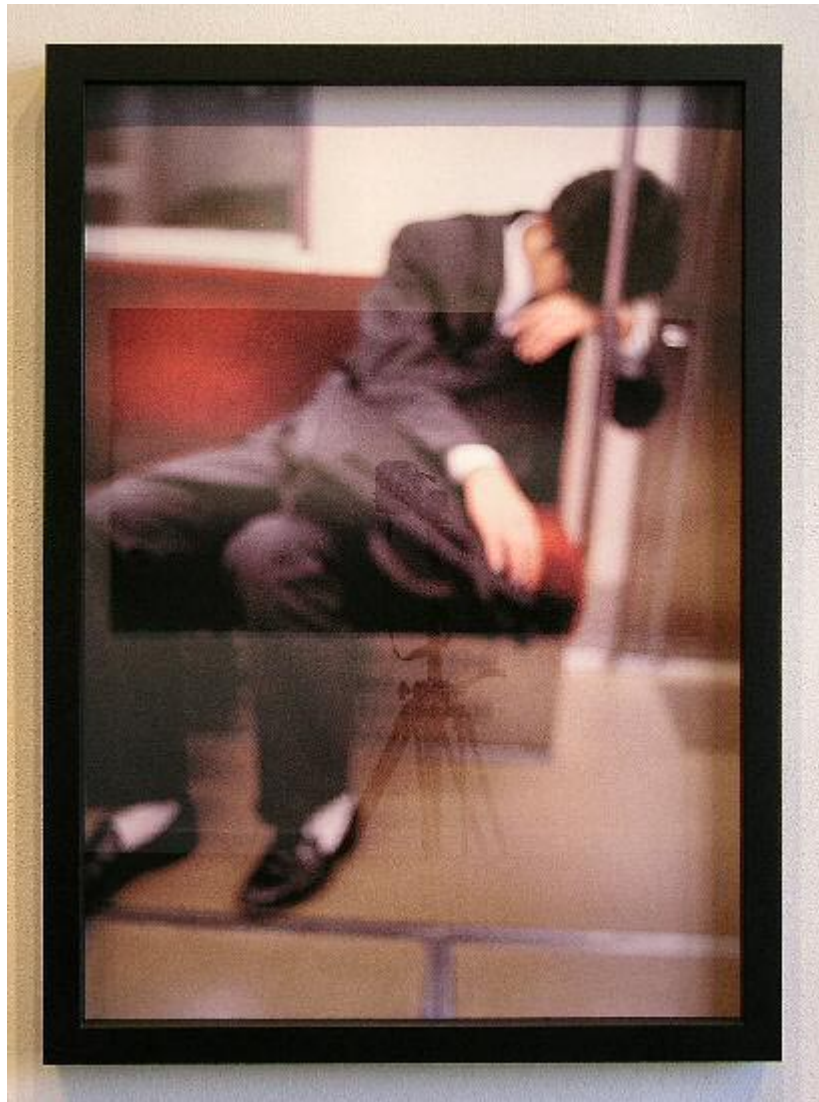
John Beech

Dumpster Drawing (Makita Blue/ Basel) 2004 B/w photo, enamel, lacquer 16 x 20 inches. JB0040



Deborah Fleig

Sleeping Man I Iris print on watercolor paper 40 x 30 inches. DFL1



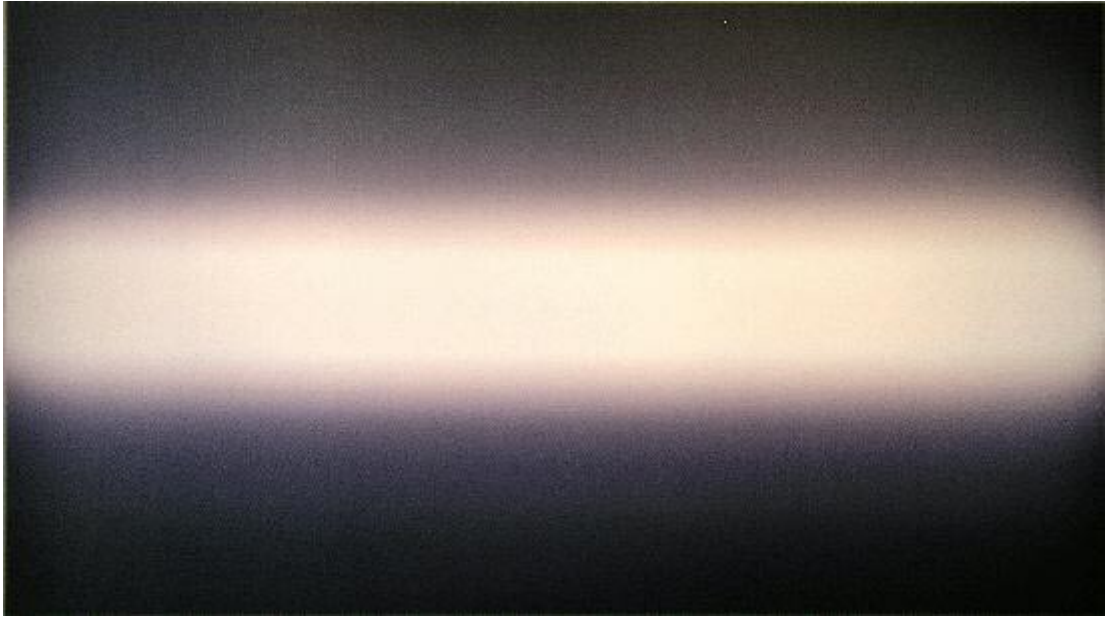
Deborah Fleig

Sleeping Man II Iris print on watercolor paper 40 x 30 inches. DFL2



Deborah Fleig

Sleeping Man III Iris print on watercolor paper 40 x 30 inches. DFL3



Erika Blumenfeld

Light Recording: December Full Moon (Moon of the Long Night) 2003

LightJet C-print on honeycomb aluminum panel 48 x 85 inches

EB0022

© 2005, Charlotte Jackson Fine Art
All Rights Reserved

Charlotte Jackson Fine Art
200 West Marcy Street, Suite 101
Santa Fe, New Mexico 87501

Phone: 505.989.8688

Fax: 505.989.9898

www.charlottejackson.com

Photography and CD production – William Metcalf