

press release

## WOMEN IN COLOUR

Anna Atkins, Colour Photography and Those Struck by Light

A group exhibition of colour photography based on original research by independent scholar Ellen Carey and featuring works by fourteen artists:

Claire AHO, Merry ALPERN, Jo BRADFORD, Jo Ann CALLIS, Ellen CAREY,  
Patty CARROLL, Elinor CARUCCI, Susan DERGES, Sally GALL, Meghann RIEPENHOFF,  
Mariah ROBERTSON, Chloe SELLS, Brea SOUDERS, Nancy WILSON-PAJIC

Vernissage Thursday 25 April at 6 pm  
Exhibition 26 April-15 June 2019

Ellen Carey will attend the closing of the exhibition on Saturday June 15



*Flowers 1, 1950s*  
Claire AHO

# ABOUT THE EXHIBITION:

## Introduction:

Ellen Carey's original research on the contributions of women photographers in colour/color started with Victorian Anna Atkins (1799-1871, England), who is also a pioneer in colour. Carey's thesis highlights the recent scientific discovery of *tetrachromacy* whereby women who carry this gene have four eye cones instead of three, allowing them to see more colours. The consequences of this discovery reframe the history visual arts.

*Women in Colour: Anna Atkins, Colour Photography and Those Struck by Light* was first exhibited at Rubber Factory gallery (NY) in 2017, the Paris edition brings a European focus with works by fourteen artists: Claire Aho, Merry Alpern, Jo Bradford, Jo Ann Callis, Ellen Carey, Patty Carroll, Elinor Carucci, Susan Derges, Sally Gall, Meghann Riepenhoff, Mariah Robertson, Chloe Sells, Brea Souders, Nancy Wilson-Pajic.

## Curator's note:

Research by Ellen Carey, guest curator and independent scholar, noted an absence that prompted the question: "Where would colour photography and women practitioners be without the work of Anna Atkins?" The British Victorian, Anna Atkins (1799-1871), was the first woman photographer, albeit camera-less, and the first in colour using the cyanotype, a method that yielded a Prussian blue. Sir John Herschel, the British scientist, taught her his method. She partnered it with Fox Talbot's photogram (1834) — his paper negative image, a ghostly outline of the object, such as fern leaf or lace, in non-colour, produced a palette of earthy browns. Gender codes of Atkins' *blue/feminine* versus Talbot's *brown/masculine* (italics Carey's) underscore these divisions of content, context, and concept, adding to the discourse around female and male sight. Atkins' cyanotype-as-photogram includes her handwriting, another first. Writing as "word art" is born, delicately seen in her cursive, filigree descriptions, in and around her botanical and nature studies. Ellen Carey is of the opinion that Atkins' compositions are precursors to abstraction and minimalism in photography, noted for their sophisticated, elegant arrangements that highlight her keen visual intelligence. Her work points the way to these less-is-more art movements through off-frame space, symmetry and asymmetry, reductive palette, rectangular frame-as-active picture plane, line-as-open form, size, and scale, thinking conceptually toward the end results. Her actions are fluid and highly sensitive, powerful in their visual impact and no bigger than a sheet of paper or a small page in a book.

Atkins made the first photo-book before Fox Talbot: a complete set is in the New York Public Library's collection (NYPL), and the subject of a fall/winter 2018-2019 NYPL exhibition *Blue Prints: The Pioneering Photographs of Anna Atkins* with a companion group exhibition *Anna Atkins Refracted: Contemporary Works*. The Rijksmuseum, Amsterdam, recently acquired another Atkins cyanotype photo-book.

Colour is light, seen in nature as a rainbow, light is photography's indexical (light drawing). Photogram and cyanotype are transformed through the agency of nature; "sun pictures" double and mirror the phrase drawing with light. Anna Atkins is a 'Woman in Colour struck by light' — inspiration — that begins the discourse around colour and photography as: object and form; technical and visual advancement; innovation and gender. What is absent? Carey's research supports the singular recognition of women practitioners, whose historical and contemporary collective contributions in colour photography remain 'under-exposed', to borrow a traditional photographic term.

Photography is well populated by great women practitioners, many using colour: "Why?" Are there social, economic, or political reasons? Colour is technically challenging and expensive, especially in photography. Does this fact underscore female power, financial autonomy, and break taboos of physical strength, visual intelligence, and 'woman artist' stereotypes in art, science, and chemistry? What was photography's role in this? Why do women photographers choose colour? What are the aesthetic reasons? How are they gender-driven? Is colour more 'attractive' or was it because

originally photography was an 'empty' field? Women for the first time freed themselves from the margins of art history because photography wasn't considered serious or an art form. So, does practicing colour offer paradoxically more freedom? The British late Victorian, Lady Sarah Angelina Acland (1849-1930) follows Atkins in the 'Sanger-Shepard' colour process. Ellen Carey's big question: "Who was first in colour photography?" is thus answered: this person was definitely British and female and living in the 19th century! Colour, the British English spelling, highlights its origins as **England!**

*Women in Colour: Anna Atkins, Colour Photography, and Those Struck by Light* provides a scholarly context highlighting women and colour photography. This group exhibition gives Ellen Carey's hypothesis a robust opportunity and offers a glimpse into her new scholarship and startling theory. Recent scientific data shows that a DNA gene called *tetrachromacy* allows some women an increased ability to perceptually see and have a greater understanding in colour. Having four cones instead of three significantly multiplies the amount of colour one can discern; colour blindness is 20 times more frequent in men. Is this groundbreaking news the first broadcast from the dawn of photography — in colour photographic images — of and by women practitioners, from then until now?

*Women in Colour* advances fresh, new scholarship through a distinct and separate category, tracing its origins to gender-specificity. In doing so, it challenges and reframes the big question posed by the American art historian, Linda Nochlin, in her groundbreaking essay (1971) published in *ArtNews*: "Why Have There Been No Great Women Artists?" Today, almost a half-century later, the answer to Nochlin's question in art and feminist debates, art history and criticism, art world and marketplace proves this has improved, but still exists. Ellen Carey's *femme brut(e)* is a curatorial phrase she developed to describe this bias, bringing it to the surface for (re)examination; it celebrates all the great women artists. Her research finds colour blindness probably existed (and still does) with gender blindness.

"What is colour?" — nature, innovation, wonder, invention — a wheel spinning creative opportunities for *Women in Colour: Anna Atkins, Colour Photography and Those Struck by Light*. Colour orbits an artist's universe; colour theory (RGB=YMC) is photography's planet. In partnership with other disciplines, new discourses expand: theory/art history, feminism/photography, aesthetics/technology, and gender psychology/biology of seeing. Ellen Carey's practice in *Polaroid Photography Degree Zero* (1996-2019) and her photogram practice *Struck by Light* (1992- 2019) contributes to this dialogue; she is a 'woman in colour'. *Pictus & Writ* (2008-2019) sees her writing in published essays on Sol LeWitt (MASS MoCA), Man Ray (Aperture) and her own work, with her recent essay published in *The Polaroid Project: At the Intersection of Art and Technology*, also a group exhibition and international tour organized by The Foundation for Exhibiting Photography ([www.fep-photo.org](http://www.fep-photo.org)) and in *Mirrors of Chance: The Photograms of Ellen Carey*, published by The Amon Carter Museum of American Art (ACMAA), a limited-edition book of 200 unique colour "Zerograms" published in conjunction with her solo exhibition *Dings, Shadows and Pulls* at ACMAA.

Ellen Carey's recent work introduced the "Zerogram", with an installation of colour photograms in her solo exhibition *Mirrors of Chance: The Experimental Photography of Ellen Carey* at Galerie Miranda in Paris (September-October 2018) while her newest "Crush & Pull" series introduced the Polaroid Photogram at Paris PHOTO in November 2018, presented by JHB Gallery. Both exhibitions received outstanding reviews and accolades, the Paris Photo booth was ranked one of the top 5 booths to see at the fair. Ellen was just named one of the top 100 women photographers in the world by the British Royal Photographic Society.

Ellen Carey is Associate Professor of Photography and Independent Scholar at Hartford Art School, University of Hartford.

[www.ellencareyphotography.com](http://www.ellencareyphotography.com)

## About Galerie Miranda

Galerie Miranda is situated in Paris' vibrant 10th arrondissement at 21 rue du Château d'Eau, close to the Place de la République and 100 metres from the former site, on rue Léon Jouhaux, of Louis Daguerre's wonderful Diorama and laboratory, destroyed by fire in 1839. Specialized in photography, Galerie Miranda is founded by Miranda Salt, Australian who has lived and worked in the 10th arrondissement since her arrival in France in 1995. The gallery presents international artists and works who are celebrated in their own country but who have had little exposure in France and Europe. Inaugurated on International Women's Day 2018, the gallery's inaugural cycle of exhibitions 2018 featured solo presentations by prominent women artists Jo Ann Callis, Nancy Wilson-Pajic, Marina Berio and Ellen Carey. In autumn 2018, the gallery presented a solo exhibition by John Chiara, followed by the double show *A ma fenêtre: André Kertész/Arne Svenson*, as well as participating in Paris Photo with a solo show by Jo Ann Callis, selected for the new *Curiosa* sector of the fair. Currently showing the celebrated series *Dirty Windows* by Merry Alpern, Galerie Miranda has been selected to participate in Photo London 2019, with a solo show of works by Ellen Carey. Galerie Miranda is also a bookshop with a curated selection of publications on photography in French and English: monographs, artist publications, critical texts, biographies and catalogues.

### Contact:

Miranda Salt, Director  
Galerie Miranda  
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75010 Paris

Tuesday-Saturday 12:00-19:00 or by appointment  
Galerie: + 33 1 40 38 36 53  
Email: [enquiries@galeriemiranda.com](mailto:enquiries@galeriemiranda.com)  
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### PROGRAM

22 February - 20 April 2019  
DIRTY WINDOWS: Merry Alpern

26 April - 15 June 2019  
WOMEN IN COLOUR : Group exhibition

# LIST OF EXHIBITED WORKS

AHO, Claire  
(1925-2015, Finland)



*Flowers 1*, 1950s  
Digital C-type print  
43 cm x 60 cm  
Ed. 2/8 + 2 AP

AHO, Claire  
(1925-2015, Finland)



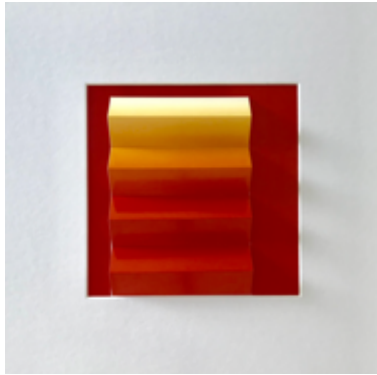
*Woman behind glass*, c. 1958  
Digital C-type print  
60 cm x 60 cm  
Ed. 2/8 + 2AP

ALPERN, Merry  
(b. 1955, New York)



*Shopping* (1999)  
Grid of 25 'Shopping' video stills  
75 x 62 cm  
Unique

BRADFORD, Jo  
(b. 1972, United Kingdom)



*Luminograms*  
Cameraless photographs with paper folds  
20 x 22 cm  
Unique



CALLIS, Jo Ann  
(b. 1940, USA)



*Untitled* from *Early Color* portfolio, c. 1976  
Archival Pigment print  
44 x 52 cm framed  
AP 2 in a limited edition of 10

CAREY, Ellen  
(b. 1952, USA)



*Untitled #3, 2017*  
From *Dings and Shadows* series  
Colour photograms  
Signed and dated on verso by the artist  
Two panels 60 x 50 cm each (60 x 120 cm diptych)  
Unique

CARROLL, Patty  
(b. 1946, USA)



*Striped Books: engrossed in her reading, the books coloured her life, 2018*  
From the series *Anonymous Women: Demise*  
Digital print  
55 x 55 cm  
Ed. 1/20

CARUCCI, Elinor  
(b. 1971, Jerusalem)



*Eye, 1996*  
From series and book *Closer*  
C-print  
50 x 60 cm  
Ed. 3/15

DERGES, Susan  
(b. 1955, UK)



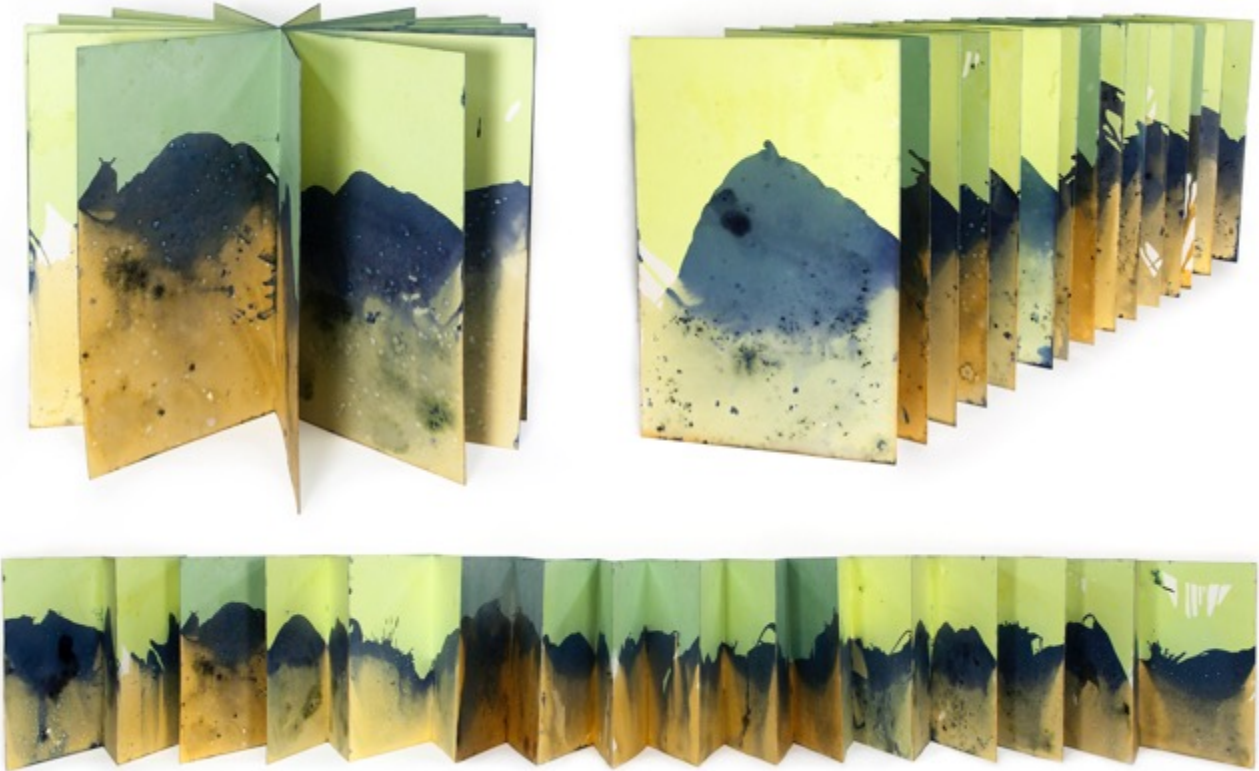
*Willow, 2018*  
Polymer photogravure (2018)  
61 X 29 cm  
Edition: No. 6 of 6 + 2AP

GALL, Sally  
(b. 1956, USA)



*Medusae, 2018*  
From *Heavenly Creatures* series  
Pigment print  
85 x 55 cm / 34" x 22"

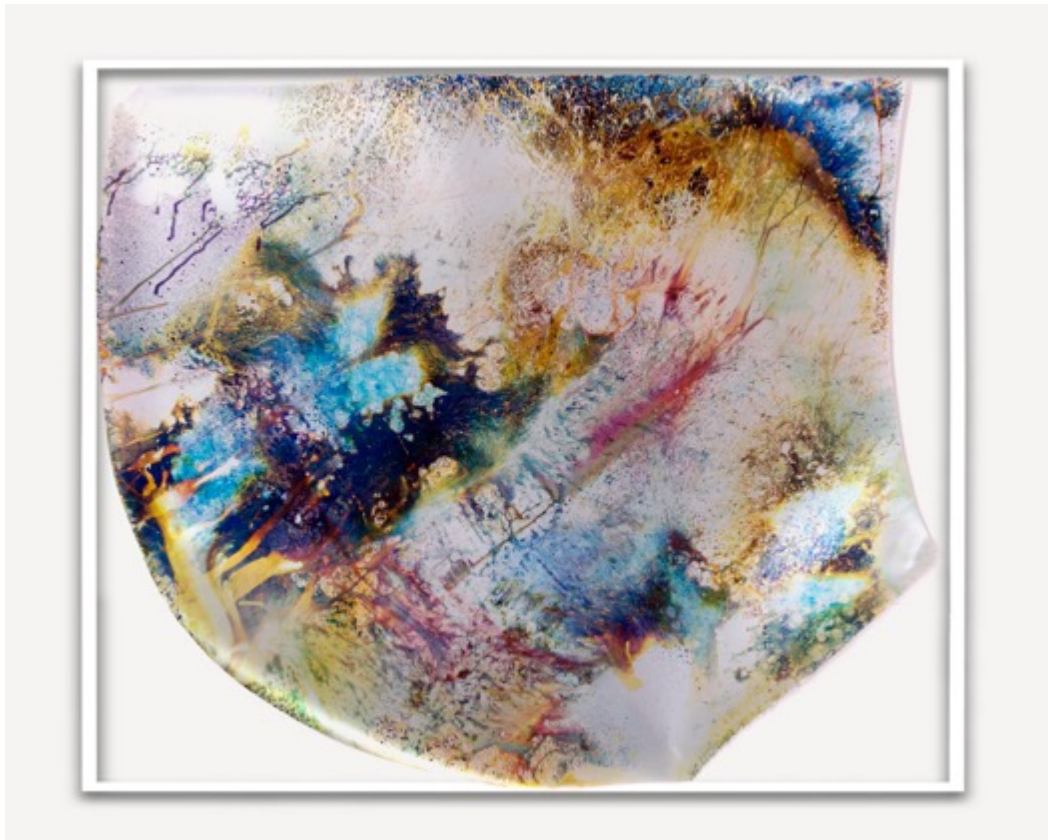
RIEPENHOFF, Meghann  
(b. 1979, USA)



*Chronograph #5*  
in-situ and time-interactive cyanotype book\*  
Not for sale

*Image indicative: the work will be created in-situ*

ROBERTSON, Mariah  
(b. 1975, USA)



*27 (2018)*  
*Photochemistry on RA-4 paper*  
*50x60 cm approx.*  
Unique



SELLS, Chloe  
(b. 1976, USA)



*Parralax, 2017*  
Analog C-type print  
93,5 x 114,5 cm (framed)  
Unique

SOUDERS, Brea  
(b. 1978, USA)



*Hand, 2015*  
30 x 25 cm  
Archival pigment print  
Ed. 2/3 + 1AP



*Test Tubes 2, 2015*  
40 x 50 cm  
Archival pigment print  
Ed. 2/3 + 1AP

WILSON-PAJIC, Nancy  
(b. 1941, USA)



*Falling Angel #11*  
Photogram in cyanotype  
220 x 140 cm  
Unique

## ARTIST BIOGRAPHIES

### **AHO, Claire**

1925-2015, Finland  
www.claireaho.com

Claire Aho obtained her first camera at the age of ten. Her career is defined by her pioneering editorial photography and innovative colour techniques. In the early 1950s, at a highpoint in Finnish design culture, Aho established a Helsinki-based photography studio under her own name. Her prolific output spanned advertising, editorial, reportage and fashion for a range of commercial applications. She dealt with all aspects of the creative process, from casting models, set-making, styling and lighting to developing and printing her own images. Aho's relationship to the studio space is often used as a prism through which to understand the relationship with her subjects, and – in particular – her dialogue with form, colour and pattern. Evidence of the mechanics of the image making process, such as colour charts, studio lights and backdrops are often included within the frame of the exhibited images. With a career spanning from 1950 to 1970, Aho's trademark vibrancy and humour are expressed through formally inventive compositions and constantly reimaged scenarios. Her work was appraised in a major retrospective at Taidehalli, Helsinki in 2011 and at the Photographers Gallery, London, in 2013.

About the selected works: The bouquet photographed with the colour references included in the image, and the blurred woman photographed behind the glass, capture the spirit of Aho's practice and her identity as a pioneering professional woman photographer.

### **ALPERN, Merry**

b. 1955, USA

Merry Alpern is a contemporary American photographer known for her controversial oeuvre and utilization of surveillance photography. Born in New York, NY, Alpern studied sociology at Grinnell College in Iowa, but returned to New York before graduating in order to pursue photography. In 1999, following the 'Dirty Windows' series, Merry Alpern produced the series 'Shopping', whereby, equipped with a tiny surveillance camera and a video camcorder hidden in her discreetly perforated purse, Alpern wandered through department stores, malls, and fitting rooms., seeking to capture and understand the obsessive quest – by both herself and by other women shoppers - for the ultimate purchase. Today, her works are in the collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Baltimore Museum of Art, and the Whitney Museum of American Art in New York, among others. Alpern currently lives and works in New Brooklyn, NY.

About the selected work: In her Shopping series (1997 - 99), Merry Alpern employs fuzzy video stills to explore themes of surveillance and self-scrutiny. Concealing a video camera in her purse, Alpern visits department stores where she captures women enthralled in a mesh of consumerism and vanity. Printed as video stills, the grainy images titillate with messages of the taboo and confidential. The women try on clothes, inspect their bodies, squeeze into stockings and skirts, and gently fondle luxury products—lost in a host of private emotions and desires while existing in a very public space.

**BRADFORD, Jo**

b. 1970, K

[www.jobradford.com](http://www.jobradford.com)

Jo Bradford was born in Hertfordshire, raised in South Africa and received her Masters Degree from University College Falmouth in 2004. Jo Bradford works primarily with cameraless photographic printmaking techniques such as photograms, luminograms and cliché verre prints. Fascinated by geometric abstraction, minimalism and the Bauhaus and De Stijl movements, inspiration comes from the colour field work of Mark Rothko and Barnett Newman, the colour theory work of Josef Albers and the light work of James Turrell. Without camera, film or digital intervention, the creation of her prints involves the arrangement of glass plates and objects, stencils and translucent objects through which she exposes coloured light, creating shapes and forms directly onto light sensitive paper, fusing printmaking, painting and traditional darkroom photography practices. Each finished piece is a unique artwork. A three-time Arts Council England Grant recipient, Jo Bradford lives and works at her studio and darkroom, Green Island Studios, on Dartmoor in Devonshire, UK. Bradford exhibits and sells her work internationally.

About the selected works: Unique, cameraless photographs, these chromogenic monotypes belong to a larger body of work which seeks to destabilise the usual 2-dimensional viewing experience of camera-less photographs by disrupting the conventional photographic space. Bradford's luminogram process involves recording the trace of coloured light and shade on photosensitive paper. This new body of work aims to further express the relationship of the play of light utilising multiple instances of light and shadow on the work, achieved through the architectonic forms created by folds in specific areas of the luminogram. The placement is carefully designed to accentuate the gradients of colour by the positioning of the 3-dimensional folds. The result reveals as much about process as it determines form.

**CALLIS, Jo Ann**

b. 1940, USA

[www.joanncallis.com](http://www.joanncallis.com)

A major figure in 20th century American photography, Jo Ann Callis' work was immediately acclaimed despite the obstacles she faced in her career: married at 21 years of age, she quickly became mother to two children and took night courses to finally obtain her fine arts degree in 1974, aged 34, from UCLA. That same year she showed a first series of her 'fetish project' at the Women's Building, a feminist centre in Downtown LA. Since then, Jo Ann Callis has participated in over 100 solo and group shows in the USA and Japan and her work is today in the permanent collections of major institutions including the MoMA (New York), the J. Paul Getty Museum (Los Angeles), the Corcoran Gallery of Art (Washington), George Eastman House (Rochester), LACMA (Los Angeles), SFMOMA (San Francisco). Jo Ann Callis was awarded the Guggenheim Fellowship in 1990 and the Photographers Fellowship, National Endowment of the Arts, in 1991. In March 2018, Galerie Miranda presented her first solo exhibition in France and in Europe.

About the selected work: Produced in 1976-1977 in Los Angeles at the home of the artist, the series Early Color was shown for the first time in 2014 at ROSEGALLERY in Santa Monica. Inspired by the surrealist works by artists such as Hans Bellmer or Paul Outerbridge, the series prefigures for example the staged photography of Cindy Sherman (Film Stills was produced from 1977 to 1980) or Gregory Crewdson. The subtle, sensual images evoke the pleasures and traps of domestic life, deftly using contrasting and often banal textures – silk, leather, but also duct tape, honey and taut string crisscrossing the model's skin – to provoke an "odd arousal" with images that are radically different from the commercial and erotic imagery of the time. Producing this work at the height of the women's rights movement, Callis does not describe the series as politically engaged, saying that she was "more concerned with making work that was strong in its own right, rather than using it to make a statement."

**CAREY, Ellen**

b. 1952, USA

[www.ellencareyphotography.com](http://www.ellencareyphotography.com)

Ellen Carey is an educator, independent scholar, guest curator, photographer and lens-based artist, whose unique experimental work (1974-2019) spans several decades. She investigates minimal and abstract images often using only light, photography's indexical, or none, emphasizing zero. Carey has worked in a variety of cameras and formats: Polaroid SX-70 and Polaroid PN film; black/white to colour; 35mm, medium, and large format. Her experimental images see a range of genres and themes; they are one-of-a-kind. Underscored by concepts around light, photography's indexical and properties specific to the medium - silhouette; shadow; negative - in colour, Carey often uses RGBYMC, photographic colour theory, as a point-of-departure in palette, adding context and content, citing the history of colour photography, especially the work of Anna Atkins, the first woman photographer and the first in colour. She has developed two umbrella and parallel concepts Struck by Light (1992-2019), composed of darkroom-based and camera-less work, in the form of abstract, colour photograms; and Photography Degree Zero (1996-2019) which names her large format Polaroid 20 X 24 lens-based art, which she began using in 1983 under the Polaroid Artist Support Program.

Ellen Carey's work has been the subject of 60 one-person exhibitions in museums, alternative spaces, university, college and commercial galleries (1978-2019) with an upcoming retrospective titled Struck by Light: The Experimental Photography of Ellen Carey, planned for 2020 at the Burchfield - Penney Art Center (BPAC), funded by a grant from Andy Warhol Foundation for the Visual Arts (NY, NY). Her work has also been part of hundreds of group exhibitions (1974-2020) and is highlighted in the permanent collections of over 60 photography and art museums including The Albright-Knox Art Gallery (AKAG), The Amon Carter Museum of American Art (ACMAA), George Eastman Museum (GEM), Museum at the Chicago Art Institute, Fogg Museum at Harvard University, Los Angeles County Museum of Art (LACMA), Metropolitan Museum of Art, New Britain Museum of American Art (NBMAA), Norton Museum of Art, Smithsonian American Art Museum (SAAM), Whitney Museum of American Art, Wadsworth Atheneum Museum of Art, Yale University Art Gallery and the Bibliothèque Nationale and Centre Pompidou in Paris.

About the selected works: The artist's body of work Dings and Shadows consists of monumental, unique colour photograms that 'blow up' form and colour on the crumpled topography of the paper.

**CARROLL, Patty**

b. 1946, USA

[www.pattycarroll.com](http://www.pattycarroll.com)

Patty Carroll is a fine art photographer based in Chicago, Illinois who has been known for her use of highly intense, saturated colour photographs since the 1970's. Since leaving graduate school, in 1972, she taught photography at School of the Art Institute of Chicago, Columbia College in Chicago, The Institute of Design at IIT and the Royal College of Art in London, as well as other universities. Her work has been featured in prestigious blogs and international magazines such as the Huffington Post, The Cut, Ain't Bad Magazine, and BJP in Britain. Her work has been shown internationally in many one-person exhibits in China and Europe, as well as the USA. (White Box Museum, Beijing, Art Institute of Chicago, Royal Photographic Society, Bath, England, among others.) She has participated in over 100 group exhibitions nationally and internationally, and her work is included in many public and private collections such as the Nelson Atkins Museum of Art, Kansas City, MO; the Museum of Contemporary Photography, Chicago, IL; The Museum of Modern Art, New York, NY; Library of Congress, Washington, DC; Museum of Contemporary Art, Chicago, IL, Smithsonian Institution, Washington, DC and numerous others.

About the selected work: The work "Striped Books: engrossed in her reading, the books coloured her life" (2018) is from the 'Demise' chapter of the series entitled "Anonymous Women," the 4th in a series of studio installations made for the camera, addressing women and their complicated relationships with domesticity. By camouflaging the figure in drapery and/or domestic objects, Carroll creates a dark and humorous game of hide-and-seek between her viewers and the Anonymous Woman. The photographs are published as a monograph, Anonymous Women, officially released in January, 2017 by Daylight Books. In 'Demise', the woman becomes the victim of domestic disasters: her activities, obsessions and objects are overwhelming her. Her home has become a site of tragedy. The scenes of her heartbreaking end are loosely inspired by several sources including the game of clue, where murder occurs in one of five rooms of the house: Dining Room, Kitchen, Hall, Conservatory, and Library.

**CARUCCI, Elinor**

b. 1971, Jerusalem, lives and works in New York

[www.elinorcarucci.com](http://www.elinorcarucci.com)

Elinor Carucci graduated in 1995 from Bezalel Academy of Arts and Design, Jerusalem, with a degree in photography and moved to New York that same year. Her work has been included in many solo and group exhibitions worldwide, solo shows include Edwynn Houk gallery, Fifty One Fine Art Gallery, FoMU, and Gagosian Gallery, London among others and group shows include The Museum of Modern Art New York, MoCP Chicago and The Photographers' Gallery, London. Her photographs are included in the collections of The Museum of Modern Art New York, the Brooklyn Museum of Art, Houston Museum of Fine Art, among others and her work appeared in The New York Times Magazine, The New Yorker, Details, New York Magazine, W, Aperture, ARTnews and many more publications. She was awarded the ICP Infinity Award in 2001, The Guggenheim Fellowship in 2002 and NYFA in 2010. Carucci has published three monographs to date, Closer, Chronicle Books 2002 and Diary of a dancer, Steidl/Mack 2005 and MOTHER, Prestel 2013. In fall of 2019 Monacelli Press will publish her fourth monograph, Mid Life. Carucci teaches at the graduate program of Photography and Related Media at School of Visual Arts in New York and is represented by Edwynn Houk Gallery in New York and Fifty One Fine Art Gallery in Belgium.

About the selected work: 'Eye' is from the book and series Closer, primarily about the nuclear family and which also touches upon the related topics of intimacy and mortality.

**DERGES, Susan**

b. 1955, UK

[www.susanderges.co.uk](http://www.susanderges.co.uk)

Susan Derges works with imagery taken from the natural world and its relationship to themes of self and consciousness in science, psychology, spirituality and the imagination. Although Derges has made work in response to many different places and situations, her core impulses and motivations as an artist stem from her relationship with one particular environment, Dartmoor in Devon, a place she moved to over twenty-five years ago and where she still lives and works. Derges' work is deeply grounded in this area, and despite its transcendent, metaphysical associations, her art has drawn much of its energy and distinctiveness from a forensic relationship with place, and from recurring, rhythmic encounters with her surrounding landscape. Susan Derges' work has been exhibited and collected worldwide. She spent 6 years working in Japan during the early 1980's during which time she developed the camera-less photographic techniques for which she is now known, which have more recently been exhibited in the 4-person survey show "Shadow Catchers" at the V&A London, 2010 with an accompanying publication. A major body of work based on the River Taw was exhibited widely during the 1990's in the UK, Switzerland, Japan, the US, Peru, and formed the content of a number of books including "River Taw" Michael Hue Williams Fine Art London 1997; "Woman Thinking River" Fraenkel Gallery San Francisco and Danziger Gallery New York 1999; "Liquid Form" Michael Hue Williams Fine Art London 1999; and "Elemental" Steidl Germany 2010. A new body of work, "Mortal Moon", will be on show at the Greenwich Maritime Museum Queens Palace this spring through end of 2019.

About the selected work: This work is one of the iconic, unique works that the artist has re-worked as a polymer photogravure prints. The works in question revisit a particularly fertile period in which Derges shifted the studio-based and experimental nature of her practice into the darkroom of the landscape itself, with the immersion of photographic paper in rivers and on the shoreline at night. The locations of the work were places she knew intimately – the River Taw as it runs through Skaigh Wood, and the bridge at Blackaton Brook that she has walked over almost every day since moving to Dartmoor in 1992.

**GALL, Sally**

b. 1956, USA

[www.sallygall.com](http://www.sallygall.com)

Sally Gall lives and works in New York City. Her work is in numerous museums and collections worldwide. She has published two books of photographs, *The Water's Edge*, Chronicle Books, 1995, and *Subterranea*, Umbrage Editions, 2003. A monograph featuring two new bodies of work, *Aerial* and *Heavenly Creatures* will be published by Powerhouse Books in Spring 2019 and an exhibition to accompany publication will be at Julie Saul Gallery, New York. Sally has been awarded several prestigious fellowships which include two MacDowell Colony Fellowships, a Rockefeller Foundation Bellagio Residency, and she has been a Civitella Ranieri Foundation Director's Guest.

About the selected work: Sally Gall's most recent body of work *Heavenly Creatures* is made up of kites, billowing in the air, as observed at festivals in Italy, Denmark, Washington and New Jersey. She records the skyward movement of cloth and paper flying machines, fragile objects connected to earth by tenuous strings - and like laundry, a universal human occupation. As in *Aerial*, these images are transformative, a celebration of colour and suggestive abstract form. Both *Aerial* and *Heavenly Creatures* continue Sally Gall's lifetime investigation of the sensual properties of the natural world; light, air, wind, and sky. Abstracted by composition, context, and colour, these anthropomorphic photographs suggest sea creatures, constellations and other planetary forces, blooming flowers, microscopic amoebas.

"*Aerial*" continues my photographic investigation of the sensual properties of the natural world (light, air, wind) and our interactions with it. I am searching for poetry in the everyday, and the miraculous in the ordinary. " – Sally Gall

**RIEPENHOFF, Meghann**

b. 1979, USA

[www.meghannriepenhoff.com](http://www.meghannriepenhoff.com)

Born in Atlanta, GA, Meghann Riepenhoff is a photographic artist living in San Francisco. For the last few years, her experimental colour photography has notably explored her fascination with our relationship to nature - the landscape, the sublime, time, and impermanence - often employing the elements themselves in the artistic process. Meghann Riepenhoff has exhibited at prestigious American museums and galleries such as the High Museum, San Francisco Arts Commission Gallery, San Francisco Camerawork, the Center for Fine Art Photography, Foley Gallery, The McLoughlin Gallery, the Royal Nonesuch Gallery, the University of Missouri, Regina Rex, Photographic Center NW, Atlanta Photography Group Gallery, Memphis College of Art, and El Museo de la Ciudad. Riepenhoff is currently an Affiliate Artist at the Headlands Center for the Arts and has been an artist in residence at the Rayko Photo Center and the Banff Centre for the Arts. She earned her BFA in Photography from the University of Georgia and her MFA from the San Francisco Art Institute, where she is now a member of the faculty. In 2018, Radius Books published a lavish edition of her dual series '*Ecotone/littoral Drift*', year in which the artist was also awarded a Guggenheim Fellowship.

About the selected work: This new Chronograph work is the latest in a series. Each one is unique, site-specific and interactive: the artist prepares for the installation in question a 'book' of prepared, unexposed cyanotype-coated paper. Each morning at the gallery, staff open a new page, allowing for light exposure to begin, and they take pictures at precise moments of the day in order to make a time-lapse video of the entire book exposing through time.



## **ROBERTSON, Mariah**

b. 1975, USA

[www.mariahrobertson.com](http://www.mariahrobertson.com)

Mariah Robertson received her BA from UC Berkeley and her MFA from Yale University. Her work has been exhibited widely at public and private institutions including the exhibitions *What is a Photograph?* at the International Center of Photography, New York, *A World of Its Own: Photographic Practices in the Studio* at the Museum of Modern Art, New York, *Process and Abstraction* at Transformer Station, Ohio and *Modern Alchemy: Experiments in Photography* at The Heckscher Museum of Art, New York. Other exhibitions include *Mariah Robertson* at the BALTIC Centre for Contemporary Art, UK; *Greater New York* at MoMA/PS1, New York (catalogue); *Mariah Robertson: Let's Change* at Grand Arts, Kansas City (booklet) and *Out of Focus* at the Saatchi Gallery, London (catalogue). Robertson recently released a leporello bound, scaled reproduction of a 100 foot photograph that was on view at the ICP with London-based publisher Self Publish, Be Happy. Her work is in the collections of the Museum of Modern Art in New York and the Los Angeles County Museum of Art. Robertson is featured in an ongoing documentary for Art 21 titled *New York Close Up*. Mariah Robertson lives and works in Brooklyn.

About the selected work: "There is no image, only a record of what has happened to each piece of paper": The work is from a series made with photography chemistry directly applied to photography paper, described by the artist as the extreme end of material-based photography work. The work stems from having been told NO about a lot of things that were clearly pointless, such as;

NO one is not supposed to use glossy paper because it is unsophisticated, bad taste, etc.

NO One cannot touch glossy paper with an ungloved hand because the oil from the finger will render it a damaged, invalid object. NO One cannot have any dings, creases or dents in the photographic paper ("if you want to be taken seriously"). NO One cannot work with uncontrolled light or temperature.

Mariah thus cut giant pieces of glossy paper by hand with a box cutter and wadded them up in the darkroom sink, then pouring very hot and very cold chemistry onto them with the overhead lights on like in a regular room. She applies a similar decision-making process to the framing and installing of her exhibitions, with irregular frames and pieces sitting on the floor or stacked floor to ceiling.

## **SELLS, Chloe**

b. 1976, USA

[www.chloesells.com](http://www.chloesells.com)

Chloe Sells was born in Aspen, Colorado and began photographing in 1993. She attended the Rhode Island School of Design, from which she graduated in 2000 and received a Bachelor of Fine Arts in photography. She received her Masters in Fine Art from Central St. Martins London in September, 2011. Her work has been exhibited in the United States, Europe and Africa. She currently lives between her darkroom in London and her home in Maun, Botswana. Chloe photographs with a Contax 645 and Linhof 4x5. She still uses film and prints all of her work in the darkroom, by hand. Each of her works is a unique analogue C-type print, using conventional negatives overlaid with abstract colour, light, texture and patterns in the darkroom, and she sometimes draws into the surface of her printed photographs with paint, ink and marker. "With the complete removal of light, the silence of the darkroom is penetrating. As a result of bending the rules of photographic alchemy, image and imagination become entangled... Colour reinterprets emotion. Imposed textures retrace geographic contours. Crooked edges are a result of cutting 50 metre rolls of paper in the dark and are left on the final images as a reminder that the view of the world through our eyes is not rectangular."

About the selected work: Chloe Sells produced the series *The Form That Strength Has Left* on the Makgadikgadi Salt Pans in the Kalahari Desert, Botswana. Undergoing a particularly poignant moment in her life, the artist found solace in the vast landscapes that mirrored her internal contradictions and associations, also symbolizing that which is fixed and determined in life—being born and dying. The central horizon line scoring each work reminds us that if we chased the horizon we would, eventually, come back to the place we started from.

## **SOULDERS, Brea**

b. 1978, USA

[www.breasouders.com](http://www.breasouders.com)

Brea Souders is a visual artist whose work has been exhibited internationally at venues including Abrons Arts Center, Bruce Silverstein Gallery and Bard College at Simon's Rock, as well as the Centre Photographique Rouen Normandie, France, the Singapore International Photography Festival and the Peel Art Gallery, Museum and Archives, Canada. She has received a Pollock-Krasner Foundation Grant, a fellowship with the Millay Colony of the Arts and a Workspace Residency with Baxter St. CCCY of New York. In 2018, she published an artist book with Silent Face Projects. Souders' work has been profiled in the New Yorker, ARTnews, LA Review of Books, New York Times T Magazine, Vice, Elephant and Jeu de Paume Magazine. She lives in New York.

About the selected works: Brea Souders created these works with bleach, photographic chemistry and watercolours, using unexposed film emulsion as a substrate. Consistent with her earlier work, these works record a fleeting materiality: the bleach and chemistry rapidly degrade the film and are thus a purposeful incubator of change - fissures, selective lightening, bored holes, colour shorts and breached borders.

## **WILSON-PAJIC, Nancy**

b. 1941, USA, lives and works in France

[Website here:](#)

Since 1965, Nancy Wilson-Pajic has used narrative forms to make content-oriented artworks. In New York at the time, she played an important role in the international artistic avant-garde of the 1970s with her text-sound installations and narrative works that often explored and questioned feminine role models and commented twenty years later that "Working on female roles, using photography, posing for disguised self-portraits, and especially making works entirely in text and recorded sound, at the time I was doing it, did not conduct one directly to fame and fortune. It was rather looked upon as subversive and anti-artistic. This is hard to imagine today..." In 1978 Nancy Wilson-Pajic moved to Paris where she began exploring the representative character of photography in relation to text and other forms of information. Her early experiments with traditional photographic processes such as gum bichromate, carbon transfer, photogram, cyanotype, established Nancy Wilson-Pajic as a precursor of the artists' photography movement. Throughout her distinguished and singular career Nancy Wilson-Pajic has participated in more than 400 personal and group exhibitions in galleries and museums around the world and three retrospective exhibitions have been devoted to her work by contemporary art museums. Her work features in the permanent collections of the Musée national d'art moderne (Paris), Musée d'Élysée (Lausanne), French National collection (Fonds national d'Art contemporain, Paris), Bibliothèque Nationale (Paris), Museet for Fotokunst (Odense), Nouveau Musée national de Monaco, Daelim Contemporary Art Museum (Seoul, Korea) and the Musée Réattu (Arles), to name but a few.

About the work: From 1995 to 1997 Nancy Wilson-Pajic produced, in collaboration with her husband artiste Slobodan Pajic, a series of 21 life-sized, unique photograms in cyanotype, that she baptised 'Falling Angels' in which her human form evolves against different backgrounds, synonymous of each Angel's Fall. The work hereby presented in *Women in Colour* adorned the entrance to Paris Photo at the Grand Palais in November 2018, on a giant 4m high poster.