

EXPOSED

ELLEN CAREY

Pull with Mixed Pods, 2009



In this "Pull", Carey took two different pods (an envelope that holds the developing dyes); one color, the other black and white, taping them together without alignment, and used no exposure, the "zero" of her umbrella concept/artistic practice. She re-visits the photographic term "cross processing" creating new chemically created colors, feather blended with swirls and eddies of black to gold.

The positive is a stark contrast to its negative, the surface patinas of one is all high gloss, the other a tar-like opaque black matte. The contact print offers the clarity of a daguerreotype and by exhibiting the positive with its negative; Carey gives equal status to both. She references Talbot, the British inventor of photography, who discover the photogram; the image was rendered a negative, later contacted printed to make a positive, this twin axis is the foundation for the medium.

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JOHN COPLANS

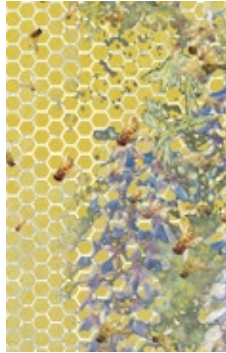
Self Portrait (Untitled), 1984
Interlocking Fingers, No. 20, 2000



John Coplans obsessively recorded every inch of his flesh and every pose it could assume. He preferred to shoot himself section by section - the shutter snapped by an assistant - focusing on hands, fingers, knees, arms, feet, genitals, navel, and back. Coplans began his one-theme photography in 1984, at the age of 64, well aware that aged bodies are not the most riveting camera subjects and "not exactly the kind of images that collectors want to hang behind their couches." He stated that he began making the work "interested in comparing the differences between life drawing and photographic rendition of the naked body." Both poignant and aggressive, his work combined elements of documentary photography and performance art, exposing his body unforgettingly.

JANE FIRE

TO BEE, 2009



(detail)

Albert Einstein once said that 'if the bee disappeared off the surface of the globe, then man would only have four years to live'. For the last couple of years the reduction in numbers of honeybees has become very noticeable. This is indeed a threat to human life although most people are not aware of the repercussions. Bees pollinate more than one third of the food that grow around the world. This includes rice, wheat and other grain, potatoes, vegetables, fruit, nuts and a whole list of other foods. Einstein and the Mystery of the Dying Bees, published by Louie Jerome, January 16, 2009, Philosophy of Science.

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PERFECT MATES, 2004



Sexual Selection and Human Evolution: How Mate Choice shaped Human Nature

C. Crawford, D. Krebs

Evolution and Human Behavior: Ideas, Issues, and Applications.

Lawrence Erlbaum. Geoffrey F. Miller

Sexual and natural selection pressures are thought to shape the characteristic wing patterns of butterfly species. Here we test whether sexual selection by female choice plays a role in the maintenance of the male wing pattern in the butterfly. We conclude that females select males on the basis of the dorsal eyespot symmetry and size.

The human face is a major target of selective mate choice during all stages of courtship. Bilateral symmetry is an important determinant of facial beauty, because symmetry correlates with “developmental competence”- resistance to disease, injury, and harmful mutations that cause “fluctuating asymmetry” during development (Moller & Pomiankowski, 1993; R. Thornhill & Gangestad, 1993). Also, as Darwin (1872) emphasized, human facial musculature is uniquely well-developed for displaying a variety of expressions, many of which are used in courtship.

*Proceedings Of The Royal Society Of London. Series B, Biological Sciences,
Female Butterflies Choose Males On The Basis Of Their Eyespots*

Why do these mechanisms for mate choice evolve? Being choosy requires time, energy, and intelligence, and these costs of mate choice can impair survival and can decrease the likelihood of sexual selection operating at all (Pomiankowski, 1987; Reynolds & Gross, 1990). The basic rationale is that random mating is stupid mating. It pays to be choosy because in a sexually reproducing species, the genetic quality of your mate will determine half the genetic quality of your offspring.

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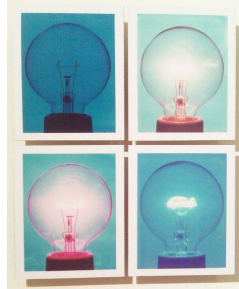
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During this time I was new to the city and working for a phone sex company as a "talker" (the industry term) named Celeste for an adult entertainment company. I kept several diaries of many of Celeste's merry men and women to document the inside and the outside of what it is like to be a laborer of other people's desires. This job supported much of my photography and Celeste's talents paid for many an exhibition.

These photographs of my "*Phone Books*" preserve an archive of myself as lived through someone else - a woman with a fictional persona engaged with real people inside their fantasies.

AMANDA MEANS

Light Bulb G4, G22, G32 and G36, 2002



I grew up in a rural environment, close to nature, observing the changing seasons and weather, the shifting light on the fields, and in the woods. I remember walking through my father's apple orchards in spring - the sweet smell of sun-warmed blossoms, the hum of bees, the soft early summer breeze.

I move to New York City to study art.
We lose our family farm.
My father dies.

Moving to the man-made urban environment of New York intensified my sense of loss of nature. For several years I photographed leaves and flowers. Overtime I became acutely aware of the electric, light bulb glow of the city at night. I felt surrounded by the beauty of these small, insignificant objects and began to think of them as the "flowers" of the city. They were, after all, powered by the same energy that moves the earth.

The small light bulbs in this show are my tribute to the quiet glow of Manhattan at night. For me, they evoke the power that drives the most massive to the most minute forces in our world. There is an essential vitality that radiates from the core of a flower and that crackles along the filament of a light bulb.

GWENN THOMAS

Untitled (Dream), 2005



My earlier work began with construction/collages of paper strips, corrugated plastic board, and packing tape, which were then photographed and printed on photo-sensitive linen and stretched as “canvases.” Going back to very simple means — isolating grays and blacks, shadows and lights, textures and tones — and to the very beginning of photography, the results are an interplay of pattern and space with a depth of field that is precisely described and denied. These ambiguities make possible extended ways of looking at photography. Like Man Ray and Moholy-Nagy my work involves a challenge to conventional photography and at the same time is an homage to abstract painters, including Mondrian and Sonia Delaunay.

My most recent color work uses fabric, drawing fragments, scraps of paper, and torn photographs, to make pigment prints on canvas. In another series, which I describe as “narrative abstraction,” I recycle unused elements from previous collages to be seen again in another, virtual context. The hand-made collage is like a photographic negative, which exists only as a means to an end: the photographic print. *Untitled (Dream II—Mirror)* relegates its scraps of fabric to the side and presents an empty space of color. Here I see that the nature of my work becomes cyclical, a repetition of the same thoughts in a different perspective. I would like to continue my exploration of the real and the unreal: what excites me are the multiple possibilities that exist in doing this work and the way in which our individual consciousness affects how each one of us sees.

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Triumph of the XX: XX & XYa, 2008



Most of my work is photographically based; a shutter opens through time to allow enough light to create an image that may or may not have been orchestrated or found. I then mine the image for meaning by a merging of materials and techniques that reference the source material, but then expand on it in a conceptual riff. The unpredictable human hand manipulates the technically determined medium of photography as it is worked on; manipulated or abstracted to illuminate concepts about origins, time, mortality, or a genetic truth. The photograph becomes another tool in service of an expressive idea which in itself is a reflection of how our culture merges our human passions with our technical/scientific savvy.

There is also a literal “exposure” as in “Triumph of the XX,” naked bodies are “laid bare” in the process of recombining the DNA of the world, or “Waves Away,” where the fragility of existence is exposed by the oceanic washing away of hand drawn words. Through photographic combine, I aspire to a sublime understanding of human vulnerability and strength by exposing a deeper authenticity lying beneath the secrets of the photograph itself.

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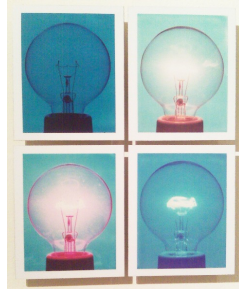
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