

Adopted Landscapes

Curated by Dina Mitrani and Marina Font

September 15 – November 15, 2022

Collective 62 Exhibition Space

dinamitrani@gmail.com

Adler Guerrier

Untitled (Maynada Oak), 2017

72 x 48 inches

graphite, acrylic, gesso, enamel paint, ink and xerography
on paper

Price upon request

Untitled, 2016

Graphite, watercolor, ink, collaged paper, and solvent
transfer on paper

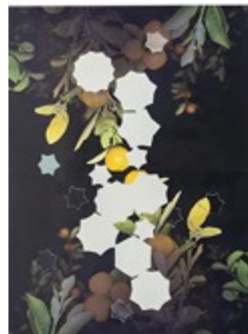
15 x 11 inches

\$2000

Untitled (Navigating errantly among liberatory forms and
wander freely through Floridian groves; a gestural ode to
JH) iii, 2022.

Collage. 14.75 x 11 inches

\$1500



Adler Guerrier creates visual dialogue between a *wunderkammer* of materials and techniques. Guerrier improvises between form and function to nimbly subvert space and time in constructions of race, ethnicity, class, and culture. He calls upon the democratizing nature of collage and the authority of formal composition to designate to art history an axis of contemporary identity critique. Often chronicling the hybridity and juxtaposition in his immediate environs, Guerrier practices a contemporary *flaneurie* in an impending age of post-demography.

Adler Guerrier was born in Port-au-Prince, Haiti and lives and works in Miami, FL, where he received a BFA at the New World School of the Arts. Guerrier recently had a solo exhibition at Perez Art Museum Miami, Miami, FL. He has exhibited work at Vizcaya Museum and Gardens, Miami, FL; The Bass Museum of Art, Miami, FL; Harn Museum of Art, Gainesville, FL; and The Whitney Biennial 2008. His works can be found in public collections including the Museum of Contemporary Art, North Miami, and the Studio Museum in Harlem, NY. His work has appeared in Art Forum, Art in America, The New York Times and ARTNews, among others.

Adriene Hughes

Threaded Wildfire #4, 2019

Archival pigment print, thread

11 x 14 inches

\$1600 Framed

Exhibited at Klompching Gallery, NY

U of Cal Poly, CPAC, C4FAP

Threaded Wildfire #5, 2019

Archival pigment print, thread

11 x 14 inches

\$1600 Framed

Exhibited at U of Cal Poly, CPAC, C4FAP



This project began as a series of photographs in 2017 taken during a forest fire in Washington State with the use of an infrared camera. The colors are an anomaly: they are the product of infrared light bending through smoke, combined with a chemical reaction in the leaves that registered a forest in the throes of distress. Scientists agree that forests are made up of communities of trees and plants that communicate with each other, and that interconnect through a fungal network that forms bonds between the trees' roots, a phenomenon known as the mycorrhizal network. This network of fungi can spread over many miles, connecting thousands of trees to one another. The resulting colors in these photos, I believe, is the recording of this communication as the trees warned and defended each other of the impending fire.

The intervention of embroidery into this work is my vision of what that fungal network—the biochemical and electrical signals—would look like if it were visible to the eye. Embroidery, seen as a technique historically reserved by the practices of women, is to lay claim to the photographic landscape under my terms as a craft-maker. I also believe the earth speaks to us in colors much like the chakras of Vedas philosophy: green represents the heart, blue the center of communication and red is the sacral root which ties us to the earth. The colors created by infrared technology, and the thread I stitched into these photographs, was to tie my physical body to the etherical, and the etherical into the landscape.

Aline Smithson

From Shadows and Stains, 2007-2012

The Higher Road

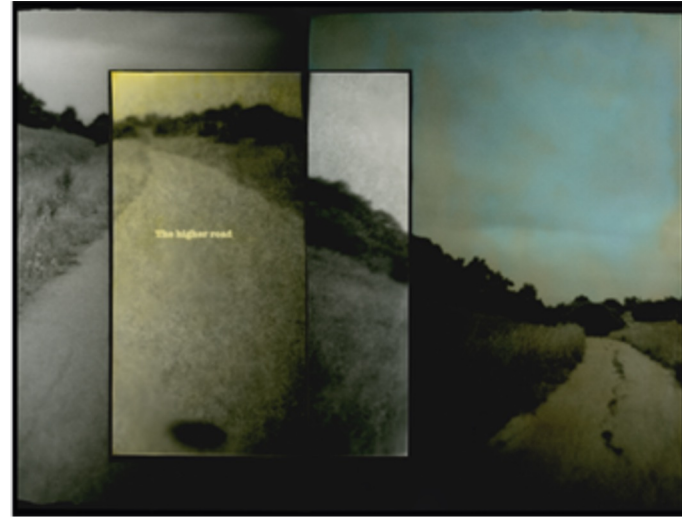
Hand Painted silver gelatin prints

16 x 20 inches each

Framed 20 x 24 inches

Unique

\$2000



As an artist, I try to look for or create moments that are at once familiar, yet unexpected. The odd juxtapositions that we find in life are worth exploring, whether it is with humor, compassion, or by simply taking the time to see them. I have been greatly influenced by the Japanese concept of celebrating a singular object. I tend to isolate subject matter and look for complexity in simple images, providing an opportunity for telling a story in which all is not what it appears to be. The poignancy of childhood, aging, relationships, family, and moments of introspection or contemplation continue to draw my interest. I want to create pictures that evoke a universal memory.

Aline Smithson is a visual artist, editor, and educator based in Los Angeles, California. Best known for her conceptual portraiture and a practice that uses humor and pathos to explore the performative potential of photography. Growing up in the shadow of Hollywood, her work is influenced by the elevated unreal. She continues an analog practice and her Silver Gelatin photographs include the addition of oil paint and in some cases, text.

Amy Gelb

Threading Home, Israel, 2022
Photographs printed on layers of voile,
organza, silk and voile, silk thread and linen
37 x 52 inches framed
\$10,000



Threading Home is a series of photo-based multi-layered fiber works consisting of objects, portraits, and landscapes, exploring historical sites and questioning where history begins geographically.

As an American Jew and Israeli, *Threading Home* examines the connection that I have to my ancestral homeland, as well as to the ritual, religious, and personal objects of my matriarchs. *Threading Home* investigates the inherited intergenerational stories that make up our sense of self. It addresses what it means for displaced people to return to their homeland after centuries and multiple exiles under various empires, all defining a connection to the land, the diaspora, and to the female story woven through time and place. The act of threading and piercing into the fabric layers brings materiality and form, revealing the historical narratives and belief systems that have impacted the current rise of anti-Zionism and antisemitism.

Charlotta Hauksdottir

Erosion VII, 2021

Archival inkjet prints, hand cut and layered with mixed media

14 x 22 inches

Version 1/5

\$1200



The physical space of landscapes can be closely tied to a person's identity and sense of being. Infused with personal history, the handmade composite, sculptural landscapes in the series "Imprints" are a re-creation of places and scenes combining photographs taken in my homeland, Iceland, and California where I have resided for the past 20 years. The fragmented photographic cutouts with juxtaposed textures, emphasize the imperfections of memory and the mind's inability to retain and fully comprehend its environment. Including topographical patterns as well as images where parts of the landscape have been erased, the work echoes the erosive effects of time and the loss created by climate change. By incorporating the interplay between man and nature, the images speak to our individual responsibility for our impressions upon our environment.

Charlotta María Hauksdóttir is an Icelandic artist based in California, working primarily in photography. Residing in the US for over 20 years, she still draws inspiration from her home country Iceland. Created from the perspective of her experience with epilepsy, her work centers around the unique connection one has to places and moments in time, and how memories embody and elevate those connections. She received a BA in Photography from the Istituto Europeo di Design in Rome, Italy, in 1997 and an MFA from the San Francisco Art Institute in 2004. She also holds a Diploma in Creative and Critical Thinking from the Iceland Academy of the Arts.

Christa Blackwood

Prix West: Great Sand Dunes number 101, 2015

Archival pigment print from large format negative
printed on Hahnemuhle Baryta 315 grm

32 x 40 inches

Edition 4/5

\$2850

a dot red: Saucido, 2013

Hand pulled photogravure printed on kita koto paper

18 x 24 inches

Edition 5/9

\$2750



Christa Blackwood is a photo, text and installation artist working with themes related to identity, history, and popular culture. Raised in Oklahoma City and New Orleans, Blackwood now lives and works in Brooklyn, New York. She received a Master of Arts from New York University and Bachelor's degree in Classics and Filmmaking from The University of Oklahoma. Blackwood has exhibited her work since the early 1990's, most notably at The Bronx Museum of the Arts, The Ogden Museum, The Houston Center for Photography, The Institute of Fine Arts NYU, San Francisco City Hall and the Contemporary Austin. Her work has been featured in many publications, including The New York Times, The Chicago Sun Times, The Village Voice, Lenscratch and Art Desk Magazine. Blackwood founded and managed The Children's Photographic Collective, offering free/low cost photo and literacy workshops to elementary through high school students in New York City and Austin, Texas from 1995-2007.

Colleen Plumb

*Tembo (Topeka, Kansas) at George Eastman Museum,
Rochester, New York, 2017*

17 x 25 inches

Edition 1/3

\$2800 framed

other print sizes:

20x30 edition 10

30x45 edition 3



Traveling to over sixty zoos in the US and Europe, I filmed captive elephants exhibiting what biologists refer to as stereotypy, a behavior only seen in captive animals, which includes rhythmic rocking, head bobbing, stepping back and forth, and pacing. This compulsive movement is a coping mechanism for stress, and causes debilitating damage to the animals' joints. I distilled my footage into a video that weaves together the elephants, caught in unending cycles of movement, bearing the weight of an unnatural existence in their small enclosures.

In over 100 locations over the past five years I have installed guerilla public projections of the video, constructing photographs of each projection. Thirty Times a Minute (the resting heart rate of an elephant) explores the way animals in captivity function as symbols of persistent colonial thinking, that a striving for human domination over nature has been normalized, and that consumption masks as curiosity. The work sheds light on abnormal behaviors of captive elephants in order to bring attention to implicit values of society as a whole, particularly those that perpetuate power imbalance and tyranny of artifice.

Plumb lives in Chicago and has taught photography and video at Columbia College Chicago since 1999. She is represented by Dina Mitrani Galery.

Deryn Cowdy

Untitled, 2022
Photographic print archival ink on uv poly, gold leaf
9 x 16 inches
Edition of 2/5
\$900 framed



I am interested in investigating opportunities available to me from my observation of nature, becoming immersed in the reflections on water and the organic structures within the environment. Most recently in the Everglades but also in the garden, a habitat I share with the local wildlife and native plants that supports insects, fish, and birds. This work led to several series of photographs embellished with gold and silver leaf. I focus on the details in these images. Finding unexpected details in reflections on ponds and wild water surfaces. Captured by the camera, they reveal secrets, raw red rotting leaves, microscopic specs of mysterious life, rhythms of fish and water, random patterns, unexplained but magnetizing.

Deryn Cowdy was born in London. She grew up in a family of artists on a small farm in the Welsh countryside. She obtained her Degree in Fine Art from Bath Academy of Art. She then worked as a scenic artist in London, painting for the theatre and photography studios, and then with a team of conservators to restore painted finishes for the National Trust. Deryn's current body of work is largely based on observations from the everglades and the wild garden she created as a habitat for the birds, fish and insects who share it with her. Her photographs are combined with metal leaf to create her unique images. Deryn lives in Miami with her husband, their two children and an unruly dog.

Gabriela Gamboa

Ferrous Oxide (FeO)

from the *Cerro B* series, 2021

Photocollage, archival digital print, drawing,
canned found paper

Edition 1/1

11 x 41.5 inches

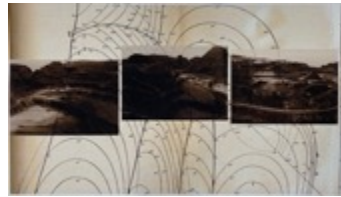
\$4500



Archival digital print, scanned drawing on found
paper, 8.5 x 11”

Series of 5

\$ 350



Landscape is not a place for contemplation...it is a process through which social and subjective identities are established...
W.J.T. Mitchel, *Landscape and Power*

Like a pathway that slowly appears in the grass from the walking patterns of human footsteps, geography is altered through exile, transit, displacement and memory, creating new, alternative maps. As someone who has experienced displacement and upheaval, adaptation and lockdown firsthand, Gabriela uses the personal to reconstruct a geography that might be real or imaginary but speaks of that universal need that is a sense of place and belonging. Her ‘constructions’ are built from badly deteriorated digitized negatives and drawings on found paper. Blending in stains and traces of old diagrams she create landscapes that speak of the slow process of erosion and depletion of the land and suggest the complexities of cultural struggles for territoriality that result in transformation and devastation of the land. The *Cerro B* series is an ongoing project reflecting on mining, industry, *extractivism* and the complexities of the treatment of nature that follow.

Gabriela Gamboa is a multicultural artist born in Pittsburgh who arrived in Venezuela in early childhood. Her education includes a Bachelor from the University of Chicago, an MFA from Massachusetts Institute of Art and Design and initial graphic design studies at the well-known Instituto de Diseño Neuman in Caracas. She is currently a resident at the Bakehouse art complex in Miami.

Ingrid Weyland

Topographies of Fragility XXVI, 2021
22.1" x 29.6" sheet | 23" x 32.25" 1.5" framed
Archival Pigment Print
\$2100 framed (1600 + 500)
Edition 1/7 from edition of 7+1AP
Signed/Numbered via label/certificate



Topographies of Fragility XXV, 2021
22.1" x 29.6" sheet | 23" x 32.25" 1.5" framed
Archival Pigment Print
\$2100 framed (1600 + 500)
Edition 1/7 from edition of 7+1AP
Signed/Numbered via label/certificate

Topographies of Fragility II, 2019
23 x 32.25 1.5 inches framed
Archival Pigment Print
\$2100 framed (1,600 + 500)
Edition 3/7
Signed/Numbered via
label/certificate



In the series "Topographies of Fragility," I alter, and perform violent gestures on the image of the landscape chosen, which is then laid on top of the same untouched photographic vista. This operation on the printed photographic paper allows me to reflect on the permanent and irreversible traces of my actions, in a poetic allusion to our relationship with our planet.

My current work is not meant to be documentation about specific environmental problems of the photographed spaces, but rather a metaphor of the fragility of nature, as well as of human fragility itself, and my intention is to incite in the viewer a sense of self-reflection, to raise awareness and make my small contribution, so that we humans can begin to think of a world in harmony with nature and understand that we are part of an alliance, nature, and humans, together.

It is said that a crumpled piece of paper can never regain its original shape; the trace persists. In the same way, nature which is disrespectfully invaded is forever broken, and many times unrecoverable.

Lujan Candria

En el amoroso pantano de las hojas secas de otoño #9, 2021

Archival fine art print on Hahnemühle photo rag paper

20.2 x 26.5 inches

Edition of 5 + A.P.

\$ 2200 (1950 + 250).- Framed & Ultra Vue Glass

En el amoroso pantano de las hojas secas de otoño #21, 2021

Photography printed on fabric

64 x 40 inches

Edition of 3 + AP

\$ 2400



In my current work, I explore different landscapes and use them as main subjects. Each one of them will look familiar to us, but not because we can visually recognize them. They will look familiar to us because of all the feelings that will arise within ourselves which appear to be linked to landscapes that are signified in our memory.

In the creative process I intervene the photographic images. I juxtapose them, multiply them and fragment them. Like images captured in a blink of an eye, the world of our memories unfolds in each photograph. As it happens with many of our memories that become blurry over time and then return to us as incomplete narratives, the sharpest images get mixed with the more diffuse ones until they turn into almost imperceptible forms or even completely disappear to become a simple plain color. Candria was born in Argentina and currently lives in Miami. She is currently a resident at the Bakehouse studio complex.

Luciana Abait

Black Mountain - Green Sky, 2021

Archival pigment print on Hahnemühle Photo Rag paper

19 x 24 inches

Signed and numbered on verso

Edition of 1/5

\$1050 framed



Road Trip is a fantasy narrative through surreal landscapes based on photographs that I took on a recent road trip through the American West. After months of isolation due to the California lockdown, this trip was intended to clear my eyes, mind and soul. On my journey, I also found a world that has changed beyond recognition due to radical environmental perils. Lakes go dry from drought; hills are blackened after a fire, and the earth experiences loss. At the core of my work is a deep search to find a new place in the world to call home and to regain a sense of belonging in the midst of global catastrophes, environmental disasters, a pandemic, and the omnipresent evil of racial discrimination. This impulse stems from my own immigration story moving from South America to the US in the 1990's and the sense of displacement that I felt.

Luciana Abait was born in Buenos Aires, Argentina and is currently based in Los Angeles where she is a resident artist of 18 TH Street Arts Center in Santa Monica. Her multimedia works deal with climate change and environmental fragility, and their impacts on immigration in particular.

Marina Font

Untitled, 2022

Archival pigment print on cotton paper,
tracing paper and thread

13 x 19 inches

Unique

\$2000 framed



Untitled, 2022

Archival pigment print on cotton paper,
tracing paper and thread

17 x 22 inches

Unique

\$3800 print



large size: 35 x 47 inches, \$5800 print

These black and white photographs capture the essence of the landscape where I grew up in Argentina. The images serve as a blank canvas where volumes and planes are not only digitally imposed, but physically attached to the print, held in place by the thread that is memory. The addition and juxtaposition of geometric shapes reference the architectural forms that resemble blueprints of the many houses that I have inhabited. The blueprints manifest themselves as a submission to the surroundings, aiming to fuse the indoor and outdoor spaces in search of constructing a refuge.

Marina Font was born in Argentina in 1970. She studied design at the Martin Malharro School of Visual Arts, Mar del Plata, Argentina. In the summer of 1998, she studied photography at the Speos Ecole de la Photographie, Paris. She earned an MFA in photography from Barry University, Miami in 2009. She has exhibited extensively at galleries, museums and cultural institutions in the US and abroad and is represented by Dina Mitrani Gallery, Miami. She is a multidisciplinary artist working in photography, mixed media, installation and video. Her studio practice explores ideas about identity, gender, territory, language, memory and the forces of the unconscious. Her visceral and intuitive works, strongly influenced by psychoanalysis, often focus on women and the domestic sphere. She is currently a resident of Collective 62 Art Studios.

Marina Gonella

On The Other Side Of The Fence 3

Collage, inkjet print on
Hahnemuhle Thorchon Paper
21 x 15 inches
\$1100 framed



On The Other Side Of The Fence 2,

Collage, inkjet print on
Hahnemuhle Thorchon Paper
21 x 15 inches
\$1100 framed



My work is about the psychological influence of the surroundings and the relationship between place and identity. The work process starts with the manipulation of my own photographs of landscapes, places or objects that surround me. After working over those images I incorporates them to the work, setting them over abstract collages, generating a new space and a new relationship between them. The abstract collage is a way of representing the junction of texture, matter and color of the landscape, which are rearranged into a new image.

Manuel Nores

Artificial Migration, 2019
(6) Archival pigment prints
16 x 20 inches (each)
Edition of 5
\$500 each



The flamingo is an easy recognizable icon of the State of Florida. Seen on neon signs, post cards, t-shirts, pool floaties, and on front lawns, the flamingo is always present in the culture of the state. With so many references to the bright pink bird on so many products, it would be logical to expect huge groups of flamingoes walking around South Beach or lounging in parks. However, the feathered creature is nowhere to be found. Flamingoes are an endangered species that are struggling to repopulate. This installation attempts to raise awareness about the native birds by representing their existence with plastic lawn flamingoes and 200 pink marker flags, arranging them in groups and recreating their presence on the beach. Through art, I wanted to comment on this issue that is often overlooked by the local population, but is of significance to the environment and to the survival of these beautiful birds. Manuel Nores is an architecture student at Cornell University.

Phil Toledano

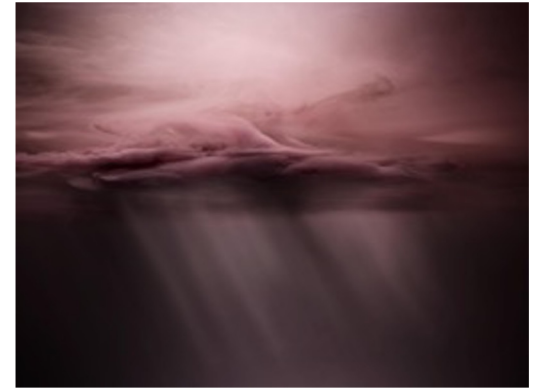
Untitled from When I Was Six, 2014

Archival pigment print

Edition of 1/8

30 x 40 inches

\$4400 (print only)



When he was six, Toledano's sister died in an accident. After her death, his parents rarely spoke of her, but she remained a constant presence in his life. "I have no memories of my life after my sister's death for a few years, other than an obsession with space, planets, and distant universes. I think that disappearing into those far away places was a way of saving myself." The *skyscapes* are abstract images of space - reimagined memories of a six year old when he needed saving. They were made with water and liquid color in a fish tank in his studio.

Phillip Toledano was born in 1968 in London and has lived in New York for over 25 years. He deals with subjects that are firmly anchored in the inner landscape of everyday thoughts, but are often avoided, repressed, or completely blocked out. In his carefully and highly staged photographic series, Phillip Toledano deals with current issues that challenge us and often have a strongly confrontational effect. Whether conceptual, highly social commentaries or deeply personal and honest, Phillip Toledano is opening pathways, not only for other artists, but for people to communicate and express emotions that are often held within.

Toledano has published 7 photo books: *When I Was Six, Maybe, The Reluctant Father*, and *A New Kind of Beauty* by Dewi Lewis in England; *Days with My Father* by Chronicle, *Phonesex* and *Bankrupt* by Twin Palms. He had a retrospective exhibition at Deichtorhallen, Hamburg, Germany in 2016 and has had solo exhibitions in New York, Paris, Australia, Belgium, The Netherlands, Portugal and Italy. Toledano has also participated in group exhibitions and festivals internationally, where he has often spoken about his work.

Roberto Huarcaya

Desembarco, 2010

26 x 63 inches

Archival pigment print, mounted and framed

Edition 8 + 2 AP

\$8000

Estacion, 2010

26 x 63 inches

Archival pigment print, mounted and framed

Edition 8 + 2 AP

\$8000



“These subjective landscapes are a recreation of classical still lives. The theme is the passage of life and the key is a certain gravitas in meditation. The instruments that measure this passage of time are precious children's toys (a train, a sailboat) in a scenario whose scale questions them....” Mario Montalbetti

Roberto Huarcaya was born in Lima in 1959. Graduated in Psychology at the Universidad Católica del Perú (Lima, 1978-1984). Studied Cinema at the Instituto Italiano de Cultura (Lima, 1982) and Photography at the Centro del Video y la Imagen (Madrid, 1989), year in which he focused on photography. He taught Photography at the Universidad de Lima (1990-1993), at the Gaudi Institute (Lima, 1993-1997) and at the Centro de la Fotografía, now Centro de la Imagen (Lima, since 1999) of which he was founder and director until July 2022. He has participated in festivals and art fairs all over the world including the 6th Havana Biennial; Lima Biennial; PhotoEspaña, Venice Biennale, Daegu Photo Biennale in S. Korea; CoCA in Seattle; Museum of Latin American Art de California; Mois de la Photo 2010 (Paris); Peruvian pavilion of the Venice Biennale of Architecture (2016); Arco Lisboa Portugal; ArteBa Focus Buenos Aires; ARCO, Spain, Buenos Aires Photo; Noorderlicht Photo Festival in The Netherlands; Paris Photo 2019; Zona Maco Mexico and Vannes Festival 2022, France. He has exhibited in solo and group exhibitions extensively throughout the world. He is represented by Dina Mitrani Gallery.

Silvia Lizama

Hiawatha Parkway, Minneapolis, MN 1989
Vintage hand colored silver gelatin print
24 x 22 inches framed
\$4700 framed



Our daily lives are full of stress, anxiety and pressure. There's never enough time to do the things we must do, much less time to do the things we would like to do. How often do we take a moment, to see what's in front of us, to see what's in the shadows; to see the special places. Sometimes I do take the time. Sometimes I push everything else away and just look. Sometimes I'm even lucky enough to have my camera with me.

I have been photographing my world since 1979. Throughout this time I have explored my immediate neighborhood and have also been able to travel to exotic places throughout Latin America and Europe capturing images with my camera along the way. I archivally print my images in the darkroom on traditional gelatin silver paper and then I apply photographic oils by hand. The carefully applied coloring adds to the imaginary quality and makes real the world I witness.

Silvia was born in Havana, Cuba, and currently lives in Hollywood, Florida. She received her BFA degree from Barry University, where she is now Chair of the Department of Fine Arts, and her MFA from Rochester Institute of Technology in Rochester, New York. Having exhibited locally since 1978, her hand-colored photographs have gained national and international attention and have been included in prestigious exhibitions and collections. Major awards include the Southern Arts Federation/NEA Regional Visual Arts Fellowship Grant (1993) and the South Florida Cultural Consortium Fellowship for Visual and Media Artists (1992 and 2015).

Tatiana Parcero

Universus #2 & #3, 2013

Cotton archival pigment print, diptych

Edition 1/5

20 x 20 inches each

\$4,000



Universus #20 & 21, 2013

Cotton archival pigment print, diptych

Edition 1/5

20 x 20 inches each

\$4,000



The diptychs of landscapes in the *Universus* series, have a minimalistic aesthetic, cleaner and elegant. From a specific image of a landscape or natural element I take out the center and what remains is a white circle, to put in an evident way, the void and what could disappear from our natural resources. I look forward that when people see these works, can think about the possibility of what we see and what we have could no longer exist. The complement image of this idea is their counterpart, what remains, contained in a circle but “with out” the rest around. In this way the visual dichotomy looks for to create a tension about the possibility of losing. The diptych creates a visual attraction that makes you think about these issues.

Tatiana Parcero (b. 1967 Mexico) earned her Master of Arts in the fields of Art Theory and Photography from New York University and Bachelors Degree in Psychology from Universidad Nacional Autónoma de Mexico (UNAM), Mexico City. Exhibitions of Tatiana Parcero photography has been featured in solo and group shows in the USA, Mexico, Spain, France, Argentina, Brazil, Finland, and beyond.

Thomas Jackson

Lusty Wives Vol. #81, Muir Beach, California, 2015

From the *Emergent Behavior Series*, 2011-2016

Archival pigment print

48 x 60 inches

Edition 2/5

\$7500



The hovering installations featured in this ongoing series of photographs are inspired by self-organizing, "emergent" systems in nature such as termite mounds, swarming locusts, schooling fish and flocking birds. The images attempt to tap the mixture of fear and fascination that those phenomena tend to evoke, while creating an uneasy interplay between the natural and the manufactured and the real and the imaginary. At the same time, each image is an experiment in juxtaposition. By constructing the installations from unexpected materials and placing them where they seem least to belong, I aim to tweak the margins of our visual vocabulary, and to invite fresh interpretations of everyday things.

Thomas Jackson was born in Philadelphia and grew up in Providence, Rhode Island. After earning a B.A. in History from the College of Wooster, he spent his early career in New York City working in book publishing, then as an editor and writer at Forbes Life magazine. An interest in photography books eventually led him to pick up a camera, shooting Garry Winogrand-inspired street scenes, then landscapes, and finally the installation work he does today. A self-taught artist (with the exception a number of classes at the International Center of Photography in New York), Jackson has pioneered a unique working process that combines landscape photography, sculpture and kinetic art. His work has been shown widely, including at The Photography Show (AIPAD) in New York, the Center for Contemporary Arts in Sante Fe and the Bolinas Museum in Bolinas, CA. Jackson was named one of the Critical Mass Top 50 in 2012, won the "installation/still-life" category of PDN's The Curator award in 2013 and earned second place in CENTER's Curator's Choice Award in 2014. He lives in Pennsylvania.

Vanessa Marsh

Cathedral Group 2, from Cascades Canyon, Grand Teton National Park, WY from the series The Sun Beneath the Sky, 2020

Unique silver gelatin lumen photogram

16 x 20 inches, framed 20 x 24 inches

\$2900

Mr. Hozomeen 13, Sunrise, North Cascades National Park, WA from the series The Sun Beneath the Sky, 2020

Unique silver gelatin lumen photogram

16 x 20 print, 20 x 24 inches framed

\$2900



In *The Sun Beneath the Sky*, Vanessa Marsh continues her exploration of camera-less photographic landscapes. Transcending the need for presence in the location where a photograph is made, Marsh uses cut paper, multiple exposures, and dodging and burning techniques to mimic atmospheric light within a landscape. These sublime images glow with soft light as though her subject of mountains, valleys, and light itself is viewed through a haze. Sunlight is both the subject of these images and the medium. Unlike conventional darkroom prints, these lumens are made in direct daylight, which eliminates the need to develop the print. The photochemicals needed to affix the silver on the paper render the image no longer light sensitive.

Growing up in Seattle, Washington, surrounded by the mountain ranges of the North Cascades and the Olympics, Marsh developed a heightened sensitivity to the ever-changing landscape. Earthquakes and volcanic eruptions are a continuing threat in the Pacific Northwest. This transformative and destructive power of the landscape reveals the hidden fragility of nature. What seems permanent can change over time, or in an instant.

Veronica Pasmán

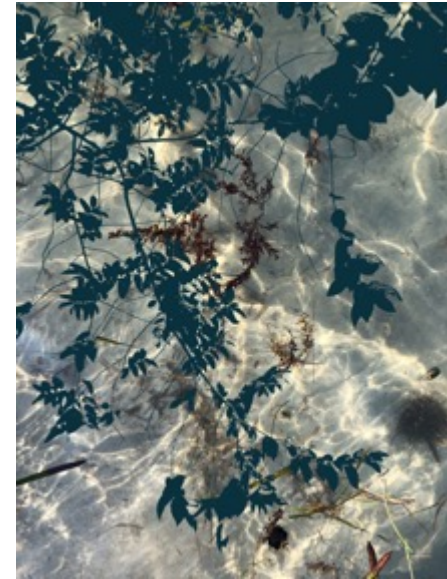
Agua de mar / Roots #1, 2021/2022

Archival pigment print on cotton paper and acrylic paint

30 x 24 inches framed

Edition of 1/5

\$1000 framed



My approach to painting is intuitive and free, yearning to awaken my inner self guided by my emotions. My paintings (primarily acrylics, ink, stitches and gold foil on paper and canvas) feature sparse, nature scribbles often overlapping photographs, color stains and expressive brush strokes. Nature and the translucent palette of the ocean is a recurring theme in my work. My search wishes to express the conversation between the real and the unconscious yet to be revealed, sharing a non stop dialogue between my mind and my heart.

Verónica Pasmán (b.1974) was born in Argentina and is now based in Miami, Fl. She received her degree in Graphic Design in Universidad de Palermo, Buenos Aires (1994). Her career meandered through different design fields. Since she emigrated to the United States in 2017, Verónica has focused on developing her art. She participated in several work- shops and in 2019 she joined Collective62 and rented her own studio to work full time on her paintings. She sells her art to private collec- tors and has worked in Miami with Architectural Designers like Rita Chraibi, Maggie Cruz and Silvina Grecco, among others, for private projects. She has also collaborated with Eddie Lee (NY) and with Fortpartners (Miami), her paintings hang on Coral Sands Hotel, Bal Harbour and at Norman's Key Villas, Exuma, Bahamas.