



MEGHANN RIEPENHOFF: *Imprint*

February 15 - March 31, 2018

Opening reception with the artist:

Saturday, February 17, 2018 5-8pm

**Revisiting the Sea: The Impact of Anna Atkins March 16, 2018
6-8pm**

Meghann Riepenhoff will be in conversation with Joshua Chuang,
Senior Curator of Photography at The New York Public Library

EUQINOMprojects is pleased to present *Imprint*, a collection of camera-less cyanotypes by Meghann Riepenhoff. This is Riepenhoff's first solo exhibition with the gallery. Included are pieces from interrelated bodies of work, all created outdoors and centered on the human relationship with the natural and built environment. The artist's use of cyanotype paper underscores her interest in imprinting as a metaphor for this relationship and its impacts, the paper literally bearing the marks (and often the residue) of the landscape. This interest in imprinting extends to photography itself as a historical vehicle for generating new impressions of ourselves and our world. Riepenhoff uses historical photographic techniques to work collaboratively with the environment, taking advantage of the materials and conditions available to her to pose a new way of understanding the terrain in this problematic moment in human-nature relationship. For Riepenhoff, impermanence guides her process, and the resulting works are dynamic, like the landscapes they were made in, shifting over time in response to their environments.

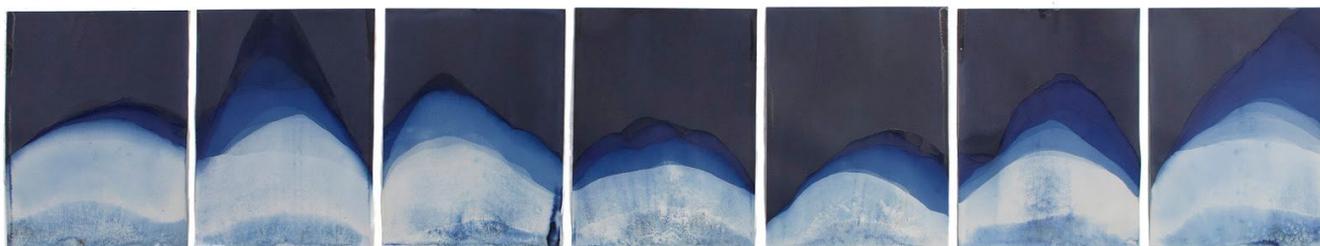
In her series *Littoral Drift*, Riepenhoff makes camera-less works in and around shorelines. Waves and sediment leave physical inscriptions through direct contact with light-sensitive paper. The images are left unfixed, remaining subtly reactive to light. Works such as *Littoral Drift #500 (Mono Lake, CA 09.04.16, Two Splashing Waves, Torn by Wind Gust)*, torn by the wind at Mono Lake (a site severely affected by water diversion), speak to the rupture and brutality of human impact on the environment, while highlighting the beauty of changes as cumulative markers of time. *Ecotone*, a sister series to *Littoral Drift*, also engages water, but in the form of precipitation. Working outdoors with rain, fog, snow, and ice, the artist drapes cyanotype paper over objects found in the landscape. She uses both naturally-occurring and

Ecotone #246 (Bainbridge Island, WA 11.30.17, Draped on Ferns, Roots and Windfall Branches at Edge of Ephemeral Stream, Stormy Downpour), Unique dynamic cyanotype, 90 x 42 x 2 inches

human-introduced objects, and the result is a collection of work that contains both organic and geometric forms. Works like *Ecotone #108 (Bainbridge Island, WA 01.19.17, Downpour Through Tree Canopy, Submerged in Overflow Pool at Edge of Ephemeral Stream)* are created in heavy storms with flood water filled with debris. Indeed, as the series title *Ecotone* suggests, this collection of work speaks to a transitional landscape, one between two ecological communities.

Other works in the exhibition consider the impact of historical works, drawing parallels between the landscape and photography as evolving, time-based entities. *For Anna Vol. III* is an homage to the 19th Century English botanist and photographer Anna Atkins, the first person to publish a book using photography to scientifically illustrate the world around us. While viewing Atkins' book *Photographs of British Algae* in person last year, Riepenhoff was struck by a series of consistent burnishing marks, most likely caused by jewelry worn by someone turning its pages. Debris and residue from human contact affected not only single pages, but those pages preceding and following, fading according to proximity. Riepenhoff's response takes the form of a book of cyanotypes made in the ocean, exposed by the sun, and washed by the waves. Where Atkins made traditional photograms with dried botanical specimen, Riepenhoff gathers wet seaweed onto the paper and leaves it in place, forming literal impressions of its shape and texture, as well as its found environment. As the book is handled and as it ages, the prints will impact one another, forming markers of time and use.

Works from the artist's *Muybridge Tides* series also respond to the work of a historical figure in photography. Eadweard Muybridge's photographic studies of motion changed our understanding of human movement, and of movement in the world around us. Emulating his stop-motion series of broken images, Riepenhoff rapidly submerged small pieces of cyanotype paper at shorelines, tracking moments in tides and currents. Made at a variety of sites in North America and Europe, each piece functions like a fingerprint of its place of origin. Her piece *Shifting Tides* similarly tracks site-specific tidal movement, but in real time, reflecting the tides in San Francisco over the course of this exhibition. The piece will be installed as a large-scale grid consisting of the same number of ocean-exposed prints as there are days in the exhibition. Each day, a print will be removed from the wall, trimmed according to that day's high and low tides, and placed back into the grid, slowly forming a tidal chart. This work expands the boundaries of the exhibition, responding directly to the aquatic landscape around it and pointing to the larger environmental cycles we are in relationship with everyday.



Muybridge Tides #21 (Rapidly Submerging Paper, Lake Allatoona, Cartersville, GA, 08.24.17), Unique dynamic cyanotypes, 7 panels, 12 x 9 inches each

Born in Atlanta, GA, Meghann Riepenhoff is an artist based in Bainbridge Island, WA and San Francisco, CA. She received a BFA in Photography from University of Georgia, Athens GA and an MFA from San Francisco Art Institute, San Francisco, CA. Her exhibitions include the High Museum of Art, Atlanta, GA Museum of Fine Arts Houston, TX; Worcester Art Museum, Worcester, MA; Aperture Foundation, NY; SF Camerawork, San Francisco, CA; Photo Center Northwest, Seattle, WA and Center for the Fine Art Photography, Ft. Collins, CO; Houston Center for Photography, TX; the University of Maine Museum of Art, Bangor, ME; San Diego State University Downtown Gallery, San Diego, CA. Her work has been published in ArtForum, Aperture PhotoBook Review, The New York Times, TIME Magazine Lightbox, Oprah Magazine, Harper's Magazine, Wired Magazine, KQED, Photograph Magazine, Lenscratch, Black and White & Color Magazine, Photo District News, The Seattle Times, Zyzzyva and the San Francisco Chronicle. She is the recipient of a Fleishhacker Foundation grant, was a Critical Mass Top 50 Photographer, was an artist in residence at the Banff Centre for the Art, Canada, Rayko, San Francisco, and was an affiliate artist at the Headlands Center for the Arts. She was awarded the Exhibition Artist-in-Residence at the John Michael Kohler Arts Center, which was supported by the National Endowment for the Arts. Her work is in the collections of the High Museum of Art, Atlanta, GA; the Museum of Fine Arts, Houston, TX; the Museum of Contemporary Photography, Chicago, IL; the Worcester Art Museum, MA and the San Francisco Museum of Modern Art, CA. Riepenhoff is currently working on her first monograph, which will be published by Radius Books, and upcoming exhibitions at the New York Public Library and the Denver Art Museum.