



Cary Wolinsky

VISUAL MEMORY

Pucker Gallery, Boston

My first trip to Jiuzhaigou, an inaccessible, obscure valley in Sichuan Province, was notable for the effort required to get there. At the time—this was in April 1984—the only way in involved a treacherous crawl from Chengdu in a four-wheel drive up narrow, switchback mountain roads.

There was no shortage of red flag warnings that this would be a trip marked by peril at nearly every turn. We passed a wrecked logging truck that had tumbled over the edge spilling its load of logs across the road and into the river far below. We saw truck drivers engulfed by clouds of steam generated when they pulled over to pour water on their overheated brakes.

Ultimately, we came to a stop, blocked by a landslide of massive boulders.

“We’ll wait,” said my driver.

“Wait for what?” I asked.

“Some men will come and remove this,” he said, though there was no one in sight.

Men did come, dozens, each with a hammer and a steel rod. They scrambled up the huge rocks and, in a matter of hours, broke them into smaller blocks, and cleared the way. We moved on.

I’d come to photograph the Zhenzhutan (Pearl Shoal) waterfall where Tibetan herdsman supposedly crossed the crest on horseback. The waterfall was more spectacular than I had imagined, but for days no one was crossing the river and we wondered if the story was true. Horsemen did use the river as a shortcut, villagers assured us, but only on market days.

Early one market day morning, we climbed the mountain opposite the waterfall to

find a good view. Nearing the top, we could hear the roaring waterfall, but could not see it through the trees. Fortunately, a team of loggers created a rope swing to hoist my camera equipment and me into a tree. From my airborne perch I could make a sequence of photographs as the horsemen rode by.

In 1983, Zhao Ziyang, China’s premier declared that Jiuzhaigou should be developed for tourism, and the region was designated a national park. Jiuzhaigou had just opened for tourism the year I made this photograph. Visitors began to arrive and the inevitable cultural loss came with economic gain. Horses were no longer permitted to cross the falls. Logging and agriculture were banned, and luxury hotels popped up. By 2016, Jiuzhaigou was drawing nearly two million visitors each year.

On August 2017, a 7.0-magnitude earthquake struck Jiuzhaigou, killing and injuring many. The Pearl Shoal Waterfall collapsed.

My memories of photographing Jiuzhaigou 33 years ago had mostly faded. The waterfall had disappeared, but the image of the Pearl Shoal was there, among the half million photographs stored in my studio. Seeing it brought the story of the waterfall back to life.

Many qualities give a photograph immediacy and appeal, but the most important for me is the unfolding narrative behind the image. In my work, story is the critical foundation of a photograph.

About the time Pearl Shoal waterfall vanished, I celebrated my 70th birthday and decided I wanted to unlock some of the photographs and stories in a retrospective collection. This exhibition is the first expression of that idea.

—CARY WOLINSKY

COVER:
Pearl Shoal Waterfall
Jiuzhaigou, Sichuan, China
 October 8, 1984
 18 x 27"
 CW59

All works are archival pigment prints.



Pink Cow
Baldev Village
Mathura Dist. U.P., India
March 25, 1997
18 x 27"
CW60

Pilgrims and devotees celebrate the Hindu festival of Holi by throwing colored flour on each other. Streets, buildings, and cars are drenched in color. None escape, not even the cows.



Parchment Maker
Jerusalem, Israel
May 6, 1997
18 x 27"
CW62

When I arrived at the parchment factory, the owner refused to let me in fearing I might steal his secret processes. Instead, he stood outside his factory holding this skin that would become a page in a Torah. A full-size Torah has 62 sheets, each sheet requiring the skin of one animal.

During the Cultural Revolution, the state-run Chongqing Advertising Company painted political posters of Chinese and Russian leaders.

With Mao Zedong dead and Deng Xiaoping pursuing economic reform, they paint billboards to sell vacuum cleaners and other products.

Chongqing Sign Painters
Chongqing, Sichuan, China
November 5, 1984
18 x 27"
CW66

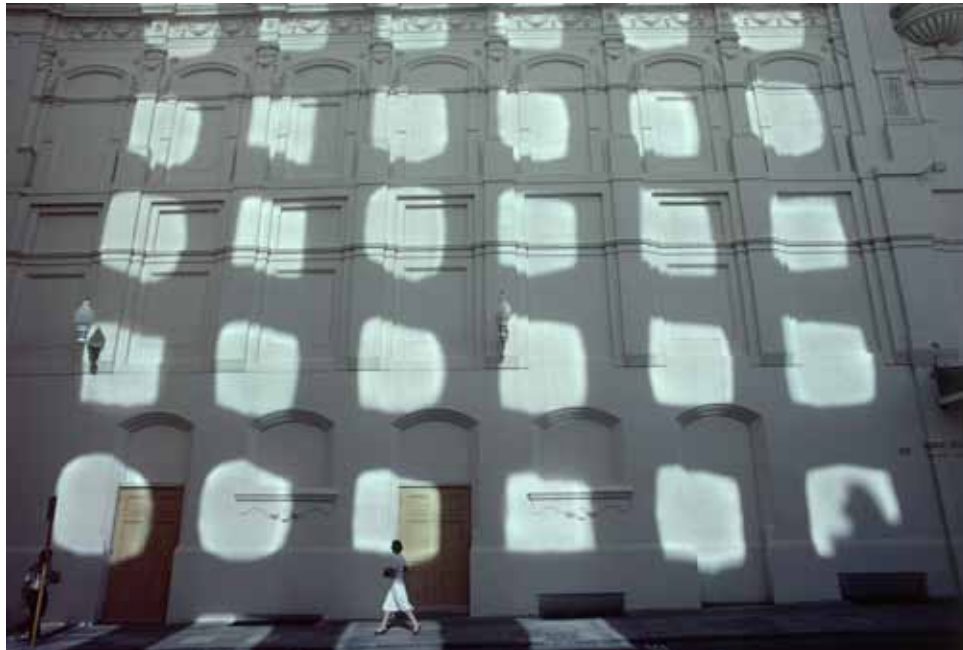


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On the outskirts of Dhamadka, a village famous for creating complex block-printed textiles, I stopped to photograph Punja Rana vigorously beating cotton cloth in a stream to remove starch before dying it with a base color.

Beating Cotton
Dhamadka, Kutch, India
February 17, 1992
18 x 27"
CW69





His Majesty's Theater
Perth, Australia
March 27, 1981
18 x 27"
CW63

The 1904 Edwardian Baroque theater holds its own among the modern buildings that have risen in Perth's central business district. In the late afternoon, a glass office block casts reflections on its facade. I visited the spot many times trying to capture an alignment of windows.



Pie Stand
Quartzsite, Arizona
January 29, 1999
18 x 27"
CW64

Eight months a year, Quartzsite, Arizona, is a vast, empty RV park. By mid-January, 175,000 RVs cram into 79 trailer parks and spill out 15 miles on either side of the town as a million snowbirds settle in for the winter. Having done well selling pies, a vendor closes her stand at the end of the day.

The Hanji boatmen of the Kashmir Valley cultivate trees on tiny islands that dot the waterways of Lake Dal. They use the trees for building and firewood.

Trees on an Island
Dal Lake, Srinagar,
Jammu and Kashmir, India
November 15, 1982
18 x 27"
CW75



6

Morning mist hangs on a salt pond. Land clearing for Western Australia's Wheatbelt caused the salt-laden water table to slowly rise, creating ponds and killing all vegetation.

Salt Rising
Dowerin, Western Australia
July 11, 1998
18 x 27"
CW74





Bird Market
Chengdu, Sichuan, China
September 22, 1984
20 x 13"
CW88

A tea house in Chengdu is a well-known meeting place for bird fanciers who sell or trade songbirds.



Fashion Girl
Agbozume, Ghana
August 4, 1992
27 x 18"
CW93

"Mama Benz," women entrepreneurs trading in printed textiles, have become wealthy dealing with other women who have built an extensive local fashion industry. Small shops like this one create custom designs.



Loading Stone
Changning, Sichuan, China
 September 19, 1984
 27 x 18"
 CW67

A small stone crushing plant sits on the banks of the Yu River in Changning. In the early morning, a lineup of man-powered riverboats waits while workers load the stone dust onboard.



Banjara
Nazirabad Thanda,
Andhra Pradesh, India
 February 8, 1992
 20 x 13"
 CW73

Among the Banjara people, jewelry is a common way to carry family wealth. This woman said that her costume is impractical, hot, heavy and awkward to work in. She wears it because her husband demands it but hopes her daughters will be able to wear saris instead.



Kremlin Security
Moscow, Russia
 April 28, 1987
 18 x 27"
 CW76

Soldiers, who provide security for the May Day Celebration, march into Red Square and begin practicing the maneuvers they would use in case of an incident.



Silent Toads
Queensland, Australia
 September 25, 1998
 18 x 27"
 CW71

Taxidermist John Kreuger captures and stuffs cane toads to sell as souvenirs. The cane toad was introduced to Australia from Hawaii to control cane beetles. Not only did the poisonous toads fail to control the pests, they showed an amazing capacity to reproduce and spread.

Decorated war elephants once carried the Rajput Maharajas through the gates of the 16th-century Amer fort. Now tourists ride on the backs of painted Asian elephants to view the remains of the old Fort.

Painted Elephants
Amer, Rajasthan, India
March 28, 1997
18 x 27"
CW78



10

“One thing about farming around here, every idea has to work...one mistake and you’ve lost your land,” explained a local farmer. Sand is the topsoil. Below that, a layer of clay holds the aquifer of fresh water. Salt water sits below the clay under pressure. If the clay is punctured, salt water floods the aquifer and “scalds” the land above.

Salt Scalds 1
Esperance, Western Australia
February 23, 1999
18 x 27"
CW81





Karnak Temple
Luxor, Egypt
April 7, 1997
18 x 27"
CW65

Tourists enter the forest of giant columns that fill the Great Hypostyle Hall at Karnak. The carved hieroglyphs show the king making offerings to the Theban deities.



*Peruvian Couple
Macusani, Carabaya
Province, Peru
December 8, 1985
20 x 13"
CW79*

Ch'ayas Indians Sebastian Salka and Juliana Gayoso have walked three days to sell alpaca wool at the Virgen de la Inmaculada Concepcion festival, which is held every December 8th in the mountain town of Macusani.



*Pit Sawing
Jiuzhaigou,
Sichuan, China
April 18, 1984
20 x 13"
CW86*

During China's Cultural Revolution, the beautiful Jiuzhaigou region of Sichuan was heavily exploited by loggers. My Chinese minders asked me not to make photographs of pit sawing lumber, fearing it would make Sichuan look economically backward.



Barley Wine
Chibuzhai, Sichuan, China
October 5, 1984
18 x 27"
CW80

In the Qiang village of Chibuzhi, a grandmother and grandson invited me to join them in sipping barley wine through bamboo straws. Imposing stone watchtowers mark Qiang villages and speak to their precarious survival in the mountains between the lands of the Han Chinese and the Tibetans.



Tea Boy and His Sister
Chengdu, Sichuan, China
October 1, 1984
18 x 27"
CW70

A young girl and her older brother serve "red-white" tea at the famous Heming teahouse in Chengdu's People's Park.

Along the coast of Wales, a sheep nibbles
a hillside of gorse in bloom. Nearby is
Aberdaron, the point of land where Celtic
pilgrims once embarked for Bardsey Island.

Sheep in Gorse
Braich y Pwll, Near Aberdaron
on the Lley Peninsula, Wales
August 15, 1994
18 x 27"
CW83



14

On his 1700-acre sheep farm, Alan Pritchard
moves a "mob" of about 3,000 Perendale sheep
through the gates and into fresh pasture.

Mob
Taupo, New Zealand
February 12, 1986
18 x 27"
CW82





Log Drive
Jiaochangba,
Sichuan, China
October 12, 1984
18 x 27"
CW89

Sichuan's Min River and its tributaries have been used to float millions of logs to the Chendu area since the 1930s. Working the logs, Xiang Yucun, a young mother of two, told me she sees her husband and children only once a year. "My work is important for the growth of the country," she said.



Basket Weaver
Daoming Village,
Sichuan
October 24, 1984
18 x 27"
CW84

This woman was quickly weaving baskets to take to the local market where, later that morning, I photographed ducks and pigs for sale.

The Alarm Tower and Kremlin wall cast long shadows on the cobblestone pavement and people walking home from work.

Shadow of the Kremlin
Moscow, Russia
August 16, 1988
18 x 27"
CW77



16

In the rich delta lands of Itta Bena, Mississippi, a worker recovers loose cotton around an enormous, compressed bail called a “module.”

Picking Cotton
Itta Bena, Mississippi
October 6, 1991
18 x 27"
CW72





Waiting for Lenin
Moscow, USSR
August 23, 1988
20 x 13"
CW90

Some come the night before and sleep in the park, some arrive in the predawn. Every year more than 2.5 million people visit Lenin's mausoleum in Red Square.

Every day for years, hundreds of tourists climbed Uluru, the sacred site of the Anangu people. When the land was handed back to the Anangu people, the traditional owners asked visitors not to climb the rock but many still did. Climbing will be banned in 2019.

Climbing Uluru
Uluru-Kata Tjuta National Park,
Northern Territory, Australia
 July 30, 1998
 18 x 27"
 CW68



A mosaic of “cushion plants” dominates this wet, exposed plateau at 4125 feet. I was here to photograph plants that closely match the fossil impressions left in stone from the period of the Gondwana supercontinent, 180 million years ago.

Cushion Pond
Mt. Field National Park,
Newdegate Pass, Tasmania
 February 14, 1999
 13 x 20"
 CW87





Resplendent Car Cover
Rambouillet, France
May 30, 1986
27 x 18"
CW92

I was photographing an event celebrating the 200th anniversary of the arrival of the first Merino sheep in Rambouillet, France when this covered car caught my eye.



Dinosaur Dune
Namib Desert,
Namibia
September 26, 1999
27 x 18"
CW91

At dawn I chartered a small plane to photograph the Sesriem and Sossusvlei dune areas of the Namib, the oldest desert on earth. A thick fog hangs over the coastal sands more than half the year, providing the chief source of moisture that sustains life in this arid land.



No Fear
Northern Territory,
Alice Springs,
Australia
June 22, 2003
18 x 27"
CW85

Two-month old Ashlee Langford rests unafraid on the coils of an 11-foot, 22-pound olive python snake called "Ollie." Fear of snakes, it seems, is pre-programmed into primates but may lay dormant until an appropriate signal triggers it to life.

Cary Wolinsky

BIOGRAPHY

Cary Wolinsky worked as a news photographer for *The Boston Globe* in 1968 while completing a degree in photojournalism at Boston University. Soon after graduating, Wolinsky received assignments from national publications including *Natural History*, *Smithsonian*, *Newsweek*, and *International Wildlife*.

In 1972, Wolinsky began his 35-year career as a *National Geographic* photographer, producing picture essays in Europe, Africa, Russia, Papua New Guinea, Australia, Peru, India, China, and Japan. His photographs have been published in books and magazines throughout the world. His photographic prints have been acquired by museums and private collectors in the United States, Europe, Australia and Asia.

Wolinsky co-founded the Center for Digital Imaging Arts at Boston University and TRIIBE, an artists collaborative.

Wolinsky now works with his son Yari, a filmmaker, and his wife Babs, a graphic designer, making documentary films. Their company, Trillium Studios Films (trilliumstudios.com), produced *Raise the Roof* (polishsynagogue.com), a feature-length documentary about the reconstruction of an 18th-century Polish wooden synagogue. The film has been featured at more than 150 film festivals and is currently being broadcast on public television stations across the US.

CREDITS:

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Medinet Habu Temple
Luxor, Egypt
April 10, 1997
18 x 27"
CW61

Medinet Habu, the giant Mortuary Temple of Ramses III, sheltered the entire population of Thebes during the Libyan invasion of the late-20th dynasty and, for centuries afterwards, protected the Coptic town of Djeme. A restoration team allowed me to climb their scaffolding to photograph from a high angle.

DATES:

1 December 2018 through 6 January 2019

OPENING RECEPTION:

1 December 2018, 3:00 PM to 6:00 PM

The public is invited to attend.

The artist will be present.



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Please visit www.puckergallery.com to view current and past exhibition catalogues and subscribe to the Artwork of the Week e-mail list.

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Sunday 10:30 AM to 5:00 PM

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