

artHAUS 2009

artHAUS *is a “Rave“ for Aesthetically Inclined Adults.*

Migratory by circumstance, entry by invitation, ArtHaus exhibitions are held in new or newly remodeled private residences as they are introduced into the marketplace. The exhibitions are installed in these beautifully designed homes to showcase the quality of life that emanates from merging unique design with visionary art.

ArtHaus was conceived by Douglas Busch and established by Douglas Busch and Stefanie Schneider to create a link between the Art Collectors, Artists and the residential designer by employing the most innovative and astute curators and dealers working in the art-world today.

Every year we pick a guest curator to oversee the layout and installation of the artists work in the spaces of the new artHAUS. Seeing each is different in architecture and light we pick a curator who we feel is a good fit with the artists and house for this specific event.

artHAUS no.02 / january 2009

„Dogtown Station“

700 MAIN STREET, VENICE, CA

You are cordually Invited by Thomas Schirmboeck, Zephyr, Mannheim, Germany

The artists: VEE SPEERS, KIMBERLY BROOKS, JENNY TALL KROFTOVA, JOACHIM SEINFELD, RUTH HUTTER, MARC RAEDER, MYRIAM HOLME, SACHA WEIDNER, EDITH BAUMANN, ROBERT MACK, CRAIG BUTLER, ADAM BUSCH, GWYNN MURRILL, FLORIAN REISCHAUER, CHARLES ARNOLDI, DOUGLAS BUSCH, AL WEBER, TOM CHAPIN, STEFANIE SCHNEIDER, WERNER HUTHMACHER, FORD GILBREATH, MARVIN WAX, E.F. KITCHEN, JUERGEN NOGAI.

THE ARCHITECTURE: A classic New York style loft complex with the latest amenities for the 21st century. The signature use of steel, cement, and double height windows flood the voluminous spaces with natural light. As office, art gallery or live-work space, the open floorplans invite personal adaptation.

Thomas Schirmboeck



the curator

Public Commissions:

Germaine-Krull-Foundation, Wetzlar, Germany (Board of Directors) (expired)

Welde Kunst Preis Schwetzingen, Germany, Senior member of the board (actual)

City Gallery of Mannheim, member of the board (actual)

Shows

1. my vision; 2007; Reiss-Engelhorn-Museen, Mannheim and ZEPHYR

Artists: Timothy Archibald, San Francisco, F; Timo Burgmeier, Heidelberg, F; FLCO, Berlin; I Ori Gersht, London, V; Bianca Gutberlet, Paris, F; Samuel Henne, Braunschweig F,I; Eno Henze, Berlin, I/F; Ruth Hutter, Mannheim V/I; Melanie Manchot,

- London, Berlin V; Björn Melhus, Berlin V; Josh Müller, Wien V/I ; Ingrid MwangiRobertHutter, Ludwigshafen/Rh. V/I ; Warren Neidich, London, Berlin I; Jimmy Ogonga Nairobi V/I OLGA, Zürich, Hamburg F,I; Marc Räder, Berlin, F; Rankin/Smith, London, F; Kris Scholz, Düsseldorf F; David Steets, München, F F (Fotografie) I (Installation) V (Video)
2. Spurensuche (In Search of Clues) Policephotography 1946 – 1971; 2007/2008 Reiss-Engelhorn-Museen, Mannheim and Shanghai, China. This was the first show which was focussing on German Police Photography
 3. FotoChina; 2006/2007 Reiss-Engelhorn-Museen and Landesvertretung Rheinland Pfalz,Berlin

Catalogues as Editor

1. my vision, Kehrer Verlag Heidelberg, 2007 This catalogue was the first which based on an active science net and combined text, images, audio, and videofiles in a so far unknown depth.
2. Spurensuche, Police Photography 1946 -1971 Verlag Schnell und Steiner, Regensburg 2007
3. Douglas I. Busch, Retrospective, Edition Braus, Heidelberg, Germany 2005

Publications at:

1. Camera Austria, Vienna, Austria
2. Edition Braus im Wachter Verlag, Heidelberg, Germany
3. Heidelberg University Press, Heidelberg, Germany
4. Museum Aktuell, Munich, Germany

Vee Speers



Untitled #26, C-Print, limited edition.
20"x24" (edition of 10), 36"x29" (edition of 8)
or 47"x 38" (edition of 6)



Untitled #20, C-Print, limited edition.
20"x24" (edition of 10), 36"x29" (edition of 8)
or 47" x 38" (edition of 6)



Untitled #26, C-Print, limited edition.
20"x24" (edition of 10), 36"x29" (edition of 8)
or 47"x 38" (edition of 6)



Untitled # 11, C-Print, limited edition. 20"x24" (edition of 10), 36"x29" (edition of 8) or 47" x 38"

Vee Speers

The Birthday Party is a collection of children's portraits. Speers has stripped away the stereotypes of childhood in a far cry from the usual idealization of the "happiest days of our lives." She reveals the cruelty, vulnerability and duplicity of children. She captures children happy to play with imperfection and embrace the grotesque; children with a sense of danger and disregard for the social expectations of a birthday party smile. The resulting visuals are unsettling, with a transparency that is neither black and white nor color, and the humanity neither that of an adult nor of a child.

In her series Bordello, Speers has created edgy photos that play with seduction, sensuality and femininity. The romantic decadence of Paris night-life in the 1920s and 30s - eternalized most famously, perhaps, by the photographs of Brassai - comes to life afresh in this series of sensuous photos shot on location in former bordellos where the lavish decors have survived intact. The photographs have been printed for exhibition with Fresson - a unique 19th century hand-worked technique using a charcoal process with a sumptuous painterly quality.

Parisians was inspired by the traveling circuses in Europe and America from the early part of the 20th Century where unusual people were displayed as curiosities. They were in a staged environment, so Speers also chose to stage her subjects for these portraits. She finds these people in Paris by chance, and is always drawn to physical uniqueness and individual expression.

Australian fine-art photographer Vee Speers has lived in Paris since 1990. She has exhibited in London, Paris, New York, Sydney, Boston, Japan, Italy, Mexico, Tunisia, and Brazil, and her work has been published on the cover of the Sunday Times UK, SHOTS magazine and Absinthe, with features in American Black+White, LensCulture, Fotomagazin, Australian Black+White, Highlights Magazine Greece, Blue Australia, Italian GQ, Palace, etc.

Vee Speers' second book Bordello with a forward by Karl Lagerfeld is Available world-wide.

http://www.obsoleteinc.com/website/artists/artist_main.php?Artist_Id=16&Page_Number=1

Kimberly Brooks

“Sophia Loren of Mill Valley”, 36 x 36 in. Oil on Panel



The Huffington Post: Review

3/22/07

The F-Word in Art

On New Paintings by Kimberly Brooks at Taylor De Cordoba, March 3-April 7

By Leah Lehmbeck

With Nancy Pelosi having taken her historic position at the rostrum and Hillary Clinton hitting the presidential campaign trail, we have undoubtedly entered a new era of feminism. The F-word is once again being bandied about, as is that perennial question, “Can we have it all?” And it is thus no surprise to find that in her latest series, “Mom’s Friends,” the artist Kimberly Brooks adds a new voice to the debate. In making her starting point her childhood in Marin County in the 1970s, Brooks concentrates on women who are, according to her, “endlessly fascinating and mysterious . . . particularly because they were in such a state of transition.” While Brooks explores the theme of womanhood through the imagery of female liberation some thirty years ago, she is also able to investigate to the complex relationship between reality, memory and representation.

The “woman question” has been continually up for discussion since the inception of modern feminism in the late 1960s. As universal as this topic is Brooks was specifically inspired by her role as the mother of a young daughter, saying in her artist statement: “Now that I am a mother with a daughter of my own, I see the way she studies me and my friends, how she imitates the way I walk and talk or wants to traipse in my heels”. Recalling how she used to do the same, Brooks turned to her own mother for inspiration, using photographs from the 1970s of her mother and her mother’s friends (actual, and recreated with friends in vintage clothing) as the basis for her work. By presenting women who migrated to California from the Midwest and East Coast and consequently “melted their inhibitions, heated up their styles and . . . shed previous notions of themselves,” Brooks’s paintings fix us at a significant time and place vis-à-vis the role of women. Indeed, beginning in the 1970s many of the women of that generation sought, for the first time, to forge their identities apart from their husbands and families. And it is this feature--their newfound autonomy--that Brooks presents, and inevitably positions, against the current state of feminism in her work.

The explicit connection between the paintings and decades old photographs adds a provocative dimension to this conversation between past and present. It is as though we’ve seen the pictures before. In that way, the paintings are not unlike those by Eric Fischl or Elizabeth Peyton. Like these two painters, Brooks creates an aesthetic of memory through the familiar, carefully framed, high contrast visions found in a photo album. In so doing, she demands that we consider both the subject of the picture and the memory of the subject itself.

In The Sophia Loren of Mill Valley, for example, the limited palette of the sun-soaked, feather-haired women is applied in severe contrast, this a result of basing the work on a black and white photograph. Moreover, the extreme tonal range in this essentially monochromatic painting resembles the dramatic, cinematic lighting utilized by another of Brooks’s contemporaries, Mark Tansey. While his large, single-toned illustrative canvases relay the complex relationship between reality and the pained surface, Brooks’s representations inevitably recall the same fraught connection. Although not her primary concern, Brooks notes that “sometimes a memory can be indistinguishable from the image of a photo, as if the photograph suffices in our minds, like an emotional Cliff Note.” The memory of a real event is deeply imbricate with its representation.

“Carole & Suzie Emerge from the Ladies Room”, Oil on Wood



Despite these associations, for Brooks it is the subject that generates the most meaning for her: the frozen figures, with confident bodies and smiles thrust up to the picture plane, appear to present their newfound freedom. Yet it is the pictures' relationship, once again, to photography that complicates these ostensibly straightforward images. That is, although the gazes of the female figures in Brooks's paintings are direct, they are not entirely convincing in their self-assurance. Their stance, likewise, remains noticeably self-conscious. Whether this insecurity is a convention of the pose or an uneasy reflection of a newly created identity is up for us to decide. In either case, the figures subtly caution on the struggles that come with freedom. And the look--as if they know they are being watched--returns us to Brooks's earlier expectations of women as object. Even in their freest context, women cannot avoid but being both subject and object at once.

This connection is made even more apparent in Brooks's striking gouaches and ink washes, for it is in these intimate, jewel-toned works on paper where the artist is most successful in exploring the object/subject divide. Here, though, the pictures are not solely reserved for representations of women, although the strongest of the series remain those with all-female casts such as Hot Faucet: Study and Mom's Friends: Study. These exquisitely executed paintings heighten the contrast and intensify the tonal range seen in the oils, and along with their size and medium, are linked most directly to the photographs upon which they are based. They can be handled, too, as photos, and some of the sheets, such as Red Stroller and Thank God We Left Michigan have multiple vignettes that resemble actual album pages. Although some of the images are more snapshot-like in their composition, losing heads and limbs to the edges of the picture, others maintain the rigidity of the oils. In any case, these links between the work and its visual referent lead us beyond the subject as object and demand a consideration of the work itself in relation to its objecthood. The physical nature and technical makeup of these works on paper transforms them from subject to object themselves.

In addition to these artistic concerns, Brooks's paintings are at their core an inquiry into the very meaning of womanhood. By juxtaposing "mom" with "friend," in both word and image we are forced to consider the traditional role of women alongside the sisterhood--a support group beyond the family unit--that grew out of liberation. Here lies the fundamental struggle for women in this post-feminist age. That is, for better or worse, the notion of complete freedom from an established, and frankly biological, gender role is inevitably qualified. No matter how "liberated," Brooks's smiling, posing, women are in one way or another defined by their role as mother.

In the end, Brooks addresses the myriad ways that women are in society today. She provides a thoughtful re-assessment of "Can we have it all?," reframing it to the more apposite "Do we have it all, yet?" One of the last pieces to be created for the series is a picture of five little girls, of which the artist is one, entitled Filmmaker, Lawyer, Artist, Business Owner, Doctor. In it, Brooks describes what these girls went on to become, marking the journey that their mothers' generation began. The title of this final work could just as easily have included "Madame Speaker." Throughout her explorations of reality and representation, Brooks remains equally interested in the freedoms that the modern era has unequivocally afforded. In this new body of work, Brooks has answered the question that her paintings, at least, can have it all.

* Copyright © 2007 HuffingtonPost.com, Inc.

artist's site: [artist site: http://kimberlybrooks.com](http://kimberlybrooks.com)

“Technicolor Summer”, 36 x 44 in. oil on linen



“Hot Faucet”, Oil on Linen

Jenny Tall Kroftova



selfexperiments

break out of identity systems

blur borders

mix reality & fiction

i ask myself:

why am i this and not that?

i feel

in between

not whole

what does it mean

to be an authentic woman?

n the continuous series LIKE HER Jenny Tall Koftova reinscenes her favourite female idols.

Marguerite Radclyffe Hall was a british poet and writer in the beginning of the 20th century. With “The well of loneliness” she wrote THE classic of lesbian literature which was immediately forbidden due to “obscenity”, because its uncompromising telling of a love from a woman to women.

JENNY TALL KROFTOVA

*1979 born in west-berlin with czech calves

2001-2007 studies communications design at FHTW Berlin, Foto/Video Degree; mentor Professor Manfred Paul, march 2007

2004-2005 parallel studies at FAMU, Prague & Univerzita J.E. Purkyne, Ústi nad Labem

since 2006 tumultuous & beyond & in true affection & inquietude

PROJECTS & EXHIBITIONS:

2008 HALL OF FEMMES, Gallery 1e Étage, Berlin, group show

2008 RED HOUSE, Kunstraum Bethanien, Berlin, group show

2008 LIKE HER, Gallery Neurotitan, Berlin, group show

2007 HAVE YOU GOT WHAT IT TAKES TO BE INTERSEXY, Studio XX Berlin, solo show

2005 ON MYSELF, Fotos.Fragments.Fictions. Fakulta Užitého Umení a Designu, Ústí Nad Labem, solo show

2005 SANSSOUCI, raving rhythms in a frech noise gang, Berlin

2003 KINGSLAND ROAD 158/159, a QuarterHousePeople Portrait, John Carter & Sons, London, solo show

2003-2004 ELLITS EID / CUPID IS DEAD / GOING PLACES / LES PETITE FLEURS, short movies

2002 The SOUL TRAVELS WITH 12 MILES PER HOUR , Video, 11min., Club der polnischen Versager, Berlin

website: <http://www.kroftova.com/>



Joachim Seinfeld





Golem, 1999

Brom-Silber-Gelatine auf Fensterscheiben (4 von 5 Stk.)

Berlinbilder (Wall removals) and Deutsche Gemutlichkeit

These two apparently different series show interior decoration elements combined with photographic images. They are linked by the fact that both use wall decorations as the portants for the photographs applied with silver gelatine emulsion. But not only. One series is dealing with the attitude how private life was presented in pre-war Germany, the second deals with German cosiness after WW II, when the two Germanies tried to get back to “normality” through the “Wirtschaftswunder” in the West and integration into a pretendingly international socialist world in the East.

Berlinbilder

Years ago, when I did house renovating jobs, I came across old layers of paint and stencil decorations that were to be removed and covered with new layers of paint. Since I learned how to remove frescos from the wall at the Academy of Fine Arts in Florence, I tried to save several pieces. They stayed for years in the most remote corner of my studio and I didn't know what to do with them. When I came to Berlin in 1995, seeing all the old houses under reconstruction or being demolished and seeing so much more material the idea was quite clear: Save the paint layers and go over them with photographs executed with photographic emulsion showing people living in Berlin more or less around the time when these houses were built.

Deutsche Gemutlichkeit

On wall papers from the 50ies onward photographs are developed with silver gelatine emulsion showing people I met in different situations. Unlike in the first series the images are not chronologically linked to the wall papers – on the contrary: I mix wall paper designs from a decade with photographs dating from a different one. Thus it becomes possible to show that in the context of “German Cosiness” through the time not that much has changed. This is proved by the bafflement the combinations create: you very often don't know when the picture was taken.

Vita

1962 born in Paris

bis 1981 in München

1981-1987 Studium in Italien (Bologna, Florenz)

1987 Abschluss an der Kunstakademie in Florenz

1987 - 1995 in Oldenburg

1988 - 1995 Ateliergemeinschaft und Produzentengalerie KARG, Oldenburg

1994 - 1995 Arbeitsaufenthalt in Polen(Oswiecim, Krakau)

1995 Lehrauftrag an der Jaggiellonischen Universität, Krakau

seit 1995 in Berlin



Golem, 1999
 Brom-Silber-Gelatine auf Glas
 5 Stk, vier je 60 x 200 cm, eines 85 x 90 cm

Ausstellungen (selection)

- 1992 Kunstsymposium des Kultursommers der Stadt Oldenburg
- 1993 "Eingerichte" Overgaden, Galerie des Kultusministeriums, Kopenhagen
- 1995 Galleria Bordone, Mailand
- 1996 "Raum und der Raum" Galerie A&O, Berlin
- 1997 "Response – Odpowiadac" KunstRaum Berlin, Berlin
 "Kunstlandschaft III" Symposion des Kunsthause Flora, Berlin
- 1999 "Tra noi e loro" mit Cioni Carpi, Galleria Bordone, Mailand
 "Zeit" GaDeWe, Bremen
- 2002 "Hicetnunc" Villa Manin, Passariano (Udine)
 "Intervento II" Cantieri Culturali alla Zisa, Palermo
- 2003 "Bi-Rout" Goethe-Institut, Beirut
- 2004 "4 KS 2/63 - Auschwitzprozess Frankfurt am Main" Fritz Bauer Institut
 Haus Gallus, Frankfurt/Main und Martin-Gropius-Bau, Berlin
 "Hicetnunc 2004" San Vito al Tagliamento
 "Sommersalon 2004" Kunstverein Schloss Wiligrad bei Schwerin
 "Kunstlandschaft X" Kunsthaus Flora, Berlin
- 2005 "International Biennale of Contemporary Art" Nationalgalerie, Prag
 "Art Stays 2005" KUD Art Stays & Galerija Tenzor, Ptuj
 "Friendly Fire - seinfeld IM meinblau" Meinblau, Berlin
 "Zur Tektonik der Geschichte"
 Forum Stadtpark, Graz; Emil Filla Gallery, Ústí nad Labem
- 2006 "Doppelte Erlebnisdichte" Galerie Adlergasse, Dresden
 "Versprechen" Delikatessenhaus, Leipzig
 "Beisl-Balagan – Reise nach Polen" fabs, Warschau
- 2007 "Zur Tektonik der Geschichte" Wyspa Art Institute, Gdansk
 "Bazaar – Zur Anatomie des Kunstmarktes" Meinblau, Berlin
- 2008 "re-construction of time" artMbassy, Berlin

Performances

- 2001 Performance auf dem Art Festival im Nationalmuseum Warschau
- 2003 "Idiotie und Extasis" 3-teilige Performance im Tacheles ext., Berlin
- 2004 "Führer in Berlin – eine Topografie der Fettnäpfchen"
 Jüdisches Museum, Berlin



BEISL-BALAGAN – KRAKÓW II, 2006
 Brom-Silber-Gelatine auf Leinwand
 110x80 cm

2005 “Souvenir Photograph – Face to Face with Remembrance Rituals”
 Vortrag in Trafo Gallery, Budapest und Collegium Hungaricum, Berlin

Förderungen und Preise

Land Niedersachsen, Tempus-Stipendium der EU, Goethe-Institut, DAAD, IFA
 1994 “Menschen und Rechte”/ Heinrich-Heine-Preis der Stadt Augsburg

Sammlungen

Städtische Galerie Lüdenscheid, Nationalgalerie Prag, Jüdisches Museum Prag, Antonio Gomes de Pinho (Fundacao Ser-
 ralves) und weitere Sammlungen in Deutschland, Italien und USA

Bibliografie

- 1995 Museum Auschwitz-Birkenau: “Representations of Auschwitz -
 50 Years of Photography, Paintings, and Graphics”, Oswiecim, Polen
- 2000 J. Seinfeld: “Die unendliche Geschichte der Wahrnehmung”
 in ‘Leerräume - Wege durch das Jüdische Museum Berlin’, Berlin
- 2000 J. Seinfeld: “A gelechter fun gehinum” in ‘Ravensbrücker Hefte’
- 2002 J. Seinfeld: “Reise nach Jerusalem”, Rivista di Israel, Rom
- 2004 Illustrationen zu G. Meyrink “The Golem”, Tartarus Press, Leyburn, UK Kataloge
- 1990 Karim Saab: “Die eigene Art”, Oldenburg
- 1991 J. Seinfeld, O. Stein, J. Werner: “gegen-einander-über”, Oldenburg
 Gedok Bremen: “In Progress”, Bremen GKK Groningen: “11. Aa-Kerk”, Groningen
- 1994 Stadt Augsburg: “Menschen und Rechte”, Augsburg
 “1. Independent Art Fair”, Frankfurt/M.
- 1997 “Kunstlandschaft III: Laedesium”, Berlin
- 1999 Angela Madesani: “Tra noi e loro”, Mailand
- 2000 GaDeWe: “Zeit”, Bremen
- 2002 Villa Manin: “hicetnunc”, Passariano/Udine
 Goethe Institut und Tacheles: “Intervento”, Palermo
- 2003 Goethe Institut und Tacheles: “Bi-Rout II”, Berlin
 Museen der Stadt Lüdenscheid: “Künstlerknöpfe II”, Lüdenscheid
- 2004 Fritz-Bauer-Institut: “4 KS 2/63 - 40 Jahre Auschwitzprozess”



DEUTSCHE GEMÜTLICHKEIT
STUDENTIN (GLAS), ZWEI KÜNSTLERINNEN (GLAS) 2008
Brom-Silber-Gelatine auf Glas vor Tapete, 36 x 34 cm

Frankfurt/Main

Kulturamt San Vito: "Hicetnunc 2004", San Vito al Tagliamento

2005 Nationalgalerie Prag: "International Biennale of Contemporary Art"

2006 puntocero online magazine

Rezensionen (selected)

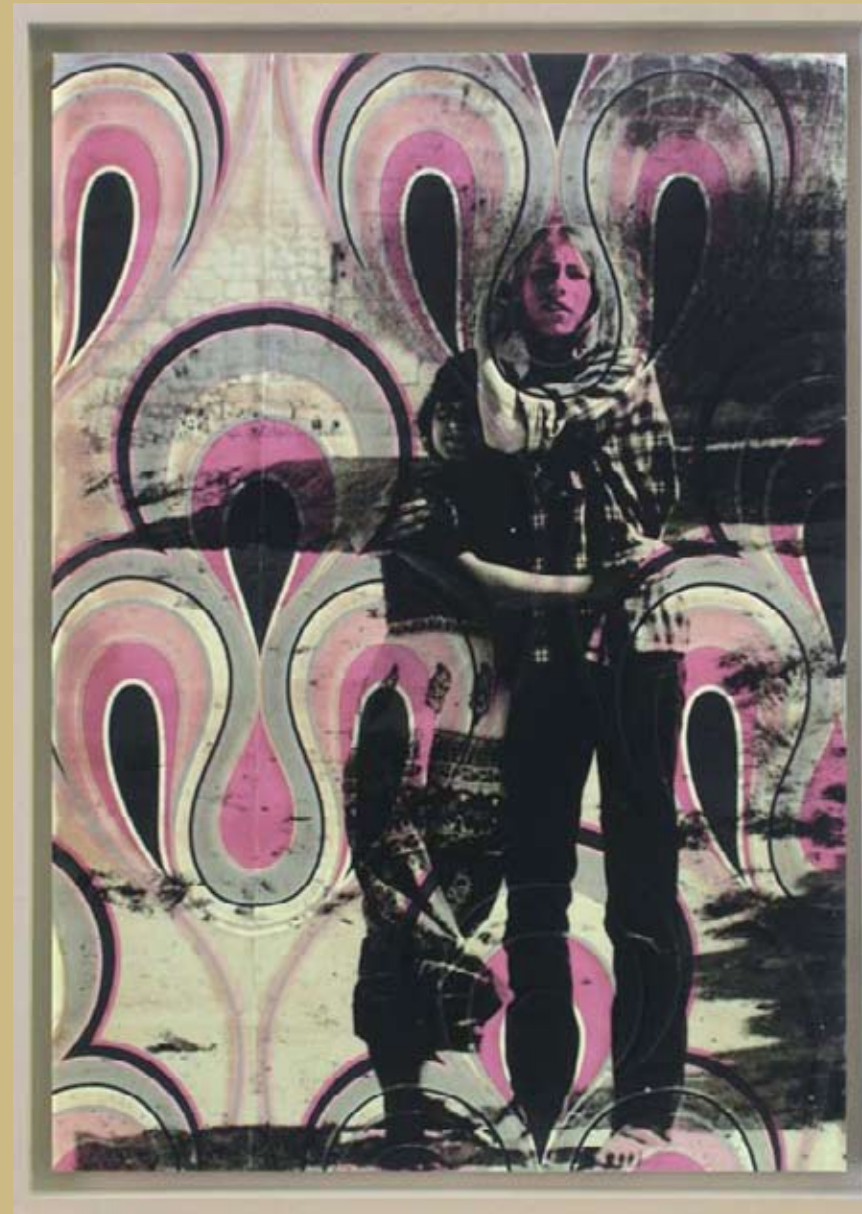
'die tageszeitung', 'Berliner Zeitung', 'Der Tagesspiegel', 'Jüdische Allgemeine', 'Texte zur Kunst' Berlin, 'Nordsee-Zeitung', Bremerhaven; 'NWZ', Oldenburg; 'Weserkurier', 'Bremer Umschau', Bremen, 'NN', 'NZ', 'Abendzeitung', Nürnberg, 'Politiken', Copenhagen; 'Jewish Cronicle', London; 'Australian Financial Review', Sidney, 'Arte', 'La Repubblica', 'L'Unità', Mailand; 'Il Giornale di Sicilia', Palermo, 'The Daily Star', 'L'Orient du Jour', Beirut, 'Der Standard', Wien; 'Salzburger Nachrichten', Salzburg.



DEUTSCHE GEMÜTLICHKEIT
ZWEI SCHÜLERINNEN, 2008
Brom-Silber-Gelatine auf Tapete
46 x 43 cm



DEUTSCHE GEMÜTLICHKEIT
SOZIOLOGE; ZWEI SCHÜLER, 2008
Brom-Silber-Gelatine auf Tapete
je 51 x 70 cm





Ruth Hutter

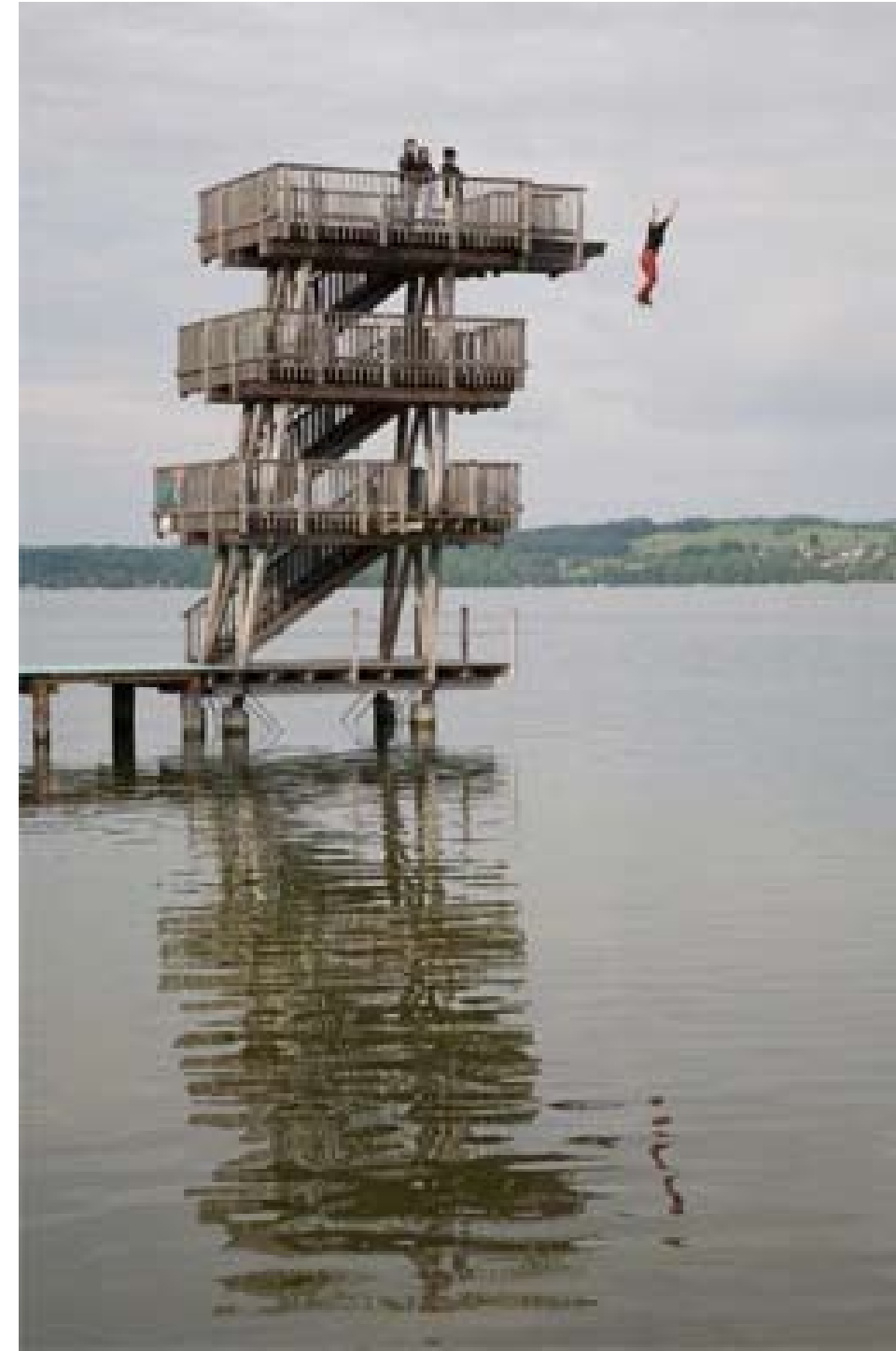
12 Schönheiten, Acapulco, 2003, series of 12 pieces



Bad Artist II, 2008, digitales photograph, 126 x 180 cm



Bad Artist III, 2008, digitales photographs, 40x60 cm





12 Schönheiten, Casablanca, 2003, series of 12 pieces

RUTH HUTTER

1965 Born in Ludwigshafen, Germany

1990 - 93 Education as a sculptor, MHK Kaiserslautern

1994 - 00 Academy of Fine Arts Brunswick, Fine Arts

2000 Diplom bei Prof. Marina Abramovic (Installation, Performance)

2001 Meisterschülerin bei Prof. Birgit Hein (Film, Video)

2003 - 05 Lectures "New artistic medias/ Video-Art", College of education Heidelberg

seit 2004 Managing Director of the Shortfilm Festival "Girls go Movie", Mannheim

2004 - 05 Lectures "Videoinstallations", Academy of Fine Arts Brunswick

2005 - 06 Visiting professor "Film/ Video/ Photo", Academy of Fine Arts Brunswick

2008 - 09 Visiting professor "Videoart", University of Applied Sciences Darmstadt

Scholarships / Awards

2008 Biennale Videopreis, On Europe - 1.^a Bienal Internacional de Montijo, Portugal

2005 Scholarship, Foundation Kunstfonds, Bonn

2004 - 05 Studio support Baden-Wuerttemberg

2003 Studio at the observatory, City of Mannheim / Kulturamt

2002 Award of Excellence by Academy of Fine Arts Brunswick for "Family Affair"

Scholarship, Brunswick Vereinigter Kloster- und Studienfonds

2002 Katalogförderung: Braunschweiger Vereinigter Kloster- und Studienfonds; Ministerium für Wissenschaft, Weiterbildung, Forschung und Kultur, Rheinland-Pfalz; Kulturamt Stadt Mannheim

2001 Scholarship, District Government of Brunswick

2000 Scholarship of the Dr. Adolf und Dorothea Behrens Foundation, Ludwigshafen

2000 Burgundy-Scholarship, Ministry for Art and Sciences, Rheinland-Pfalz

1999 Scholarship of the Foundation Künstlerdorf Schöppingen, NRW

1995 Adolf Geyer Scholarship, Stadt Ludwigshafen

Solo Shows

2009 Kunstverein Neustadt, Neustadt

Saarländisches Künstlerhaus, Saarbrücken

2008 Bad Artist, PENG! Raum für Kunst, Mannheim

2006 My Love I'm Dreaming Kunstverein Viernheim

2004 Satellit 2 Fotogalerie Alte Feuerwache, Mannheim

2003 Home Store Kunstverein Wolfenbüttel

2001 Reanimierte Familienbande MediaArtForum FORO ARTISTICO, Hannover



12 Schönheiten, Eclipse, 2003, series of 12 pieces

Group-Shows:

- 2009 show me yours Town Gallery Bydgoszcz, Poland
livingroom, MIKC Delden, Netherlands
- 2008 Lion's Art Art-Club Mannheim
Short Circuit MediaArtForum FORO ARTISTICO, Hannover
Weightlessness Contemporary Art Exhibition, Nanjing Museum, Nanjing/ China
contrary Ziegert for Art, Berlin
pack of patches, gallery of contemporary art, Jena
On Europe - 1.^a Bienal Internacional de Montijo, Portugal
- 2007 My Vision Zephyr / Raum für Fotografie & Reiss-Engelhorn-Museen, Mannheim
- 2006 Studio & Artists, Rhein Neckar Kreis
Biennial for Contemporary Art, Metropolregion Rhein-Neckar, Mannheim
- 2005 friction in between Goethe Institute, GODown Arts Center, Nairobi/ Kenia
Locus Loppem Kunsthalle Lophem; Belgium
- 2004 About Video superart-werft, Mannheim
- 2003 Academy of Fine Arts Braunschweig at Landesmaennertreffen , Brunswick
Haueisenpreis, Germersheim
- 2002 INTIM 2yK Galerie, Berlin
Meisterschueler 2001 Kunstverein, Brunswick
European Media Art Festival, Osnabrueck
Videoachse Worms
Present and Past Mediengalerie, Ludwigshafen
- 2001 Projektraum Rosa-Luxemburg-Strasse, Berlin
Local History Art in Public Space, Ludwigshafen
- 2000 Galerie F6 Foundation Künstlerdorf Schoeppingen
Screening 02 Museum für Moderne Kunst/ Zollamt, Frankfurt
- 1999 Unfinished Business Haus am Lützowplatz, Berlin
Quick Change Performance Art Event, Migros Museum, Zurich, Switzerland
Sommerfrische MediaArtForum FORO ARTISTICO, Hannover
Fresh Air E-Werk, Weimar
- 1998 Center for Contemporary Art Kitakyushu, Japan
Finally Kunstverein, Hannover
Rodeo Eisfabrik, Hannover
Lonely Bodies Stadtgalerie, Saarbruecken
- 1997 Performance/ Video-Event Wilhelm-Hack Museum, Ludwigshafen
European Media Art Festival, Osnabrueck
Scape Eisfabrik, Hannover
Das wilde Publikum Hafermagazin, Landau/ Pfalz



Bad Artist I, 2008
2 min.
flat screen: upright

- Filmfestival, Braunschweig
- 1996 European Media Art Festival, Osnabrueck
- Filmfestival, Hildesheim
- Wiedersehen Herbstausstellung Kunstverein, Hannover
- 1995 Bilder/ Stücke Wilhelm-Hack Museum, Ludwigshafen
- European Media Art Festival, Osnabrück
- Scape Eisfabrik, Hannover
- Das wilde Publikum Hafermagazin, Landau/ Pfalz
- Filmfest, Braunschweig
- 1996 European Media Art Festival, Osnabrück
- Filmfest, Hildesheim
- Wiedersehen Herbstausstellung Kunstverein, Hannover
- 1995 Bilder/ Stücke Wilhelm-Hack Museum, Ludwigshafen Veröffentlichungen
- 2004 Ruth Hutter Verlag Das Wunderhorn ISBN 3-88423-222-3
- 2001 Ruth Hutter Verlag Stiftung Künstlerdorf Schöppingen
- 2000 Filmklasse Salon Verlag Köln
- 1999 fresh air Marina Abramovic Class, Salon Verlag

Publications

- 2006 wenn man weiss dass man wegfährt MediaArtForum FORO ARTISTICO, Hannover
- 2005 show HBK Galerie, Brunswick
- 2002 Present and Past Mediengalerie, Ludwigshafen
- 2001 Kunst im Öffentlichen Raum / Videoinstallation, Ludwigshafen
- 2000 Film- und Videonacht Kulturdepot, Ludwigshafen

Lectures

- 2008 Kunstverein Mannheim
- “Art goes Cinema“ Cinema Quadrat, Mannheim
- 2007 Winterakademie, Mannheim
- 2003 Landesmaennertreffen Brunswick
- 2001 MediaArtForum FORO ARTISTICO, Hannover
- 2000 Academy of Fine Arts Brunswick
- 1999 Haus am Lützowplatz, Berlin

website: <http://www.ruthhutter.de>



Marc Röder



BORN: 1966
NATIONALITY: Germany
LIVES IN: Berlin

Marc Räder, »Scanscape«

»Scanscape is Utopia, a non-city, which dispenses with any culture and history, and which character can best be described with the word simulacrum: the morphology of an onion, that - after taken apart - shows, that it doesn't have a core, but simply exists of an accumulation of wrappers.« Marc Räder

With the series »Scanscape«, which was made in the middle of the nineties in California, the Gallery Parrotta shows works of the 1966 born, in Berlin living photographer Marc Räder. His photographs reflect the optional exclusion, standardisation and non-historiography of life in Gated Communities for middle and upper class people. By use of a partially depth of field Marc Räder succeeds in formally bringing out the artificiality of those cities, that they themselves take on the character of models, as we know from images of architectural models and dollhouses. The first fascination about the appearance of toy landscapes fall over in horror about the »reality« of those cities.

Marc Räder studied photography at the Folkwang-School in Essen/Germany as well at California College of Arts, San Francisco/USA. In 2000 he received the Krupp Scholarship Award for contemporary photography from the Folkwang Museum Essen. His photographs have been shown widely in Germany, Europe, America and Asia at places such as the Photographers Gallery, London, and Reis Engelorn Museums, Mannheim. His artwork is further included in private and public collections like the Museum of Modern Art, New York, Hallmark Photographic Collection and Sammlung Landesbank Baden-Württemberg. Räder has also released several books like 'Scanscape' (1999) or 'Mallorca - Island in Progress' which was recently published by Nazraeli Press, Portland (2007).

17.01. - 28.02.2009: californication , Galerie Berinson, Berlin, D

09.01. - 01.03.2009: In deutschen Reihenhäusern - Familienleben in der Stadt , Museum für Angewandte Kunst, Köln, D

03.10. - 03.11.2008: Typisch deutsch!? - Ansichten aus Fotografie und Design mit Salonkultur , kultureich Galerie, Hamburg, D

06.09. - 11.10.2008: Selbstaumlöser , berg19 raum für fotografie, Berlin, D

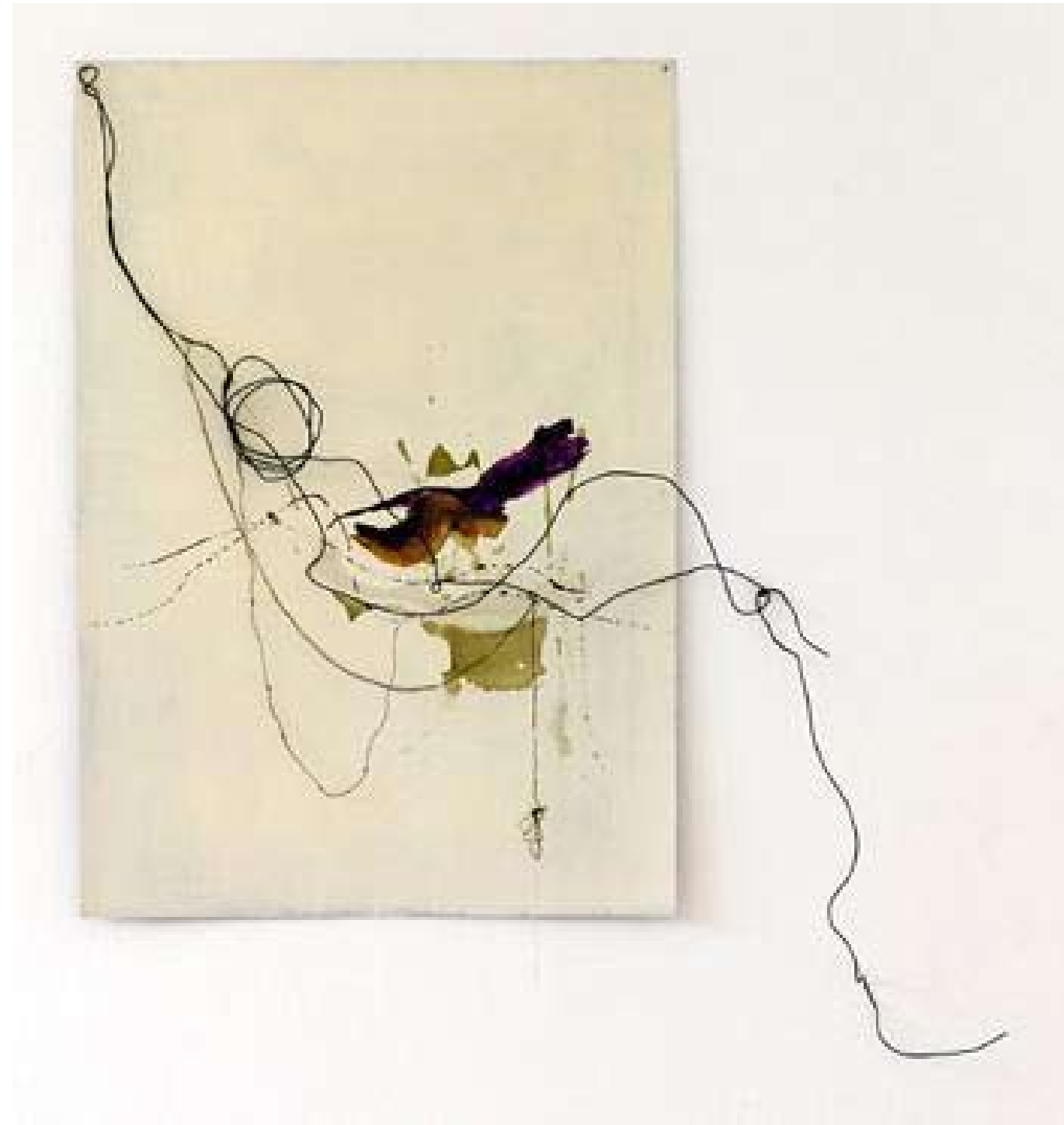
17.05. - 27.06.2008: Scanscapes , Parrotta Contemporary Art Proj, Berlin, D



Myriam Holme



circaraining - 2004, Aluminium, stain, acrylic colour, lacquer, ink
41 x 29 cm



Wasserlose Ländereien - 2004, Aluminium, glass colour, wire
125 x 120 x 20 cm



verschwebendig, 2008, poplar wood, stain, pencil, yarn,
214 x 172 x 20 cm

Summary Myriam Holme

The adaptation and the extensive renewal of the formal vocabulary of Modernism is one characteristic of Myriam Holme's work. The use of poplar wood and aluminium forms two groups of works. These materials are worked with glass, lacquer, fabric, and acrylic paint, coloured yarn, veneer, wire, beads, rope, and bamboo. The result is work between painting and sculpture. They evoke narrative associations and at the same time maintain their level of abstraction. Myriam Holme's carefully selected titles are always written in minor letters, i.e. "der tag, der fallende" (the day of the one who's falling). The titles are a kind of verbal collage and open additional possibilities of meaning. The texts of the Jewish writer Paul Celan and of Michel Serres are sources of inspiration. The former is known for his special adaptation of the German nature lyric, which he filtered through a modern prism, the latter is recognized for his writings of the "philosophy of transport", which aims to define the interdisciplinary character of different sciences. Myriam Holme's works show a specific poetry of material: they serve as a non-verbal metaphor for complex structures of society in our contemporary time.

RESUME

born 1971 in Mannheim, lives and works in Mannheim, Germany

Education
1996-2002 Staatliche Akademie der Bildenden Künste Karlsruhe with Meuser and Andreas Slominski

Fellowships
2003 Travelling Scholarship Baden-Württemberg
2005 Kunstfonds Bonn

Solo Exhibitions
2009 Kunstverein Ravensburg, DE
Galerie Iris Kadel, Karlsruhe, DE
2008 „freestyle“, Art Forum Berlin, DE
2007 „erdwärtsgespiegeltewege“, Kunstverein Arnsberg, Arnsberg, DE
2005 „in zwischengewittern“, Galerie Iris Kadel, Karlsruhe, DE
2004 „feuerumsonnt“, Projektraum bei Zink & Gegner Galerie, Munich, DE
2003 „übersternte“, Galerie Iris Kadel, Karlsruhe, DE

Group Exhibitions
2008 "forgotten bar project", in der galerie im regierungsviertel, Berlin, DE
„Material Presence“, Project Space 176, Zabudowicz Collection, London, UK
Kunstverein Mannheim, Mannheim DE



eräugtes dunkel II, 2008, aluminium, stain, acrylic, oil chalk, lacquer,
73,5 x 104,5 cm

- 2007 „haven´ t we met before“, Galerieraum 23, Heidelberg, DE
 2006 „Auch das Unnatürlichste ist die Natur“, Galerie Neff, Frankfurt a. M., DE
 1. Biennale für Zeitgenössische Kunst in der Metropolregion Rhein-Neckar, Mannheim, DE
 „Everybody Knows This Is Nowhere“, Galerie Asbaek, Copenhagen, DK
 „How Does It Make You Feel“ Galerie Iris Kadel, Karlsruhe, DE
 „critics taste better“, Korridor, Berlin, DE
 „Poetry from the backyard“, Gallery Art & Concept, Paris, FR
 2005 „drei, zwei, eins“, Columbus Art Foundation, Ravensburg, DE
 2005 „LIQUID SOFT LIGHTNING TOUCH“, Doggerfisher Gallery, Edinburgh, GB
 2004 „Deutschland sucht ...“, Kölner Kunstverein, DE
 „Äste der Imagination“, Künstlerhaus Stuttgart, DE
 2003 „rollrasen“, Donaupark Tuttlingen, DE
 2002 „Meisterschüler“, Kunstverein Offenburg, DE
 2001 „Kunststudenten aus Karlsruhe stellen aus“, Kunstverein Schwäbisch Hall, DE
 1999 „One night stand“, Dragonerkaserne Karlsruhe, DE
 „Jeder Punkt zählt“, mit Michael Volkmer, Pfalzgalerie Kaiserslautern, DE
 „Vier Studenten aus Karlsruhe“, Hohenloher Kunstverein, DE

Bibliography

- 2008 Ulrike Lehmann: „Mysteriöse Strukturen des Unbekannten“,
 Mannheimer Morgen
 2007 Necmi Sömez: Myriam Holme, Kunstverein Arnsberg
 2005 Jens Hoffmann, Katrin Rhomberg: „Deutschland sucht...“, Cologne.
 Philipp Ziegler/ Columbus Art Foundation: „Myriam Holme“, Ravensburg.
 Elke aus dem Moore/ Künstlerhaus Stuttgart: „Tillandsien“, Revolververlag, Frankfurt.
 2004 Staatliche Akademie der Bildenden Künste Karlsruhe: „Myriam Holme“, Karlsruhe.
 2003 Staatliche Akademie der Bildenden Künste Karlsruhe: „Rollrasen“, Karlsruhe.

artist's website: www.iris-kadel.de



ungeferne, 2007, wood, stain, acrylic, metal, bamboo,
 laquer, yarn, glass peris, wire, 197 x 170 x 140 cm



“arem”, 2008, 73 x 104 cm, Aluminium, Beize, Acrylfarbe, Bleistift



“ an der dämmerpfütze” (“at the dusk puddle”), 2007, 73 x 103 cm, Aluminium, Lack, Beize, Acrylfarbe, Glasfarbe, Fahnenstoff, Garn

Sacha Weidner



BEAUTY REMAINS / SUSANNE KÖHLER

Sascha Weidner looks for the Beautiful amongst the Everyday. His large- and small-format, spontaneous or staged, colour photographs present landscapes, still lives and people. At first glance, these motifs may appear banal: thickets, shrubs, flowerbeds, lakes, gravel, house walls, empty spaces, curtains, cloths, tarpaulins, and rubbish. People are shown in apparently unspectacular situations: alone, as a couple or in a crowd next to a swimming pool, in the countryside or in an indefinable space. However, behind these everyday, seemingly insignificant scenes lies a quiet melancholy: on closer inspection, an opulent bouquet of flowers is a gravestone decoration and a bizarre, silvery shining structure on a black background is actually a shattered pane of glass. A night sky full of stars is composed of pills in different shapes and colours. Used condoms, needles and other rubbish lie next to overgrown bushes that are, in fact, part of a hedge maze, where illegal dealings have been done. The superficial harmony of the pictures is constantly undermined. This beauty is not to be trusted. The carefully composed colours of the photographs often make reference to works of art from the classical canon. Piles of rubble from a demolished building, for example, evoke *Das Eismeer* [The Sea of Ice, 1824] by the romantic painter Caspar David Friedrich. Weidner's ice floes, however, have mutated into construction waste; thus, gracefulness emerges from the apparently »ugly«. His fondness for romanticism is revealed; we perceive a figure in the photograph, continuing the theme of being lost. In *Das Eismeer II* [The Sea of Ice II, 2003] the artist refers to life's constant changes and renewals. During the demolition process, the dilapidated roof joists have been compressed into a structure that conveys temporary stillness and peace to the viewer. Weidner experiences both romanticism and high drama in everyday locations and so makes us look at our familiar environment with new eyes. This rupture and the concomitant antagonism in the photographs of Sascha Weidner is a metaphor of the human desire for beauty, happiness, harmony and perfection, and, at the same time, for the path to this desire, one that is always paved with sorrow, ugliness and horror. The pictures confront the viewer with the passions and desires of human existence and describe the constant interplay between desire and reality. The tension experienced in the photographs is a synonym for the unknown paths that our life leads us; the unforeseeable may well be more meaningful than our chosen goals. The enigmatic ambivalence of these photographs raises questions that remain unanswered. We do not find out why the gravestone decoration was overturned, why the pane of glass was broken, how the pills manage to float, what is actually happening between the hedges of the maze or how the building was demolished. We find no answers to these questions. It is up to the viewer to decipher the enigmatic moments captured in the photographs and to complete the unfinished story for him- or herself. Weidner's method of presentation inspires the imagination of the viewer; the artist uses the entire wall space of his exhibitions, combining different formats to create an ensemble. The individual works remain autonomous; nevertheless, their heterogeneous composition provokes new connections and creates new tensions. They all possess a certain beauty that is retained in the memory of the viewer. The familiar appears in a new light and, at the same time, frustrates. Sascha Weidner provides insight into his pictorial cosmos through the generous arrangement of his photographs in the exhibition space. Just as we can perceive different constellations in the starry heavens of the universe, here, these pictorial worlds offer the viewer endless opportunities for association.

[translated by Eileen Laurie]

Zu den fotografischen Arbeiten von Sascha Weidner I (engl.) January 2006

www.01/01_saschaweidner.de



VITA

2006

DAAD scholarship (fine arts), Los Angeles, USA

2004

honorary diploma in communication design and photo design, Prof. Michael Ruetz and Prof. Ulrike Stoltz

»Meisterschüler« Prof. Dörte Eißfeldt

DAAD scholarship (fine arts), Los Angeles, USA

2003

honorary diploma in fine arts, Prof. Dörte Eißfeldt, Prof. Hartmut Neumann, Prof. Michael Glasmeier and Prof. Johannes Zahlten

1997

begins additional studies in communication design, main focus on photography, typography and artist books

1996

begins studies in fine arts at Brunswick School of Arts (HBK), Prof. Mara Mattuschka (Vienna), Prof. Thomas Huber (Düsseldorf) and Prof. Dörte Eißfeldt (Hamburg), main focus on painting, photography, film and installation

Born on Aug 1st 1976 in Osnabrück, Germany

EXHIBITIONS

2007

»all that could have been«, FILIALE Berlin

»Die Liebe zum Licht. Fotografie im 20. und 21. Jahrhundert.« Exhibition at Kunstmuseum Bochum

2006

»Die Liebe zum Licht. Fotografie im 20. und 21. Jahrhundert.« Exhibition at Kunstmuseum Celle

»Die Liebe zum Licht. Fotografie im 20. und 21. Jahrhundert.« Exhibition at Städtische Galerie Delmenhorst Haus Coburg

»Eißfeldts Meister«, Apex Kunstverein pro art e.V., Göttingen

»Phænographie«, MDR Magdeburg



Beauty remains



2005

»UNTOLD« (solo exhibition), Junge Kunst e.V., Wolfsburg

»Phænographie«, Kunstmuseum Wolfsburg

»Phænographie«, Kunstmuseum Wolfsburg

2004

»Die jungen Deutschen«, Mexico-City

2003

»Fremde.Orte.«, Museum für Photographie, Braunschweig

»My Favorites«, selected student works by Dr. Michael Schwarz, president of Brunswick School of Art, Galerie der HBK, Braunschweig

»Phæno«, Institut Heidersberger, Wolfsburg

2000

»Nach Cindy«, Mönchehaus für moderne Kunst, Goslar

Fotofestival Belgium

Auswahl der Deutschen Studienstiftung, Stuttgart

1999

Group exhibition »Gesundheit« at Kunsthaus Essen

Galerie Akinci, Amsterdam, Netherlands

1998

Klasse Huber at Kunstverein Hannover

1997

Wissenschaftszentrum des Stiftverbandes für die deutsche Wissenschaft Bonn

AWARDS

2006

DAAD scholarship (fine arts), Los Angeles, USA, »Förderpreis Fotografie 2005« by NBank, Hanover



2003

Villa Vigoni scholarship; deutsch-italienisches Zentrum (German-Italian Centre; German Federal Ministry of Education and Science & Italian Ministry of Foreign Affairs), »Phaenographie – Zaha Hadid«; selection of Forum für Architektur der Stadt Wolfsburg (forum for architecture, City of Wolfsburg)

2001

1.prize international Polaroid Award

2000

»Elite 2000«, Nord-LB selection Northern Germany

1999

1.prize MTV-Photo Award »Night«, 2.prize national Kodak-Portra Award, »Portrait on Location«, 4.prize national Polaroid Award

represented in:

Haus der Geschichte (Museum of German History), Bonn

Mönchehaus-Museum (Museum for contemporary art), Goslar

Sammlung der NBank, Hanover

Sammlung der DZ Bank, Frankfurt/Main

PUBLICATIONS

2006

»Beauty remains«, Appelhans-Verlag, Braunschweig isbn 3-93766-444-0

Förderpreis Fotografie 2005«, Appelhans-Verlag, Braunschweig

»Eißfeldts Meister«, Apex Kunstverein pro art e.V., Göttingen

2004

»Das Schreiben der Bilder«, Salon Verlag, Köln isbn 3-98770-212-6

2003

»Fremde.Orte.«, Museum für Photographie, Braunschweig

2001

»output«, international awarded works



2000

»Nach Cindy«, published for the exhibition at Mönchehaus für Moderne Kunst, Goslar

1999

»Gesundheit«, published for the exhibition at Kunsthaus Essen, Petrikirche Dortmund and HBK Braunschweig

1998

»Gastspiel«, Richter-Verlag, published for the exhibition at Kunstverein Hannover

1997

Zeitgeschichte der Bundesrepublik Deutschland, selected works

website: <http://www.saschaweidner.de>

Edith Baumann



Education

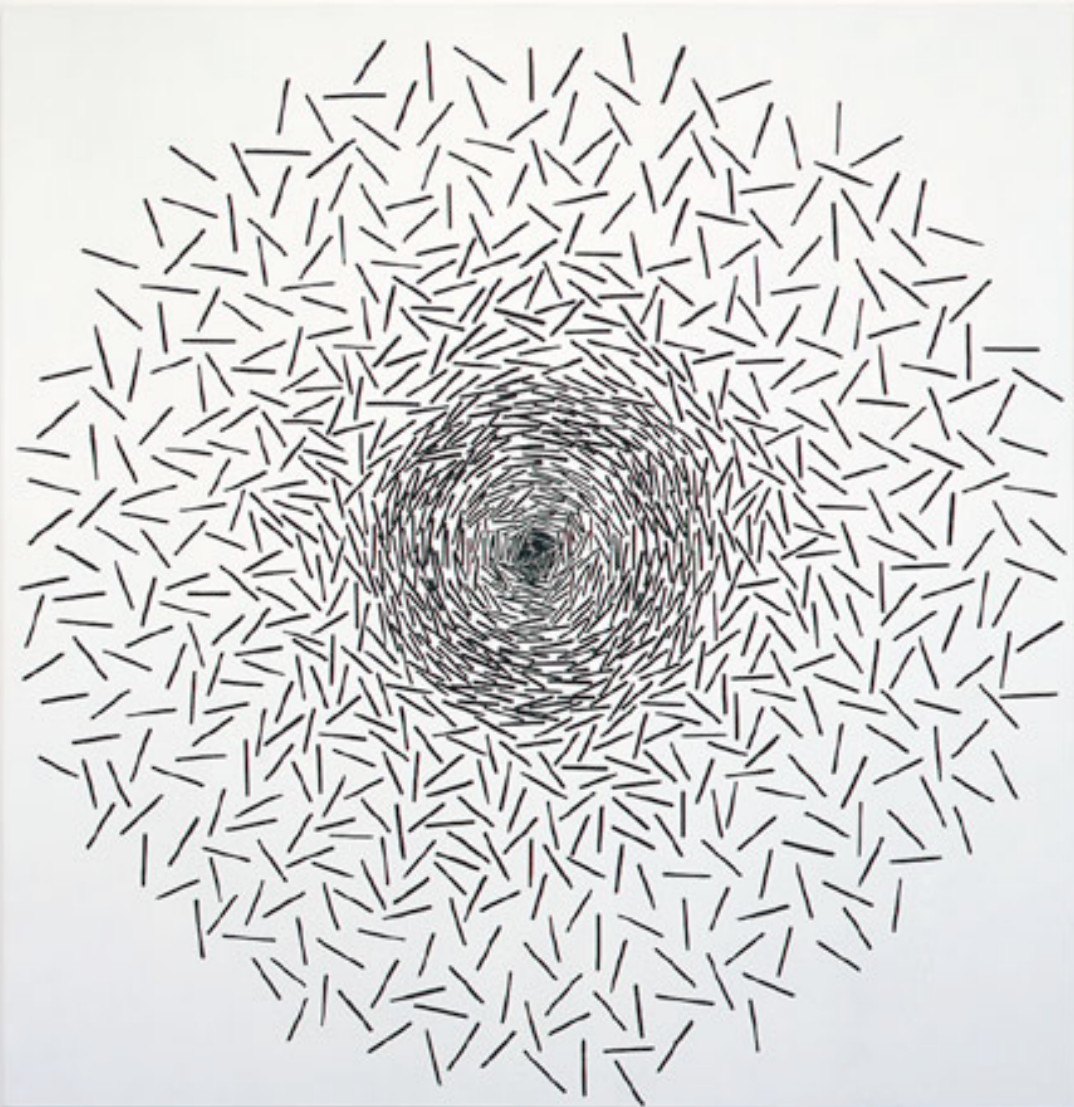
- 1985 M.F.A., University of Southern California
- 1975 B.F.A., University of California, Los Angeles

Exhibitions - Selected / Solo

- 2005 M&W Art Ltd, Hong Kong, China, May
- 1995 Beatrix Wilhem Gallery, Stuttgart, Germany.
- 1993 Beatrix Wilhem Gallery, Stuttgart, Germany (catalog).
- 1990 Modernism, San Francisco, CA.
Newspace, Los Angeles, CA.
- 1989 Rena Bransten Gallery, San Francisco, CA.
- 1988 Newspace, Los Angeles, CA.
- 1987 Newspace, Los Angeles, CA.
- 1985 Lindhurst Gallery, University of Southern California, Los Angeles, CA.

Exhibitions - Selected / Group

- 2008 Emphasis, Santa Monica, Pete and Susan Barrett Art Gallery, Santa Monica College
About Abstraction, Chapman University Guggenheim Gallery, Orange, CA, July
West Coast Abstraction, Modernism, San Francisco, CA. May
- 2007 Painting's EDGE, Idyllwild Arts, Idyllwild, CA. June / July
- 2006 Abstract Painting by Gallery Artists, Modernism, San Francisco, CA.
- 2004 25th Anniversary Exhibition, Modernism, San Francisco, CA.
Selected Works, Modernism, San Francisco, CA.
Abstract, USC School of Fine Arts, Los Angeles, CA.
- 2002 Selected Abstract Paintings, Modernism, San Francisco, CA.
- 2000 Pure de(Sign), Otis Gallery, Otis College of Art & Design, Los Angeles, CA.
- 1996 Red Paintings, Newspace, Los Angeles, CA.
- 1994 In Plain Sight: Abstract Painting in Los Angeles, Blue Star Art Gallery, San Antonio, TX., (catalog).
- 1993 The Shape of Things to Come, Laguna Art Museum, Laguna Beach, CA
Coming Unraveled, Santa Barbara College of Creative Studies Gallery,
University of Santa Barbara, Santa Barbara, CA.
Heart of Light, The Heart of Silence, Shasta College Art Gallery, Redding, CA.
Intimate Universe, Nina Freudenheim Gallery, Buffalo, NY.
- 1992 Intimate Universe, Michael Walls Gallery, New York, NY.
- 1991 Visual Literation, Michael Kohn Gallery, Santa Monica, CA.
Abstract Painting, Modernism, San Francisco, CA.
- 1990 Absolute Contemplation, 8 Abstract Painters, Newspace, Los Angeles, CA.
- 1989 Abstract Options, University Art Museum, University of California,
Santa Barbara, CA. Curated by Phyllis Plous and Frances Colpitt, (catalog),
Travels to Mary and Leigh Block Art Gallery, Northwestern University,
Evanston, IL. and to de Saisse Museum, University of Santa Clara, CA.



Line / Circle
White / Black

Acrylic on canvas
67" x 67" 2004

- Visual Silences, Marc Richards Gallery, Los Angeles, CA. (catalog by Peter Clothier).
Primary Abstraction: Los Angeles, Modernism, San Francisco, CA. Curated by Jeffrey Browning, (essay).
- 1987 Los Angeles Artists: Modern Masters, Ruthven Gallery, Lancaster, OH.
1986 New Balance LA-NY, Newspace, Los Angeles, CA.
1985 Divisions: 7 Artists, Los Angeles Institute of Contemporary Art, Los Angeles, CA. (catalog).
New Art in the West, Vorpall Gallery, San Francisco, CA.
LA Artists, Fisher Gallery, University of Southern California, Los Angeles, CA.
- 1984 2Dimensions, Fox Fine Arts Center, University of Texas, El Paso, TX. (catalog).
1983 Newcomers 1983, Municipal Art Gallery, Barnsdall Park, Los Angeles, CA.
Art/Soul, Stella Polaris Gallery, Los Angeles, CA.
Art Rental Gallery, Los Angeles County Museum of Art, Los Angeles, CA.
- 1982 16th Annual Exhibition, Brea Civic Cultural Center Gallery, Orange County Art Association, (catalog).
Conejo Art Museum, Thousand Oaks, CA. Juried by Betty Asher.
- 1980 Abstract Painting 1980, California Institute of Contemporary Art, Los Angeles, CA. Curated by James Hayward, (catalog).
- 1975 Drawing and Print Show, Santa Monica College Art Gallery, Santa Monica, CA.

Publications / Reviews - Selected

- 1993 Pagel, David, "Coming Unraveled Is Anything But at Otis Gallery",
Los Angeles Times, December, 11.
- 1991 Frank, Peter, "Art Picks of the Week", L.A. Weekly, June 28-July 4.
Invitational full page color reproduction, Artspace, Jan/Feb.
- 1990 Invitational, Artspace, Sept/Oct, (full page color).
Colpitt, Frances, "Absolute Contemplation", Artspace, July/Aug, Cover.
- 1989 Knight, Christopher, "Drawing the Battle Lines in LA Painting", Herald
Examiner, March.
Muchnic, Suzanne, "Two Views of the 'Revival' of the Abstract", Los
Angeles Times, January 24.
- 1988 Selwyn, Marc, "Visual Silences", Flash Art, October.
Levy, Mark, "California Contemporary Art", Arts and Antiques, Oct/Nov.
Selwyn, Mark, "Pick of the Week", L.A. Weekly, June.
Bulmer, Marge, Artscene, June.
French, David, Artscene, June.
- 1987 Colpitt, Frances, Art in America, "Edith Baumann-Hudson at Newspace", June.
1986 Wilson, William, Los Angeles Times, June 20.
1985 Donohue, Marlena, "Divisions:7 LA Artists at LAICA", Los Angeles Times
1984 Saxon, Erik, "Six Painters", Appearances, #11.
1983 Muchnic, Suzanne, "Promising Newcomers at the Muni", Los Angeles Times

Robert Mack



Robert is a photographer, filmmaker, and haiku video artist. He's drawn to such themes as insanity, faith, and death. Robert conceived *the perkins project*, a powerful photography and film essay on the subject of the criminally insane. This body of work by Robert and Grace Zaccardi received a major nine-week exhibition at THE BALIMORE MUSEUM OF ART and ten of their photographs are in the museum's permanent collection. Publication of *the perkins project* book is nearing completion. MOMA and THE GETTY recently requested review of their work. Robert says "A subject and photographer can enter into an unspoken pact of trust and when this occurs the resulting image can transcend the two participants. "

As a documentary filmmaker, Robert produced and directed such films as *la homefront* (the Rodney King civil rights trial and resulting riots), *robert schuller: portrait of a televangelist* (profiling one of the world's most successful electronic preachers) and *born again: in the usa* his feature documentary on televangelism and faith in America. His current film project, END OF THE ROAD, is a feature film in development based on the novel by John Barth.

Over the years Robert continues to shoot what he calls Haiku Videos: short videos, without editing, which ideally capture a moment of experience, an instant when the ordinary suddenly reveals its inner nature.

haiku video

"Haiku is more than a form of poetry; it is a way of seeing the world. Each haiku captures a moment of experience; an instant when the ordinary suddenly reveals its inner meaning and makes us take a second look at the event, at human nature, at life."

The discipline and practice of the haiku art over a lifetime works fundamental changes in the spirit, and perceptual sensibilities of the poet. Mr. Gurga says simply, "the very intention to write haiku can create a special kind of awareness."3 Over time, this "awareness" that comes from practicing the haiku art begins to change our orientation to life as the haiku poet becomes more fully conscious of the sacrament of each moment, and the vital necessity of maintaining one's connection to the natural world from which we all sprung and to which we must all ultimately return

His fine art work has been shown at various galleries in the United States and in Europe. In 2008: both his photography and haiku video installation were shown at Berlin's Spesshardt-Klein Gallery and at the Berlin Film Festival as an artist collaborator on the www.twentyninepalms.ca project. His "Haiku Someone Said" was a juried winner of LACDA's recent international digital competition, selected by Howard Fox, senior curator of contemporary art at LACMA.

Someone Said

An installation of Moving and Still Images by Robert Mack

¿Es bello porque nos agrada, o es que nos agrada
porque es bello?
(Is it beautiful because it pleases us, or does it
please us because it is beautiful?)
--José María Sánchez de Muniain

The most immediate tension of *Someone Said* is that of appearance and gender, that of an idealized beauty of a female figure, and that of a male figure distorted by a physical deformity. By opening on the male figure in repose, before the frame widens to encompass the female figure, the camera imposes the subtle probability that we share, at first, the point of view of the male figure in a dream state at odds with his distorted appearance, since the dream state evokes a departure from reality that the distortion establishes in the plane of reality of the dreamer itself.

Thus we have the implicit point of view of a man whose deformity which, conventionally we would associate not with reality but with the distortions of a dream state; but who nevertheless is established by the camera as real and the dreamer of a woman in radical tension with his distortion, by virtue of her idealized beauty, here presented most potentially as the illusory embodiment of his dream.

But gradually, the slight movement of the camera toward the woman poses a narrative shift that allows us to imagine that the dreamer is really the woman, who aspires to the disillusioned vision of the man. As the camera returns to encompass both figures, there remains an oscillating movement of possibility as to which figure is the dreamer and which figure is dreamed. And the transparent gauze that shrouds each figure further evokes a dream state by interposing a layer, as it were, between the figures and their naked reality, and further by distorting light and shadow.

Mediated by the layers of transparent fabric and light as if to impose doubt as to whether one or more of the figures is real, dreamed, or imagined and if so, by whom; the kiss evokes a poignant tension between unity and separation that it is not primarily literal. Instead, the sort of potential unity and separation the image evokes is virtual. It can only be so because of the inevitable question of whether the figures occupy any mutual reality that transcends dream. The unitive aspiration of the kiss therefore, is obstructed by the mediation of the fabric and its shadows.

“Freed” by his deformity from the overt trappings of beauty, the male figure can only aspire to the transcendent beauty of contemplation. And the female figure is the symbol this transcendent beauty if she is an illusion dreamed. To the degree that female figure has an independent reality as dreamer, ironically, she would aspire to the transcendence that such deformity can foreshadow.



HAIKU video and stills by bob mack
cast: radha mitchell, mauricio saravia
music: sophie huber
editing: roger staub

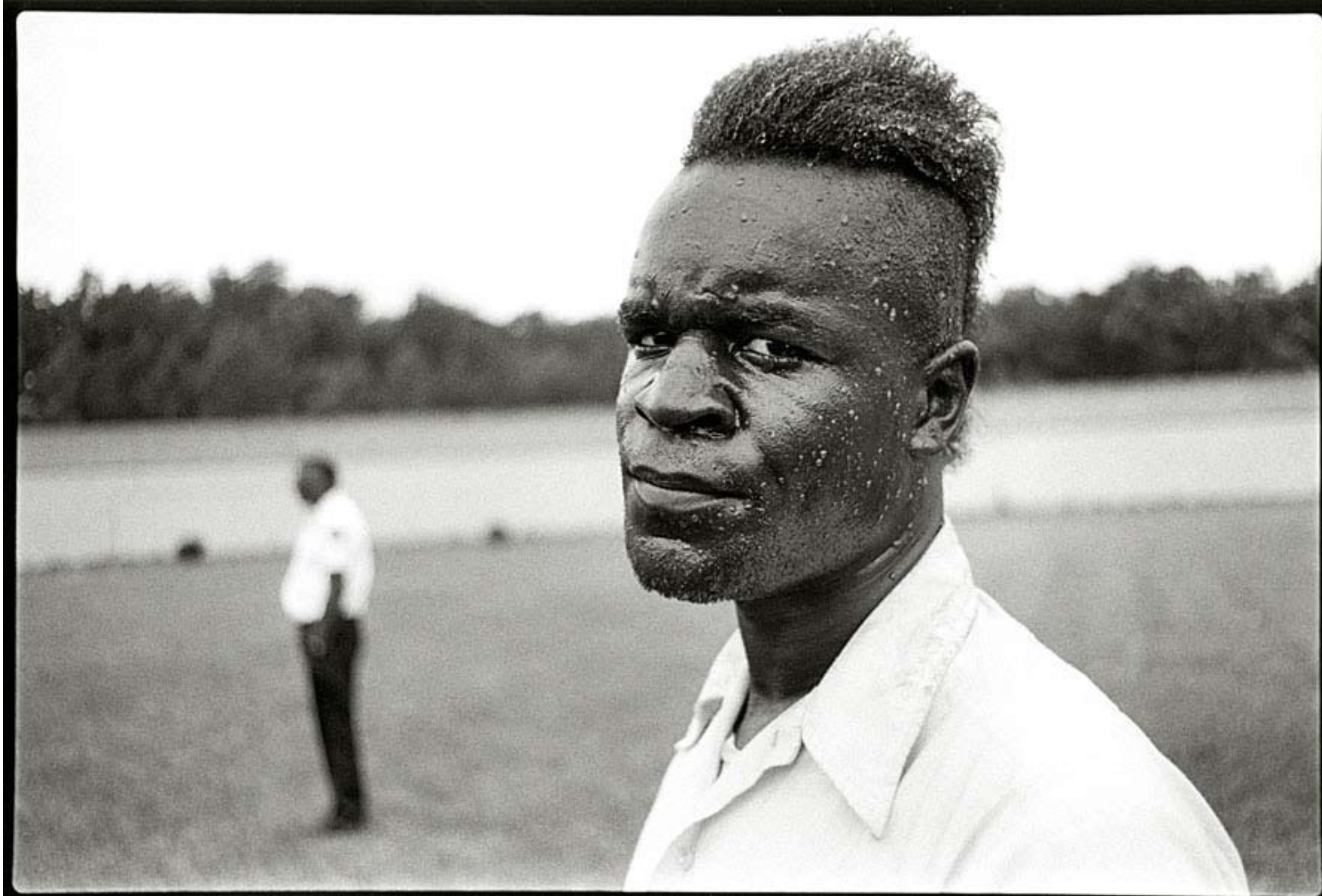
IN MEMORY OF MAURICIO SARAVIA
February 2, 1970 - December 12, 2008







PERKINS PROJECT, UNTITLED, criminally insane patient, 1981
16" x 20" archival agfa print



PERKINS PROJECT, UNTITLED, criminally insane patient, 1981
2 x 3 feet, archival digital print

Craig Butler

all paintings 26x40 inches oil on canvas/ mixed media

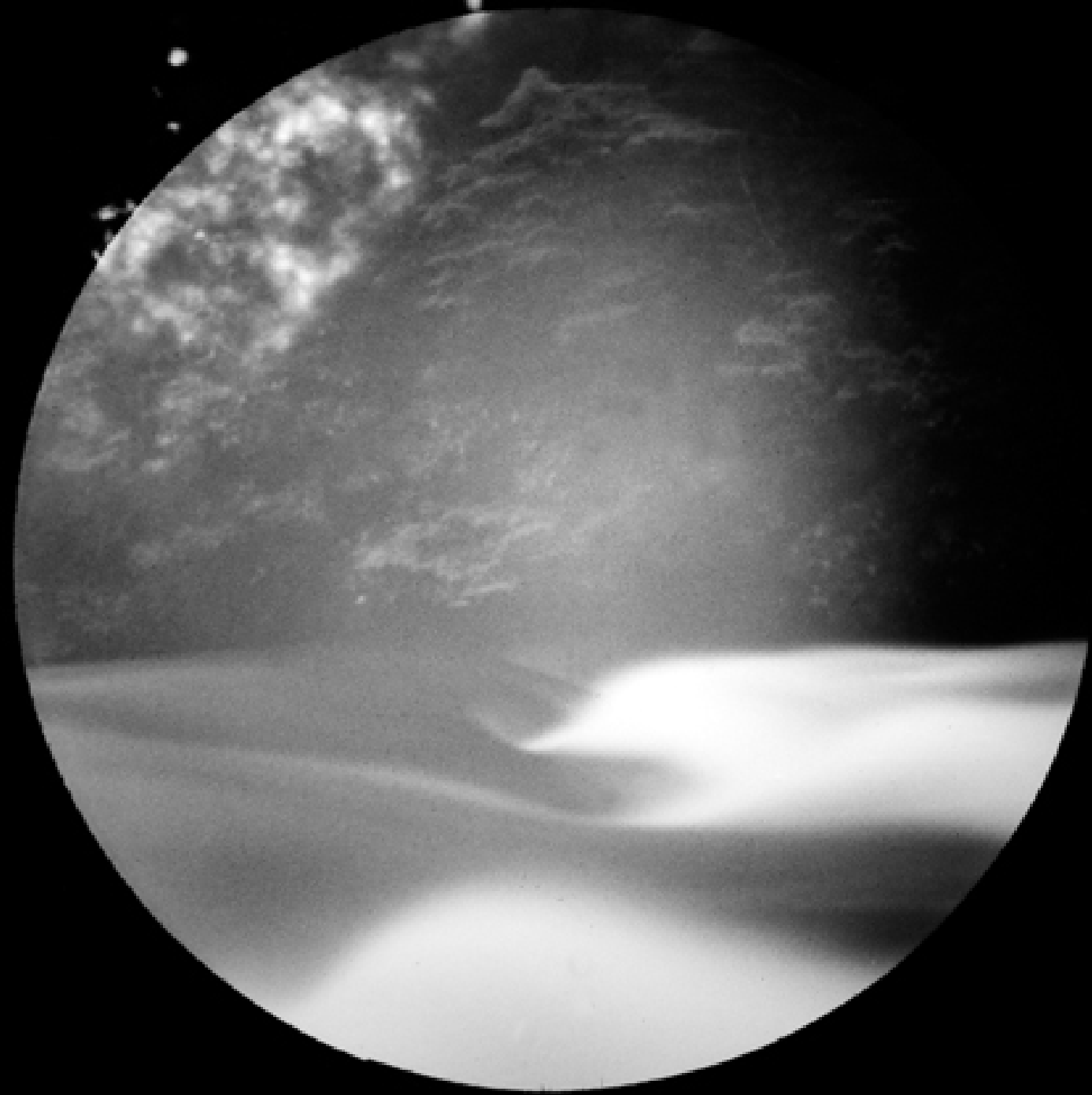








Adam Busch







Gwynn Murrill



Gwynn Murrill

Gwynn Murrill's first solo show was at Rico Mizuno's Los Angeles gallery in 1972. Since that first exhibition, her process has continually evolved. Gwynn's initial pieces, sculpted from found wood, which she had laminated into large blocks, gave way to stone and marble carvings in the early 1980's. By 1990, Gwynn was casting most of her pieces in bronze. She has presented over 36 solo shows and has been involved in more than 50 group exhibitions. In December 2005, Gwynn unveiled her large, open-air, installation: 'Cougar Pond' a fountain piece, which combines sculpture with architectural elements.

Gwynn is drawn to animal forms due to their complex beauty. She says:

"My interest lies in the fact that I use the subject as a means to create a form that is abstract and figurative at the same time. It is a challenge to try and take the form that nature makes so well and to derive my own interpretation of it.

I spend many hours perfecting a piece with the goal to utilize all of the negative space surrounding the form as a vehicle for the abstract part of the sculpture. The negative space is as important to my sculpture as the positive space, evoking somewhat of a Yin and Yang relationship.

Many of the animals I work with are also a part of our life here in the American west, and I truly enjoy expressing my appreciation of their existence."

Over her career, Gwynn has received many accolades: the Guggenheim Fellowship, a Prix di Roma Fellowship from the American Academy in Rome, and a purchase award from the Los Angeles County Museum of Art. Most recently, The Fresno Museum's Council of 100 named Gwynn its' "Distinguished Woman Artist of 2007".

Gwynn's work is held by many private collections and can be seen in number of public commissions throughout the U.S. and across the globe. The American Embassy in Singapore displays one of her Eagles, as does the Target Corporation Headquarters in Minneapolis. The City of Obihiro, Japan installed seven of Gwynn's Deer along its main thoroughfares in 2003, and Los Angeles' Grand Hope Park is home to a collection of three coyotes, a hawk, and one snake.

Gwynn's most recent exhibitions include: participation in the national group exhibition, Going Ape! Confronting Animals in Contemporary Art at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, Multiple Vantage Points: Southern California Women Artists 1980-2006 at the L.A. Municipal Art Gallery, and a solo show at the Fresno Museum Fall of 2007.

Gwynn is currently working through a number of southern California public art projects. Her 'Fountain' for the West L. A. Animal Shelter was unveiled this spring; and she has recently completed a sculpture and relief commission with a private developer, for the Montana complex in Pasadena, CA.

©Gwynn Murrill 2008

BIRD ON BRANCH , 1989, Bronze/Steel, 87”h x 12”w x 12”d



VITA

Born June 15, 1942 Ann Arbor, Michigan

Education 1972 MFA University of California, Los Angeles

Recent Solo Exhibitions:

- 2007 “Primal Form: The Sculpture of Gwynn Murrill”, The Fresno Museum, Fresno, CA
“Cats”, Gail Severn Gallery, Ketchum, ID
“Birds”, Gerald Peters Gallery, Santa Fe, NM
“From Classical to Baroque”, LA Louver, Venice, CA
- 2006 “Recent Sculpture in Bronze”, Joan T. Washburn Gallery, New York, NY
- 2005 LA Louver, Skyroom, Venice, CA
Gail Severn Gallery, Ketchum, ID
- 2004 Gail Severn Gallery, Ketchum, ID
Peter Blake Gallery, Laguna Beach, CA
Gerald Peters Gallery, Santa Fe, NM
- 2003 “New Work”, LA Louver, CA
- 2002 Lux Art Institute, Rancho Santa Fe, CA
Imago Gallery, Palm Desert, CA
- 2001 Joan T. Washburn Gallery, New York, NY (Dec.-Feb)
- 2000 Gerald Peters Gallery, Santa Fe, NM

Recent Group Exhibitions:

- 2008 “California in New York”, Curated by Carl Schlosberg Fine Arts, Hubert Gallery, New York, NY
“Endangered Species”, Santa Monica College, Pete and Susan Barrett Art Gallery, Santa Monica, CA
“Defining the West; Two Hundred Years of American Imagery”, Gerald Peters Gallery, Dallas, TX
- 2007 “Day and Night”, LA Louver, Venice, CA
“The Left Coast”, Imago Galleries, Palm Desert, CA
“Multiple Vantage Points: Southern California Women Artists 1980-2006”, Los Angeles Municipal Art Gallery
Carl Schlosberg Exhibitions Inc., Beverly Hills, CA
- 2006 “Going Ape: Confronting Animals in Contemporary Art”, 5 Tigers on extended exhibition
- 2009 DeCordova Museum and Sculpture Park, Lincoln, MA
“The ADAA Art Show 2006”, Joan Washburn Gallery, New York, NY
“Tenth Anniversary Exhibition”, The Contemporary Museum at The First Hawaiian Center, Honolulu, HI
Carl Schlosberg Exhibitions Inc., Beverly Hills, CA
“MURRILL · SHIMABUKURO sculpture · photography”, Fine Arts Gallery, California State University Los Angeles, CA
- 2005 LA Louver, Venice, CA
Carl Schlosberg Exhibitions Inc., Malibu, CA
“Wilder: A Tribute to the Nicholas Wilder Gallery Los Angeles, 1965-1979”, Joan T. Washburn, Gallery, New York, NY

Bronze, Edition of 6, Size: Parrot: 14.5" h x 4.5" w x 8.5" d, Overall: 71" h x 12" x 12"
Edition of 6, Size: Parrot: 14.5" h x 4.5" w x 8.5" d Overall: 71" h x 12" x 12"



- 2004 "Sculpture", LA Louver, Venice, CA
"Free Associations" ARTS Manhattan, Mahattan Beach, CA
2002 "Animal Instincts", Leigh Yawkey Woodson Art Museum, Wausau, WI
Cerritos Art Gallery, Norwalk, CA
Carl Schlosberg Fine Arts, Beverly Hills, CA
2001 LA Louver, Venice, CA
Laguna Art Museum, Laguna Beach, CA
The Albuquerque Museum, Albuquerque, NM
2000 Frye Art Museum, Seattle, WA
Dorsky Gallery, New York, NY

Awards:

- 2007 Distinguished Woman Artist of The Year, The Fresno Museum's Council of 100, Fresno, CA
1986 John Simon Guggenheim Fellowship
1985 National Endowment Individual Artist Grant
1980 Prix di Roma Fellowship, American Academy in Rome
1978 New Talent Purchase Award, Los Angeles County Art Museum

Public Commissions:

- 2008 San Francisco Zoo, San Francisco, CA
The Montana, Pasadena, CA
2006 West L.A. Animal Shelter, Los Angeles, CA
Greater Toronto Airports Authority, Pearson Airport, Toronto
2003 Target Corporation, Minneapolis, MN
2002 San Francisco Zoo, San Francisco, CA
2001 City of Obihiro, Japan
Norton Simon Museum, Pasadena, CA
1999 City of Obihiro, Japan
1996 The American Embassy, Singapore
1994 Peninsula Center Library, Palos Verdes Peninsula, Rolling Hills, CA
1993 Hugo Neuhaus Jr. Memorial Fountain, Mrs. Hugo Neuhaus, Heritage Park, Houston, TX
1992 Grand Hope Park, City of Los Angeles Community Redevelopment Agency, Los Angeles, CA
1991 Fashion Institute of Design and Merchandizing, Los Angeles, CA
(in collaboration with Tony Berlant)
1990 City of Culver City, Redevelopment Art Program, Culver City, CA

Big Sitting Cat2, 2005, Bronze, 31"H x 21.5"D x 15"W



U.S. Bank Plaza, LPT Associates, Sacramento, CA
1989 Ronald Reagan State Building, State of California Arts Commission, Los Angeles, CA

Selected Public Collections:

City of Brea, CA
City of Hope, Los Angeles, CA
City of Santa Monica, CA
Coldwater Canyon Park, City of Beverly Hills, CA
Harvard Westlake School, Studio City, CA
Home Savings of America, San Francisco, CA
Hyatt Regency Hotels, Tampa, FL
Living Desert Museum, Palm Desert, CA
Los Angeles County Museum of Art, Los Angeles, CA
Norton Simon Museum, Pasadena, CA
Media Studios North, Burbank, CA
Palm Springs Desert Museum, Palm Springs, CA
Portland Museum of Art, Portland, OR
Princess Hotel, Scottsdale, AZ
Rancho Tapo Community Park, Veterans memorial, Simi Valley, CA
Salt River Project, Phoenix, AZ
Security Pacific Bank, Los Angeles, CA
Trammel Crow Corporation, Minneapolis, MN
TransAmerica Corporation, San Francisco, CA
Wells Fargo Bank (prev. United Bank of Denver) Denver, CO

Selected Internet Links

LA Louver, Venice, CA >>
Gail Severn Gallery, Ketchum, ID >>
Gerald Peters Gallery, Santa Fe, NM >>

artist's site: <http://www.murrillsculpture.com>

Florian Reischauer



VITA:

BORN IN AUSTRIA 1985

STUDIED PHOTOGRAPHY IN VIENNA

SINCE 2007 LIVING AND WORKING IN BERLIN

EXHIBITIONS:

2007

FOLLOW ME, VIENNA AIRPORT, AUSTRIA

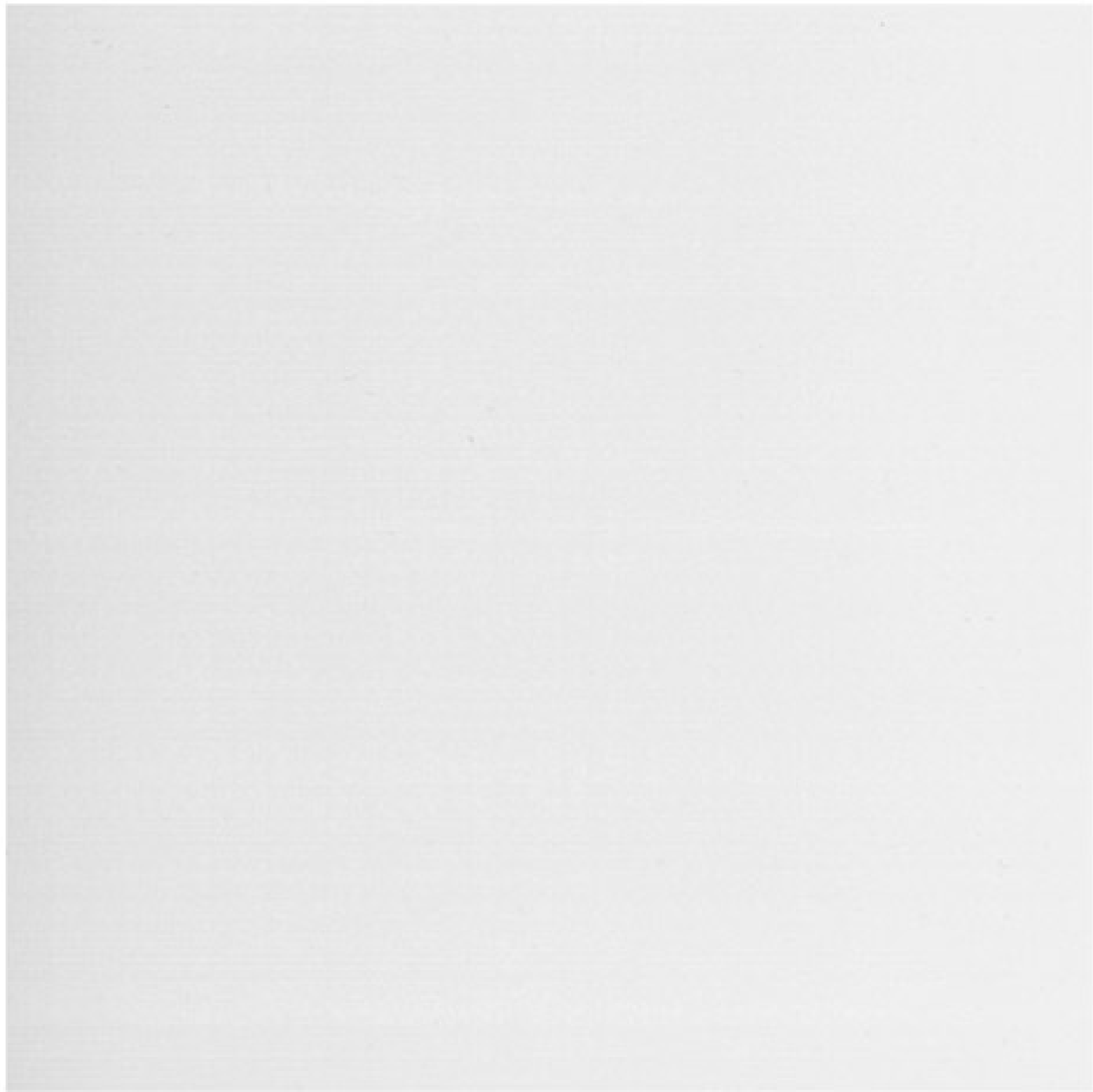
2008

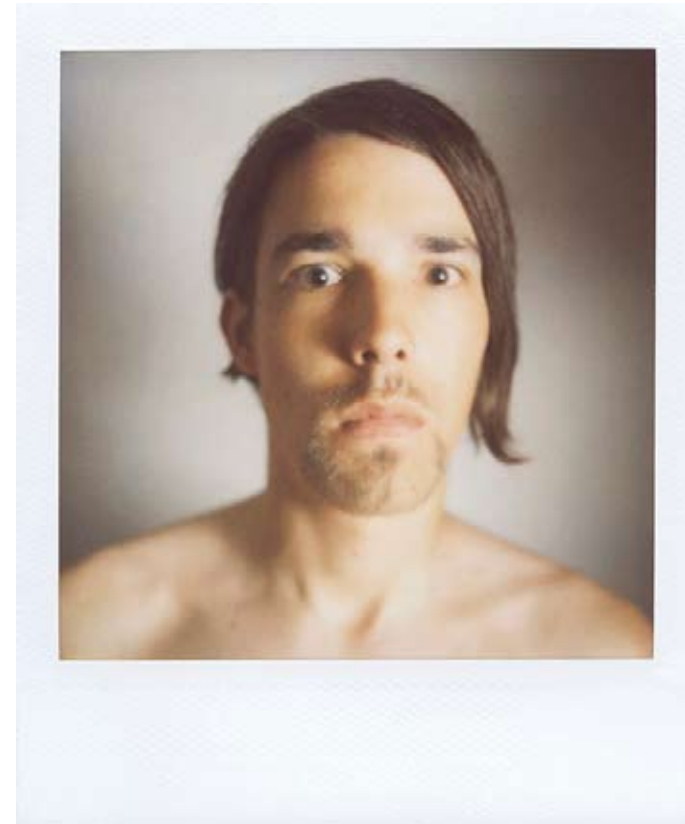
PUBLIC VIEWING 01 - STREETS OF BERLIN

AND GALERIE MITTWOCH X2, GERMANY

FOREST, GALERIA DOM MUZ, TORUN, POLAND

ARTIST SITE: WWW.FLOWKEY.NET





PUBLIC VIEWING 01
SEPTEMBER 1ST TO OCTOBER 31ST 2008
BERLIN WAS THE PLACE TO BE WHEN THE
STREETART INSTALLATION PUBLIC VIEW-
ING 01 TOOK PLACE. AT THREE DIFFER-
ENT LOCATIONS A BARE HOUSE WALL WAS
DECORATED BY AN OVERSIZE POLAROID
PRINTED ON HOOD SHOWING PORTRAITS
OF 3 YOUNG PEOPLE. FOR TWO MONTHS
THESE 6 SAUCER EYES HAD AN EYE ON
THE STREET LIFE OF THE CITY OF BER-
LIN. THEY GAZED, STARED AND SPIED
AT EVERYONE AND EVERYTHING PASS-
ING BY. OR THEY SIMPLY IGNORED IT.
WHO IS THIS GUY? DO I KNOW HER?
IS IT AN ADVERTISEMENT? WHAT IS
IT ABOUT? THESE PICTURES GIVE AM-
PLE SCOPE FOR ONE'S OWN IMAGINATION
AND INTERPRETATION. WATCH AND BE
WATCHED. AN EXHIBITION WHICH IS
ACCESSIBLE FOR EVERYONE AND ALSO
BRINGS POLAROIDS BACK TO LIFE.



Cat with Spots, 2005, acrylic on canvas, 72 x 72 inches



Charles Arnoldi

Born April, 10, 1946 in Dayton, Ohio
Lives in Los Angeles, California

EDUCATION

Attended Chouinard Art Institute, Los Angeles, 1968

AWARDS

“Artist Fellowship”, National Endowment for the Arts, 1982, “Maestro Fellowship”, California Arts Council, 1982, John Simon Guggenheim Fellowship, 1975, “Artist Fellowship”, National Endowment for the Arts, 1974, “Wittkowsky Award”, Art Institute of Chicago, 1972, “Young Talent Award”, Los Angeles County Museum of Art, Contemporary Arts Council, 1969

RECENT SOLO EXHIBITION:

2005 Modernism, San Francisco, California

Charles Arnoldi: New Paintings, Charles Cowles Gallery, New York, New York

Bobbie Greenfield Gallery, Santa Monica, California

2004 Charles Arnoldi Paintings, Dwight Hackett projects, Santa Fe, New Mexico

Charles Arnoldi 2004 Paintings and Gouaches, Bobbie Greenfield Gallery, Santa Monica, California

Charles Arnoldi: New Paintings, RB Stevenson Gallery, La Jolla, California Charles Arnoldi Recent Paintings, Imago Galleries, Palm Desert, California

2003 Charles Arnoldi, Works on Paper: A Thirty-Year Survey, 1972 - 2002, Bobbie Greenfield Gallery, Santa Monica, California

Charles Arnoldi, Charles Cowles Gallery, New York, New York Charles Arnoldi: New Works, Modernism, San Francisco, California

2002 Charles Arnoldi, Harmony of Line and Color, Busan Metropolitan Art Museum, Busan, Korea (catalogue)

2001 Charles Arnoldi: Paintings, Charles Cowles Gallery, New York, New York

Charles Arnoldi: Paintings, Modernism, San Francisco, California

2000 Charles Arnoldi: Paintings, Ochi Fine Art, Ketchum, Idaho

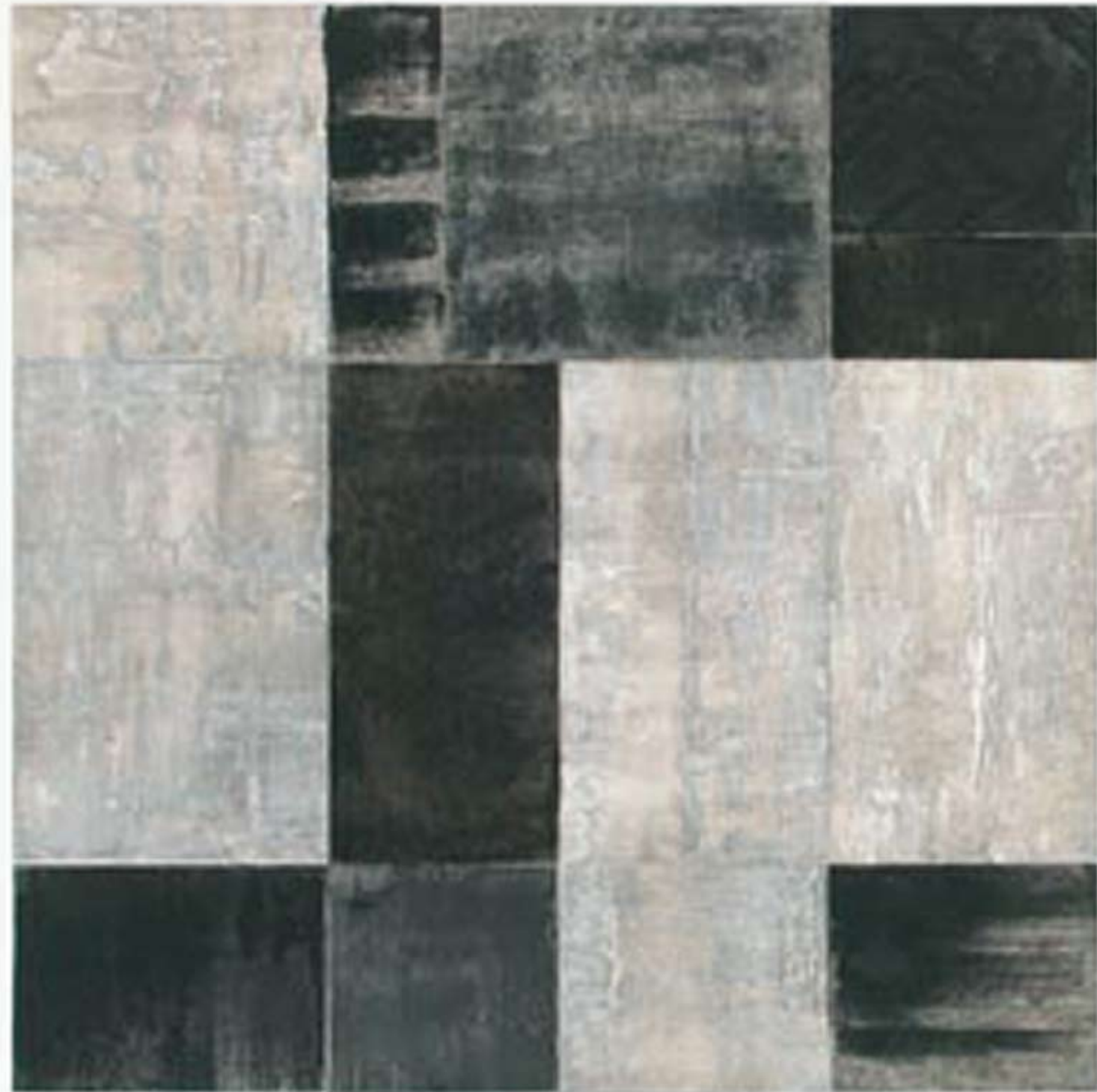
Charles Arnoldi: New Paintings, Skidmore Contemporary Art, Malibu, California

RECENT GROUP EXHIBITION:

2005 Paint on Metal, Tucson Museum of Art, Tucson, Arizona (catalogue)

Unique Works on Paper, Atelier Richard Tullis, Media Rare Gallery at Off Main, Santa Monica, California

Untitled, 2005, monoprint - oil paint on rag paper, 29 1/2 x 29 1/2 inches (sheet)



Off the Wall, Bobbie Greenfield Gallery, Santa Monica, California
Inside Out: Selections from the Permanent Collection, San Jose Museum of Art, San Jose, California
A Summer Group, Charles Cowles Gallery, New York, New York
Flow, Berman/Turner Projects, Santa Monica, California

2004 Peter Alexander, Charles Arnoldi and Laddie John Dill, Bakersfield Museum of Art, Bakersfield, California
Image + Energy, Selections from the Haskell Collection, Jacksonville Museum of Modern Art, Jacksonville, Florida
Cahiers d'Art: 25th Anniversary Exhibition, Modernism, San Francisco, California
Lost But Found: Assemblage, Collage and Sculpture, 1920-2002, Norton Simon Museum, Pasadena, California
The Eclectic Eye: Selections from the Frederick R. Weisman Art Foundation, New Orleans Museum of Art, New Orleans, Louisiana (catalogue)

2003 Made in California: Selections from the Frederick R. Weisman Art Foundation Collection, Contemporary Arts Center, New Orleans, Louisiana
Made in California: Selected Works/The Frederick R. Weisman Art Foundation, Todd Madigan Gallery, California State University, Bakersfield (catalogue)
Red on Red, Savannah College of Art and Design, Savannah, Georgia
Paper Works, Patricia Correia Gallery, Santa Monica, California
California Artists of the Robert Elkon Gallery, The Elkon Gallery, New York, New York

2002 Selected Abstract Paintings, Modernism, San Francisco, California
Paintings and Photographs, Skidmore Contemporary Art, Malibu, California Selected Works, Modernism, San Francisco, California
The Third Dimension, Herbert Palmer Gallery, Los Angeles, California
Contemporary American Art, Embassy of the United States of America, Vienna, Austria (catalogue)

2001 Collector's Show, Arkansas Arts Center, Little Rock, AR
Poetic Natures, Santa Barbara Museum of Art, Santa Barbara, California
Recent Acquisitions of Contemporary California Works on Paper, California Palace of the Legion of Honor, San Francisco, California

2000 Group Show, Eckert Fine Art, Naples, Florida
On Paper: Drawings, Paintings and Collages, Skidmore Contemporary Art, Malibu, California
Black, White and Bronze (Charles Arnoldi and Larry Bell), Palos Verdes Art Center, Rancho Palos Verdes, California
Don Gummer / Charles Arnoldi, Eckert Fine Art, Naples, Florida
Celebrating Modern Art: The Anderson Collection, San Francisco Museum of Modern Art, San Francisco, California
An American Focus: The Anderson Graphic Arts Collection, California Palace of the Legion of Honor, San Francisco, CA

The Intuitive Eye: Selections from the Frederick R. Weisman Collection, The Fashion Institute of Design & Merchandising Museum Foundation Galleries, Los Angeles, California
2001 Art in the Circle, Manhattan Heights Annex, Manhattan Beach, California
Chouinard: A Living Legacy, Oceanside Museum of Art, Oceanside, California
Underfoot, Dan Galeria, Sao Paulo, Brazil (travels through Fall 2004)

Articles & Reviews

- 2004 Biller, Steven. Dynamic Duo. Palm Springs Life, December 2004, pp. 30-32.
2003 Frank, Peter. Art Picks of the Week: Charles Arnoldi/Werner Drewes. LA Weekly, February 21-27, 2003, p. 134.
Ollman, Leah. A Few Themes, Too Many Variations. Los Angeles Times, February 7, 2003, p. E31.
"Continuing: Charles Arnoldi." Los Angeles Times, March 2, 2003, p. E61.
Continuing and Recommended. Art Scene, March 2003, p. 21.
- 2002 Keeps, David. "Renaissance Hollywood." Architectural Digest, May 2002, pp. 174-177, 251.
Sheets, Hilarie M. "Charles Arnoldi/Charles Cowles," ArtNews, January 2002, p. 119.
- 2001 Bonetti, David. "Arnoldi's Abstracts Invigorate," San Francisco Chronicle, September 29, 2001, pp. C1, C4.
Johnson, Ken. "Art Guide - Galleries: Chelsea," The New York Times, September 14, 2001, p. E28.
- 2000 "Art In Review - Galleries: SoHo," The New York Times, January 7, 2000, p. E44.
Goodrich, John. "Charles Arnoldi: Recent Works Charles Cowles Gallery," Review, January 15, 2000, p. 15.
Margulies, Dany. "Tubular Tuber Man," The Malibu Times, April 13, 2000, p. B1.
Vincent, Steven. "Whatever Happened To...?" Art & Auction, November 2000, pp. 168-177.

PUBLIC COLLECTIONS

Ackland Art Museum, University of North Carolina, Chapel Hill, South Carolina
Albright-Knox Art Gallery, Buffalo, New York
Art Institute of Chicago, Chicago, Illinois
Berkeley Art Museum, University of California, Berkeley, California
The Contemporary Museum, Honolulu, Hawaii
Denver Art Museum, Denver, Colorado
Guggenheim Bilbao, Bilbao, Spain
Kemper Museum of Contemporary Art, Kansas City, Missouri
Laumeier Sculpture Park, St. Louis, Missouri
Los Angeles County Museum of Art, Los Angeles, California
Memphis Brooks Museum, Memphis, Tennessee

Caldera, 2005, acrylic on canvas, 70 x 110 inches



- Menil Foundation, Houston, Texas
- Metropolitan Museum of Art, New York, New York
- Milwaukee Art Museum, Milwaukee, Wisconsin
- Museum of Contemporary Art, Chicago, Illinois
- Museum of Fine Arts, Houston, Texas
- Museum of Modern Art, New York, New York
- National Gallery of Art, Sydney, Australia
- Nelson-Atkins Museum of Art, Kansas City, Missouri
- The Newark Museum, Newark, New Jersey
- The Norton Simon Museum, Pasadena, California
- Orange County Museum of Art, Newport Beach, California
- Palm Springs Desert Museum, Palm Springs, California
- Portland Art Museum, Portland, Oregon
- San Diego Museum of Art, San Diego, California
- San Francisco Museum of Modern Art, San Francisco, California
- Santa Barbara Museum of Art, Santa Barbara, California
- Seattle Art Museum, Seattle, Washington
- Smithsonian American Art Museum, Washington, D.C.
- University Art Museum, California State University, Long Beach, California
- Frederick R. Weisman Art Foundation, Los Angeles, California
- Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

COMMISSIONS:

- Wood relief paintings:
- Continental National Bank, Fort Worth, Texas, 1982
- Hughes Corporation, Los Angeles, California, 1985
- State of California: State Office Building, San Francisco, California (Art in Public Buildings Program), 1988
- DC3 Restaurant, Santa Monica, California, 1988

BRONZE SCULPTURE:

- City of Beverly Hills, Beverly Hills, California (outdoor installation), 1991
- Canvas paintings: 101 Second Street (office building), San Francisco, California, 1999
- Renaissance Hollywood Hotel, Hollywood, California, 2000

artist's website: www.charlesarnoldistudio.com

Silent Waves: Wave 3749 Green



Douglas Busch



DOUGLAS I. BUSCH

THE ONE CAMERA THE SINGLE VISION THE ARTIST

“I am interested in presenting reality more accurately than I can actually see it. On one level, my work is about a certain density. There is more to see than we can actually see.”

Busch’s large format black and white photographs, ranging from 8”x10” to 40”x60” (shot with the world’s largest portable camera, designed and built by the artist himself), present images of great beauty and irony, great subtlety and elegance. In Busch’s photographs, “actuality is not abbreviated but opened into the world, not merely documented but discovered,” states Dr. Donald Bartlett Doe, Director of the Mulvane Art Museum, Topeka, KS. Busch’s vision and personal sensibilities enable him to capture the monumental in the ordinary, to inform the details of everyday life with sensitivity and clarity.

Robert J. Evans, Director of the Danforth Museum of Art, Framingham, MA, notes, “Busch’s combination of technical perfection and personal poetic sensitivity is truly overwhelming. His intense, aesthetic vision combines with his outstanding craftsmanship to produce strong works, simple and direct, yet redolent of the great artistic tradition that preceded him. There is a deeper mood and a quality of light washing through the cityscapes distinct in feeling from what we can see in most American imagery. Busch’s sensibility shines through always, creating harmonies that delight the eye.”

Busch’s technical ability is widely acknowledged and respected. His work has been published in virtually every international photographic magazine. Jannes Art Publishing of Chicago, IL writes, “Mr. Busch will become, within the next few years, one of the world’s outstanding and most noteworthy black and white photographers. The technical caliber of his work is superb, his vision exciting and strong.” Numerous publications have cited Busch’s technical expertise in inventing and building photographic equipment for large format photography.

Al Weber comments, “Busch’s genius is his ability to combine his artistic talent with an uncanny technical expertise in a way which has placed him in a unique position within the international photographic field. By those who are familiar with his work, he is considered one of the most talented and accomplished large format black and white photographers anywhere.”

Recent Projects:

- | | |
|----------------|---|
| 2005 - 2008 | Founded the No Strings Foundation. Tim Wride executive director. Simple to fund photographers. Annual grants and catalogues. |
| 2005 | J. Paul Getty Museum: lecture on Roger Fenton photographic show |
| 2003 / present | “Silent Waves” – Digital images of beach, waves and sky. Colored grits and single prints mounted between aluminum and plexiglass responding to the emotion of color in an abstract sense. A compilation of a summer living on the everchanging Livingston Beach in Southern California. |



ITALIAN
GARDENS
Iso Bella_Tree-Roots-Sky Mod



ITALIAN
GARDENS
Boboli _ White Shrub-VineWall



ITALIAN
GARDENS
Isola Madre _ 67-030608-2-8



NUDES
dancing

- 2003 / 2004 "Italian Gardens" – A series of images taken in the spring and summer of 2003 of eleven privately owned gardens in Italy. Among them La Mortella (Ischia), Il Biviere (Sicily) and of the Villa Reale in Marlia, originally laid out by Napoleon Bonaparte's sister in the English style.
- 2002 / 2003 "Digital Nudes" – Digital images of the human form in motion.
- 1999 / 2001 "Vestiges" - International traveling show with accompanying book and portfolio of albumen prints. A collaborative project with German photographer Martin Blume. French and German castle ruins from the 11th to the 13th century juxtaposed against images of the Anasazi ruins in the Southwest of the United States. This series shows the similarities and differences of the cultures living on both sides of the Atlantic.

Books Published

- 2007 Silent Waves-Limited Edition-The Photo Department, Malibu, CA
California Gardens-Wade Publishing, London England
2006 Italian Gardens-Braus Editions, Germany
2005 Retrospective From Miami to Malibu-braus Editions, Germany
Vestiges-Douglas Busch & Martin Blume-144 pages , 52 photographs in Duotone,
30 x 30 cm, Stuttgart 2005, Hardcover, English/French/German, ISBN: 3-89506-252-9
1994 Tides in Time-The Photo Department, Santa Monica, CA
1992 In Plain Sight-The Photo Department, Rockford, IL

Selected Photographs and Articles Published:

- Photo District News: No Strings Foundation
International Photo Techniques
Camera Arts
Modern Photography
Photo Vision
Professional Photographers of America Technical Photography
N.Y. Times Art Review
Chicago Tribune
New York Photo District News
British Journal of Photography Photographic Collector Magazine
Popular Photography
Rockford Magazine
Janesville Gazette
Rockford Register Star





Die Rheinpfalz, Germany
Dernieres Nouvelles d'Alsace, Germany
Dernieres Nouvelles d'Alsace, France
Edenkobener Rundschau, Germany
Foto and Labor, Germany
Darkroom Photography
Photo Vision
Cucina Bella E Buona #76
Il Nouvo Bagno #27
HG TV Design Challenge 10 April 01
Robb Report March and April 2005
Western Interiors 2005

Selected Museum Collections:

J. Paul Getty Museum, Los Angeles
Museum of Contemporary Art, Atlanta, Georgia
Museum of Photographic Arts, San Diego
Los Angeles County Museum of Art
Museum of Contemporary Art, Los Angeles
Santa Barbara Museum of Art
Illinois State Library
Rockford Art Museum
Cedar Rapids Museum of Art
Denver Art Museum
Fort Lauderdale Museum of Art
Grinnel College Art Museum
Danforth Museum of Art
George Eastman House
Portland Museum of Art
University of California, Santa Cruz

Selected Corporate Collections:

McDonalds Corp.
United Banks of Colorado
St. Frances Hospital
The Best Company





Ziffren and Ziffren
General Litho
Jannes Arts Publishing Co.
Liebovich Steel Corp.
Eastman Kodak Corp.
Cedar Sinai Hospital
Polaroid Corp.
Rodenstock Optical Corp.
City of Rockford
Denver Chamber of Commerce

Selected One-Man Exhibitions:

- 2006 Art Moscow, Russia May
Silent Waves: Caprice Horn Gallery, Berlin, Germany May 2006
Retrospective: Santa Barbara Museum of Art, CA (to be determined)
Dortort Center for Creativity in the Arts, UCLA, Los Angeles, CA
Vestiges: Vertretung des Landes Rheinland-Pfalz und der Europäischen Union, Berlin, Germany December 2006
Vestiges: Mainz Museum, Germany December 2006
Italian Gardens: Museum fuer Europäische Gartenbaukunst, Duesseldorf, Germany, May 2006 A book will accompany the traveling show
Vestiges: Landes Museum Koblenz, Festung Ehrenbreitstein, Germany April 2006
- 2005 Hack Museum, Retrospective Ludwigshafen, Germany
Vestiges: Maison de l'Archeologie, Niederbronn-les-Bains, Frankreich, France October 2005
Vestiges Buró Trifels, Annweiler am Trifels, Germany September 2005
Dortort Center for Creativity in the Arts, UCLA, Los Angeles, CA
- 2000 Focus Gallery, Carmel, CA
- 1999 Mannheim City Gallery, Mannheim, Germany
Group V, Braunfeld, Germany
- 1998 Cedar Rapids Museum of Art, IA
Group V, Braunfeld, Germany
- 1997 Photo Classics Gallery, Munich, Germany
Lotus Gallery, Salzburg, Austria
- 1996 451 Gallery, Rockford, IL
Borrone Gallery, Menlo Park, CA
- 1995 Fact Gallery, Laguna Beach, CA
Linderman Gallery, Germany

1994 G.Ray Hawkins Gallery, Santa Monica, CA
 X-ibit Gallery, Los Angeles, CA
 1992 Steven Cohen Gallery, Los Angeles, CA
 1991 Earl McGrath Gallery, Los Angeles, CA
 1990 Art Services, San Francisco, CA
 X-ibit Gallery, Los Angeles, CA
 1989 James Madison University, Harrisonburg, VA
 1989 continued City Hall, Rockford, IL
 Weiss-Morris Gallery, Rockford, IL
 Gallery Ten, Rockford, IL
 1988 Illinois State Museum, Springfield, IL
 Freeport Art Museum, Freeport, IL
 Rockford Art Museum, Rockford, IL
 Union League Club, Chicago, IL
 J.R. Kortman Gallery, Rockford, IL
 1987 Ida Public Library, Belvidere, IL
 Denver Chamber of Commerce, Denver, CO
 United Banks of Colorado, Denver, CO
 1986 Florissant Valley College, St. Louis, MO
 Carson-Sapiro Gallery, Denver, CO
 Fermilabs, Chicago, IL
 A-Space Gallery, Madison, WI
 University of Maine, Portland, ME
 1985 Burpee Art Museum, Rockford, IL
 Viterbo College, LaCrosse, WI
 1984 Tracy Felix Gallery, Colorado Springs, CO
 Victor School of Photography, Victor, CO

Selected Group Shows:

2002 A Century of Photography, Cedar Rapids Art Museum, IA
 2000 Pasadena City College, Pasadena, CA
 1989 Art in the Embassies, Washington, DC
 Busch Gallery, Rockford, IL
 1988 Smithsonian Institution, Washington, DC
 Art Institute, Chicago, IL
 1987 Camera Obscura Gallery, Denver, CO
 1986 US Department of State, Washington, DC
 The LLOYD Gallery, Spokane, WA
 The Architectural Center, Chicago, IL



NUDES, Street People, Nude Wall #2



SELF PORTRAITS
Boboli Desat

Past Projects and Photographic Development:

- 1994 Published "Tides in Time", a catalogue for the traveling show with the same name and worked on "Flesh as Canvas", a year long project photographing tattooed people across America, sponsored by Eastman Kodak Co.
- 1992 "LA Overlook" - freeways of Los Angeles, exhibited at Steven Cohen Gallery, CA. MFA Degree at University of Illinois. Published "A Right of Passage" and "In Plain Sight" which was awarded "Best Book by a Small Publisher".
- 1991 Started Midwest Landscape Project. MFA work at University of Illinois.
- 1990 510 East State Street, Rockford, IL. Restoration of historic registry from 1880, which was awarded best city remodel in 1990. Finished restoration of 12,000 Queen Ann Building in Rockford, IL, which became his studio, darkroom and living quarters. Started portrait project with Daniel Voll (play write) which incorporates interviews with photography.
- 1989 "Societorial Nudes" Series consisting of seven walls measuring 9' x 16'. Each wall had twelve images measuring 30" x 50" sequenced together. Opened at the Busch Gallery and the Weiss-Morris Gallery, Rockford, IL.
- 1988 Smithsonian Institution acquired four Busch prints for collotype show- "Imperishable Beauty". Beginning of the shooting of "Societorial Nudes".
- 1987 "Contrasts" - a photographic study of three communities in North Central Illinois. This exhibition traveled to five museums and ended at the Illinois State Museum in Springfield, IL.
- 1986 "The Denver Photographic Project," exhibition and portfolio.
- 1985 "Victor Colorado Landscapes" - eight 12" x 20" black and white contact prints in a limited edition portfolio of 25 sets. Thirteen continuous tone lithographs published and distributed by Jannes Art Publishing, Chicago, IL. Six limited edition collotypes in sets of 300 (signed and numbered) published by Black Box Photographics. Closed deGolden Busch Camera Co. Did photographic trip to four corners area with Carl Canfield.
- 1984 Publisher and executive editor of Viewpoint, the SuperLarge™ Format Newsletter, circulation of over 5,000. Delivered three lecture-seminars at the International "Photo-Expo" Convention in New York City on SuperLarge™ format instant imaging techniques for Kodak, Polaroid, and Agfa-Gevaert.
- 1983 Executive director for the Keith Photographic Foundation, founded by international photographer and columnist Simon Nathan. Responsible for organization of international traveling shows, discovery and requisition of new artwork, structuring and promotion of workshops. Was curator of a \$750,000 collection of existing photographs in the permanent collection.
- 1982 Left family jewelry business. Founded deGolden Busch, Inc., which he ran as president. Designed all deGolden Busch Super Large™ format view cameras, FocuShield™ ground glass protectors, FilmLok™ filmholders, and archival washers. Obtained patents on products, all of original design.
- 1981 Trip to four corners area.
- 1975 Moved to Rockford, IL, to run family jewelry business.
- 1974 Moved to New York City; Scranton, PA; Boston, MA, to work with Chelsea Wholesale, Finley Departments as a diamond picker. Became assistant boutique buyer, before managing stores in Scranton. Continued photographing during this period.
- 1973 Graduated University of Illinois with BFA in Art and got voted one of ten outstanding seniors. Moved to Carmel, CA, to become Morley Baer's assistant. Worked with Al Weber on workshops in Death Valley. During this period befriended Ansel Adams, Wynn Bullock, Brett Weston, Huntington Witherall, Imigene Cunningham, Minor White, Ralph Gibson and others.
- 1951 Born November 11th to Enid Gottlieb and William Goldworn, Miami Beach, FL.



SELF PORTRAITS
Kienholtz

Architectural and Design Projects:

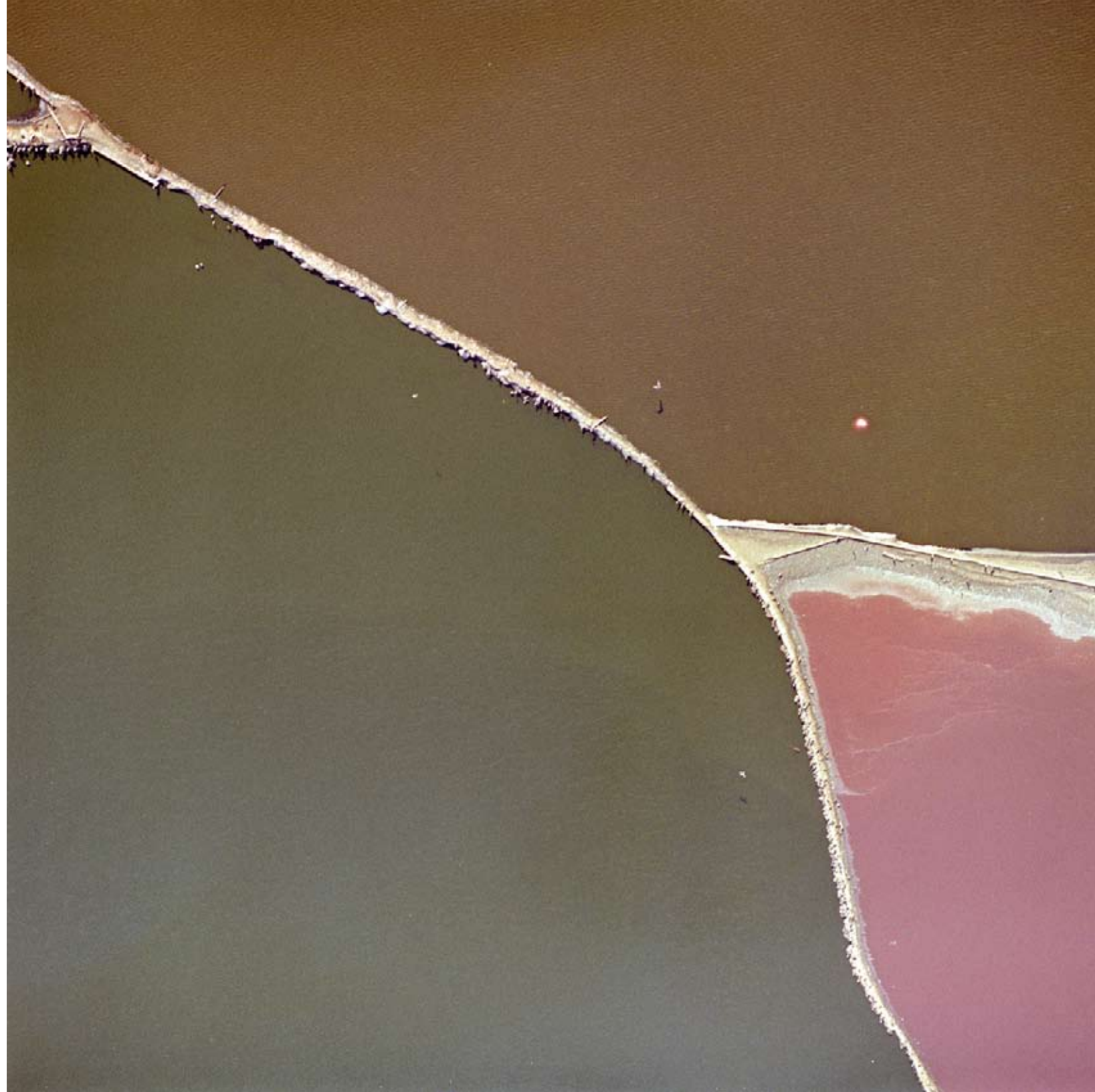
- 2004 Horse Ranch (12 acres)0 Marquez, Pacific Palisades, CA. Residential (RE40), type 5 construction (architectural design of 8,000 sq. ft. home, guest house, barn, riding rinks, trails, landscape design, permits, construction administration / supervision).
- 2003 Bruce Residence, Malibu, CA. Residential Estate (architectural design, coastal approval, permits, construction administration / supervision, landscape design).
1016 North Bundy Drive, Brentwood, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
Horse Ranch (7.5 acres)4098 Mandeville Canyon Road, Brentwood, CA. Residential (RE15), Main house, guest house, 3 car garage, barn, and arena (architectural design, permits, construction, administration / supervision).
- 2002 339 N. Bowling Green Way, Brentwood, CA. Residential (R1), (architectural design, permits, construction administration / supervision).
Landfair Apartment Building, Westwood, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration)
Fremont Residence, Pacific Palisades, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration).
- 2001 Haggis Residence, 342 10th Street, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
815 Leonard Road, Brentwood, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
Baquet Residence, 24th Street, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
- 2000 Awarded California Contractor's Licence #791171
2518 7th Street, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
1411 Cloverfield Blvd, Santa Monica, CA. Commercial (C4), type 5 construction (architectural design, permits, construction administration / supervision).
Villa Pacifica, 2126 3rd Street, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
Pottery Studio, Georgina, Santa Monica, CA. Architectural design.
- 1999 Conzono Residence, 26th Street, Santa Monica, CA. Residential (R1), type 5 construction, (architectural design, permits, construction administration).
310 Amalfi Drive, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
- 1998 Lehrhoff Residence, 14100 Atilla Road, Santa Monica Canyon, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
- 1997 Nathan Residence, 726 Marguerita Ave., Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).



- 1996 Newton Residence, 401 9th Street, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
- 1995 1410 24th Street, Santa Monica, CA. Six unit apartment complex with studio. Residential (R3), type 5 construction (architectural design, permits, construction administration / supervision).
Copeland Court, Santa Monica, CA. Residential (R1), type 5 construction (architectural design, permits, construction administration / supervision).
- 1993 10355 West Washington Blvd, Culver City, CA. Commercial (C1), type 5 construction of Artist Loft Spaces (architectural design, permits, construction administration / supervision).

artist's website: www.superlarge.com

AI Weber



BACKGROUND.

Born in Denver Colorado, 1930.

A.A., Photography, University of Denver, 1950.

B.A., Education, University of Denver, 1953

Military experience: Captain, United States Marine Corps. Korean veteran.

Married: Suzanne Elaine (teacher). Three sons, Chris, Ben and Robert.

PERSONAL (FINE ART) PHOTOGRAPHY.

| | |
|------------------|--|
| 1993 | Fourth portfolio published. Finish Architecture |
| 1987 | Third portfolio published.. Robert |
| 1978 | California Art Council grant. produce public awareness exhibit: Indian rock Art. |
| 1977 | Second portfolio published. Continuum |
| 1972 | First portfolio published. |
| 1963 to present. | Group exhibits, more than eighty. One Man exhibits, more than ninety. |

PERMANENT COLLECTIONS.

The Art Institute, Chicago.

M H DeYoung Museum, San Francisco.

Burpee Art Museum, Rockford, Illinois.

Iford, Ltd. Paramus, New Jersey.

Lehigh University. Birmingham, Pennsylvania

Monterey Museum of Art, Monterey, California.

PAL Paper Company. Culver City, California.

Utah State University, Logan, Utah.

Governors State University, Park Forest, Illinois.

UCLA Archives of American Indian Rock Art, Los Angeles.

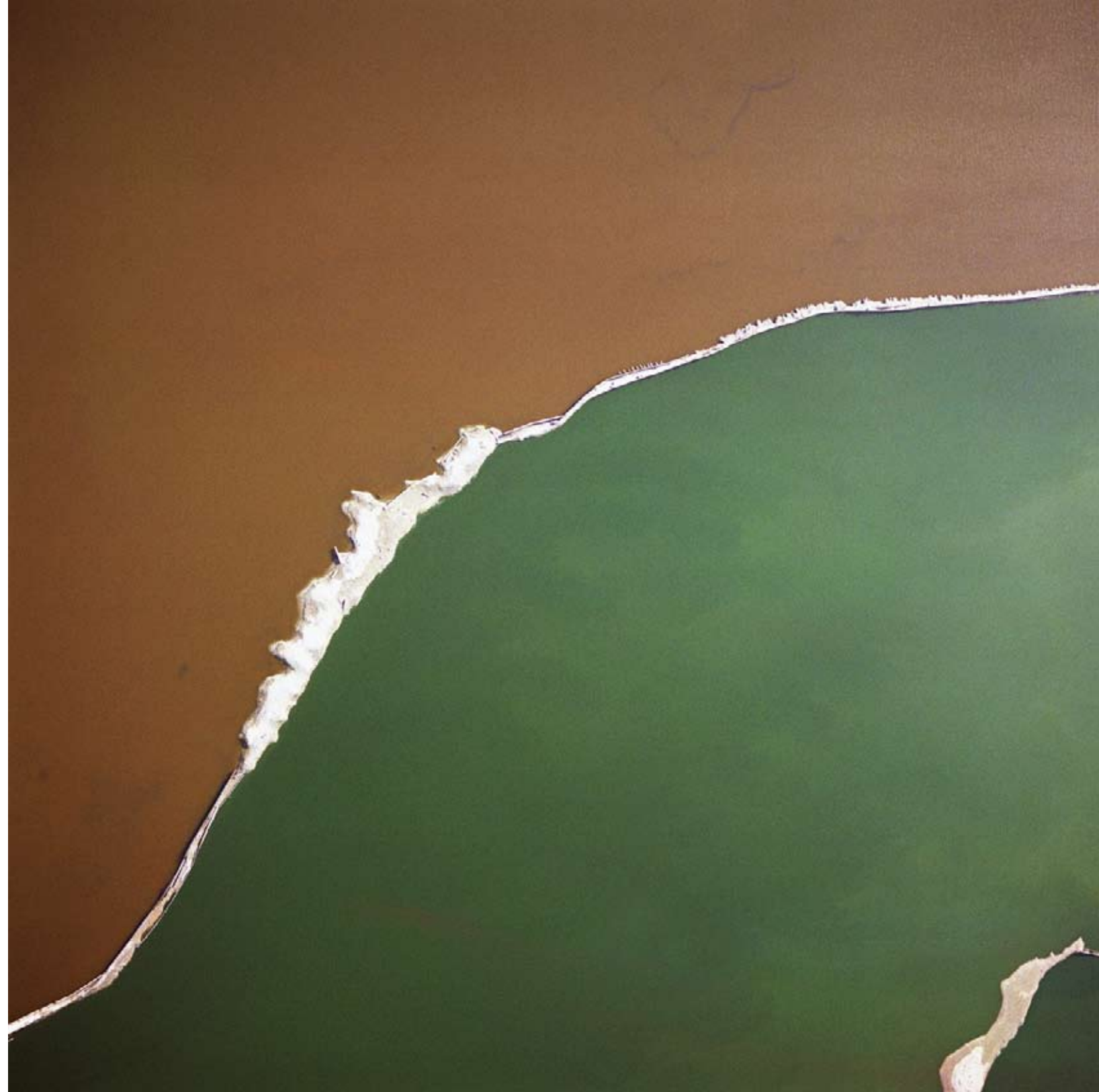
Ansel Adams Collection: Center of Creative Photography, Tucson, Arizona.

Rock Springs Art Center. Rock Springs, Wyoming

Utah Museum of Fine Art, Salt Lake City, Utah

Western Nebraska Art Center. Scotts Bluff, Nebraska.

National Museum of Modern Art, Kyoto, Japan.



MISCELLANEOUS

- 2006. Keynote speaker. Silver Conference. Art Center, Pasadena..
- 1998 Keynote speaker, Fine Art Forum, Bronfels Germany
- 1986 Curator. U.S. Department of State: Art in Embassies.
- 1984 Keynote speaker. Annual Convention of Professional Photographers of California, Anaheim, CA.
- 1983 Associate Curator, exhibit and book, At Mono Lake, (Friends of the Earth)

TEACHING

- 1968-present AI Weber Photography Workshops, varying from eight to thirty workshops per year.
- 1993 Film. AI Weber and the Zone System. Burrill and Associates.
- 1990-1993 Friends of the Dunes. Designed and taught photographic workshops that financially assisted in the custodianship of the Great Sand Dunes in Colorado.
- 1985 Evaluator, Illinois Department of Education, Seven Year Evaluation, Graduate School, Governors State University, Photography Department.
- 1985 Sold Victor School.
- 1984 Established vocational photography certificate program for veterans jointly with the Colorado State Board of Rehabilitation; administered and taught by Victor School.
- 1982-1985 Continued Victor School program; 38 to 45 workshops per season.
- 1982 Speaker, National Convention, Society of Photographic Education, Colorado Springs, CO
- 1982-1983 Lecturer, San Jose State University, San Jose, California.
- 1981 Third season at Victor School, forty six workshops.
- 1980 Expanded Victor School program to thirty five workshops.
- 1979 First Victor School program. twenty two workshops.
- 1978 Film. AI Weber, Photography Educator. The Contemporary Photographers.
- 1978 Purchased Victor School in Victor Colorado. A 14,000 square foot Victorian high school. Began a summer program in the arts, mostly photography, but including; painting, leather, spinning and dyeing, silk screen and bookbinding. In the following seven years, there were 254 workshops with 1824 students and 101 instructors. Victor School was credentialed by the following schools U of Missouri, Governors State U, Calif. State U, LA, Utah State U, UCSC Ext., Columbia College and Adams State College.
- 1979-1980 Visiting Professor, California State U at Los Angeles.
- 1976-1977 Director, workshop program, Friends of Photography. (now in San Francisco)
- 1975-1977 Director, Photography, University of Utah Summer Art Program, Snowbird, Utah.
- 1974-1975 Professor, Photography, California Institute of the Arts. Valencia, CA
- 1974-1980 Instructor, University of California Extension, Santa Barbara.



- 1973-1987 Instructor, University of California Extension, Santa Cruz.
1970-1973 Chairman, Education Committee, Friends of Photography.
Initiated FOP workshop program.
1968-1976 Trustee, Friends of Photography. Carmel, California.
1963-1981 Instructor, Ansel Adams Yosemite workshops.
1961-1969 Photography instructor, Monterey Peninsula College, CA. Started evening program.

INDEPENDENT WORKSHOPS FOR OTHER INSTITUTIONS.

Art Centers and private organizations

- Allied Arts Center. Richland, WA. ***
Burpee Art Museum. Rockford IL. ***
Chief Executives Forum. Fostoria, OH.
Colorado Photographic Arts Center. Denver, CO.
Durango Art Center. Durango, CO.
Highland Park Art Center. Highland Park, IL. **
Lightfall. Northbrook, IL
West Nebraska Art Center. Scotts Bluff, NE. ****
Newport School of Photography. Newport Beach, CA.
Penland School. Penland NC.
Point Reyes National Seashore Field Seminars. Point Reyes, CA.
Salt Lake Art Center. Salt Lake City, UT**
Snake River Institute. Jackson, WY. **
Texas Center of Photographic Studies. Dallas, TX. ***
Colleges and Universities. not including organizations on second page
Adams State College. Alamosa, CO. **
The School of the Art Institute. Chicago IL.
Baylor University. Waco, TX.
Brigham Young University. Provo, UT.
Bellvue Community College. Bellvue WA.
California State University, Long Beach. Long Beach CA
California State University, Los Angeles. Los Angeles, CA
Colorado Art Institute. Denver, CO
Colorado Mountain College. Glenwood Springs, CO.
Colorado Springs School. Colorado Springs, CO. *
Columbia College. Chicago, IL. *****
Eastern Washington University. Cheney, WA.



Governors State University. Park Forest IL. **
Great Basin Community College. Wasco, WA.
Loma Linda University. Riverside, CA.
Rock Valley College. Rockford IL.
University of Oregon. Eugene, OR.
University of Texas, Dallas. Dallas, TX
Utah Museum of Natural History. Salt Lake City, UT.
University of Utah. Salt Lake City, UT. ***
Utah State University. Logan, UT. **
Washington State University. Pullman, WA. *****
Western Wyoming College. Rock Springs, WY. ****

*multiple year workshops.

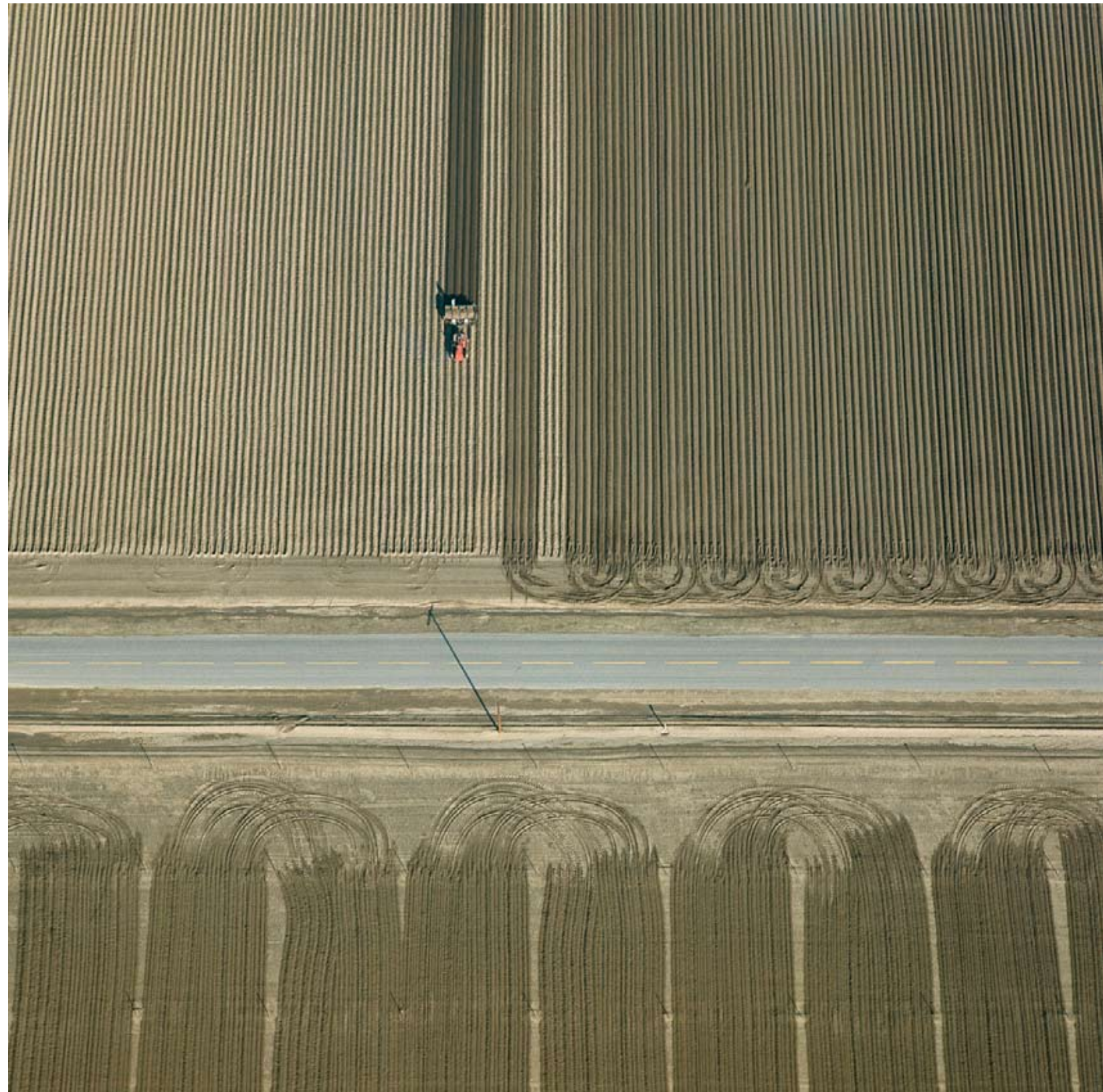
COMMERCIAL PHOTOGRAPHY

MAGAZINE

Arkkitehti (Finland)
Family Circle
Form Function (Finland)
Fortune Magazine
Holiday Magazine
House and Home Magazine
Journal of the Taliesin Fellows
Space Design (Japan)
Sunset Magazine
World Architecture (England)

ARCHITECTURE

Edward Larabee Barnes
David A. Brown
California Redwood Association
Museum of Finnish Architecture (Helsinki)
Frank Hennessee
Kristian Gullichsen (Finland)
Mark Mills



National Trust of Historic Preservation
Juhani Pallasmaa (Finland)
Skidmore, Owings and Merrill
Edward Durrell Stone

BOOK ILLUSTRATION

Bantam
Doubleday
Scott Foresman
McGraw Hill
Alfred A Knopf
Otava Publishing Company (Finland)
Workman Press

AGENCY

Adspeak. Saratoga California
Advertising and Design. Minneapolis, Minnesota
MA Associates. Marina Del Rey, California
NW Ayers and Sons. Philadelphia, Pennsylvania
J Walter Thompson. San Francisco, California

CONSULTING

Eastman Kodak Company
Ciba Geigy
Ilford, Ltd.
de Golden Busch Cameras
PAL Chemical Company
Adox Films
Polaroid Corporation
Minolta Cameras
Stanford Research Institute
Hasselblad
Wisner Camera Company
University Of California, Special Collections, Library

Tom Chapin



Tom Chapin was born in Buffalo, NY in 1954 and began working at 18. He was an itinerant carpenter for a time, designing and building a number of curious buildings across New England.

Chapin became a sculptor at 33. He has exhibited in the U.S., the U.K., Belgium and Italy. He has won a Pollack-Krasner grant and the London Chelsea Art Council's Portobello Prize, and is a MacDowell Fellow, among other awards. His work has been reviewed in *The New York Times*, *The Chicago Tribune* and *The Boston Globe*, as well as in English and Italian newspapers. His sculpture is in the permanent collections of the DeCordova Museum, The Addison Gallery of American Art, and a number of other museums in the U.S. as well as in corporate and private collections in the U.S., Europe and Asia.

A fine carver of granite, stone, marble and wood, Chapin also works in bronze. The scale of his work ranges from miniature to megalithic granite on earthworks.

A RESPONSE TO TOM CHAPIN'S SCULPTURE

For twenty years, Thomas Melville Chapin has put his intellectual, physical, and emotional energies into creating a remarkable collection of sculptures in wood, stone, and bronze. He began by making direct carvings in wood (a natural start for a person who had earned his living as a woodworker and builder), but he soon started carving stone and has done most of his work in this material. A few years ago he added bronze to his repertoire, casting some of his wood and stone sculptures, as well as producing pieces just in bronze.

Although most of Chapin's sculptures are modest in size and meant to be shown indoors, he has made a number of large outdoor monoliths (The DeCordova Museum in Lincoln, Massachusetts and the Fidelity Investments headquarters in Ohio, for example), and he has made a few bas-relief wall pieces. But the typical Chapin sculpture is usually small enough to be carried, though with some difficulty. It may be attached to a base in order to stand, as with 'Ladder' because of its height, or 'Cloud' because of its shape. It may stand with an imposing presence—'Ladder' again—that seems to declare importance and demand respect. Yet perhaps even more representative is the piece that rests in an unassuming, casual way ('Traveler' or 'The Hive'), as if it wished to be integrated democratically into the world of everyday facts. These pieces don't demand attention, but they respond to those who choose to look carefully by inviting a more intimate and physical response of touching, picking up, or turning over.

However the works present themselves, all are the products of a mind that has inquired widely and deeply, a heart charged with feelings, and hands trained to both carry out and guide the instructions they receive and create. Chapin is an autodidact in both his general education and in his artistic investigations. His extensive readings in history, philosophy, anthropology, biology, and all manner of systems of thought—ancient and modern—often find their way into his sculptures. Less likely to be in evidence are the signs of involvement in current artistic trends or fashions. The work of artists like Anish Kapoor, Isamu Noguchi, or Louise Bourgeois may have exerted some influence on Chapin's sculpture, but one is more likely to find a response to Polynesian tattooing or Mayan ruins than to the latest contents of a New York gallery show. References like these, a product of the artist's curiosity about other cultures as well as our own, or suggestions of Chinese bronzes, botanical structures, primitive tools, marine life, etc., etc., may at first glance make Chapin's work appear to be representational. But almost never is there an attempt to copy nature. In looking at his work we can't help but make all sorts of associations. In its height, 'One System' makes us think of tree forms. Its extreme slenderness makes it an elongated drip of viscous liquid. It's a glass blower's tool, a flexible whip-like weapon, or a spear. Is its height a product of gravity's stretching or the aspiration of growth, or both? The title of 'The Road' calls attention to the piece's movement and sweep, device for some specialized trade, a war club, a saxophone are other possible references. The multiplicity of associations, the fact that so many are possible along with the conviction that none are altogether true, makes us search elsewhere for the 'content' of the work.

If the work is not representational, it is also not really abstract. Dismissing all our readings of a piece as not quite on the mark leads us to look for another explanation of why it connects with us. The associations it makes are perhaps with aspects of our experience in those regions of the subconscious, where forms carry symbolic import tied into our most basic dispositions, our sense of who we are, and how our worlds are organized. So these sculptures seem to be visions generally outside of our normal perceptions, the result of a process of bringing to our consciousness objects from regions our senses can't reach on their own: images from the microscope, from the bottom of the oceans, from digging deep into the ground, as if the artist were not so much the maker as the seeker and finder in these realms. Reinforcing this notion of the sculpture as something found or revealed—rather than made—is the organic quality of the work. The nature of Chapin's materials, wood and stone, and the working method of reductive carving require that he begin with a vision of the final form (though no doubt many decisions made along the way send the piece in unexpected directions). But in spite of the deliberate choices, the work will seem to be the result of the work's inner compulsion rather than external decisions. Biological necessity and natural selection rather than intelligent design seem to be at work in the sculpture as they are in nature. Chapin titled the Growth series (Growth No. 8) in recognition of this goal in his work. Of course, all good art gets its charge by enriching our experience as it presents us with a collection of facts that didn't exist before the artist gave them to us, but few artists are as capable as Chapin is of creating work the generation of which seems to share the principles and energies of the natural world, as if he has tapped into and employed nature's secret creative force to produce objects on a par with organisms of the real world. Chapin often speaks of his motivation as being an attempt to call attention to, and respond to, nature's munificence. He pays his debt to nature's generosity by adding to her store of wonders.

Finally, there is the matter of craft. Chapin's technical skills showed themselves early in his career and have continued to be refined, so that one of the first sources of pleasure in encountering his sculptures is the delight in their workmanship. The toughest piece of granite seems to have yielded easily to his intentions, as if the stone itself sought to be what we see and feel before us. Many contemporary artists are suspicious of and even hostile to careful workmanship, feeling that attention to finish or precision in exacting details signal a lack of serious artistic purpose. Sculptors like Martin Puryear have helped lay this notion to rest, and Chapin too has clearly shown that technical accomplishments can contribute to a work's success rather than distract from it. Technique for Chapin is not virtuosic. It is the method employed to realize the work's integrity. It makes possible the organization of the work's goals: achieving the kind of beauty found in all things that have resolved themselves into what their inner dynamic says they must be.

Duane Paluska
ICON Contemporary Art
June 30, 2008



FAR SHORE, MANNA, Bronze, 6'8" x 5' diameter, 2007

Awards

2000-2001 Commune Castel di San Niccolo, Italy.
1998 Jurors Award, Portland Museum of Art Biennial, Portland, ME
1998 The MacDowell Colony Residency, Peterborough, NH
1997 Kentucky Arts Council Professional Assistance Grant
1994 The Portobello Prize, Chelsea Arts Council London, UK
1993 Visiting Artist Forum, University of Western Florida, Pensacola, FL
1991 Pollock-Krasner Foundation Grant
1991 The Louis Comfort Tiffany Foundation Award Nomination

Selected Solo Exhibitions

2008 Rebecca Ibel gallery, Columbus, OH
2007 Icon Contemporary Art, Brunswick, ME
2005 Icon Contemporary Art, Brunswick, ME
2002 Icon Contemporary Art, Brunswick, ME
2001 Mostra Della Pietra Lavorata, Castel di San Niccolo, Italy
2001 Icon Contemporary Art, Brunswick, ME
2000 Centre College, Danville, KY
1999 Creiger-Dane Gallery, Boston, MA
1999 Icon Contemporary Art, Brunswick, ME
1997 22nd Annual Meeting, Semiotics Society of America
1997 Icon Contemporary Art, Brunswick, ME
1997 Forgotten Omen, Linda Schwartz Gallery, Lexington, KY
1995 Thomas Melville Chapin, Stone Carvings, Reed's Wharf Gallery, London, UK
1995 Icon Contemporary Art, Brunswick, ME
1995 The Vrje Universiteit Brussel, Brussels, Belgium
1994 Descent into Being, Linda Schwartz Gallery, Lexington, KY
1993 Icon Contemporary Art, Brunswick, ME
1993 University of Western Florida, Pensacola, FL
1992 Icon Contemporary Art, Brunswick, ME
1991 Sculpture in Stone, Salle Windels Gallery, Columbus, OH
1990 Icon Contemporary Art, Brunswick, ME
1990 Swarengen Gallery, Louisville, KY



Selected Group Exhibitions

- 2008 Talent, Allan Stone Gallery, New York, NY
- 2008 Chesterwood Museum, Stockbridge, MA
- 2008 University of New England, Portland, ME
- 2007 The MacDowell Colony Experience, University of New Hampshire
- 2007 The MacDowell Colony Experience, Keene State College, NH
- 2006 The University of New England, Portland, ME
- 2005 College of the Atlantic, Bar Harbor, ME
- 2003 Icon Contemporary Art, Brunswick, ME
- 2002 Stephen Lacey Gallery, London, UK
- 2002 University of New England
- 1998 Portland Biennial, Portland Museum of Art, Portland, ME
- 1998 DeCordova Annual, DeCordova Museum, Lincoln, MA
- 1998 Art for Life, Columbus Museum of Art, Columbus, OH
- 1996 Icon Contemporary Art, Brunswick, ME
- 1996 Hannah Peshars Sculpture Garden, Surrey, UK
- 1996 Cross Currents, The Concourse Gallery, Barbican Center, London, UK
- 1996 Cross Currents II, Reed's Wharf Gallery, London, UK
- 1996 Art for Life, Columbus Museum of Art, Columbus, OH
- 1994 Stone Sculpture: Regional Approaches, Louisville, KY
- 1994 3D x II, Morlan Gallery, Transylvania University, Lexington, KY
- 1994 Kentucky Stone, The Kentucky Art and Craft Gallery, Louisville, KY
- 1994 The Tabernacle Gallery, London, UK
- 1993 Group Exhibition III, Linda Schwartz Gallery, Lexington, KY
- 1993 The Maine Visual Artists Union, Brunswick, ME
- 1993 Icon Contemporary Art, Brunswick, ME
- 1992 Icon Contemporary Art, Brunswick, ME
- 1991 Swearingen Gallery, Louisville, KY
- 1990 Open Stable, Portland, ME
- 1990 Icon Contemporary Art, Brunswick, ME
- 1990 Weatherend Gallery, Rockland, ME
- 1990 Swearingen Gallery, Louisville, KY
- 1989 Icon Contemporary Art, Brunswick, ME



Selected Collections and Commissions

Addison Gallery of American Art, Andover, MA

Centre College, Danville, KY

Chewonki Foundation, Wiscasset, ME

Commune Castel di San Niccolo, Arezzo, Italy

Costain Company, Lexington, KY

DeCordova Museum, Lincoln, MA

Fidelity Investments, Cincinnati, OH

Graham Gund Collection, Boston, MA

Jeremy Isaacs Collection, London, UK

Jewish Hospital, Louisville, KY

Portland Museum of Art, Portland, ME

Randolph-Caldwell Collection, Singapore

Round Top Center for the Arts, Waldoboro, ME

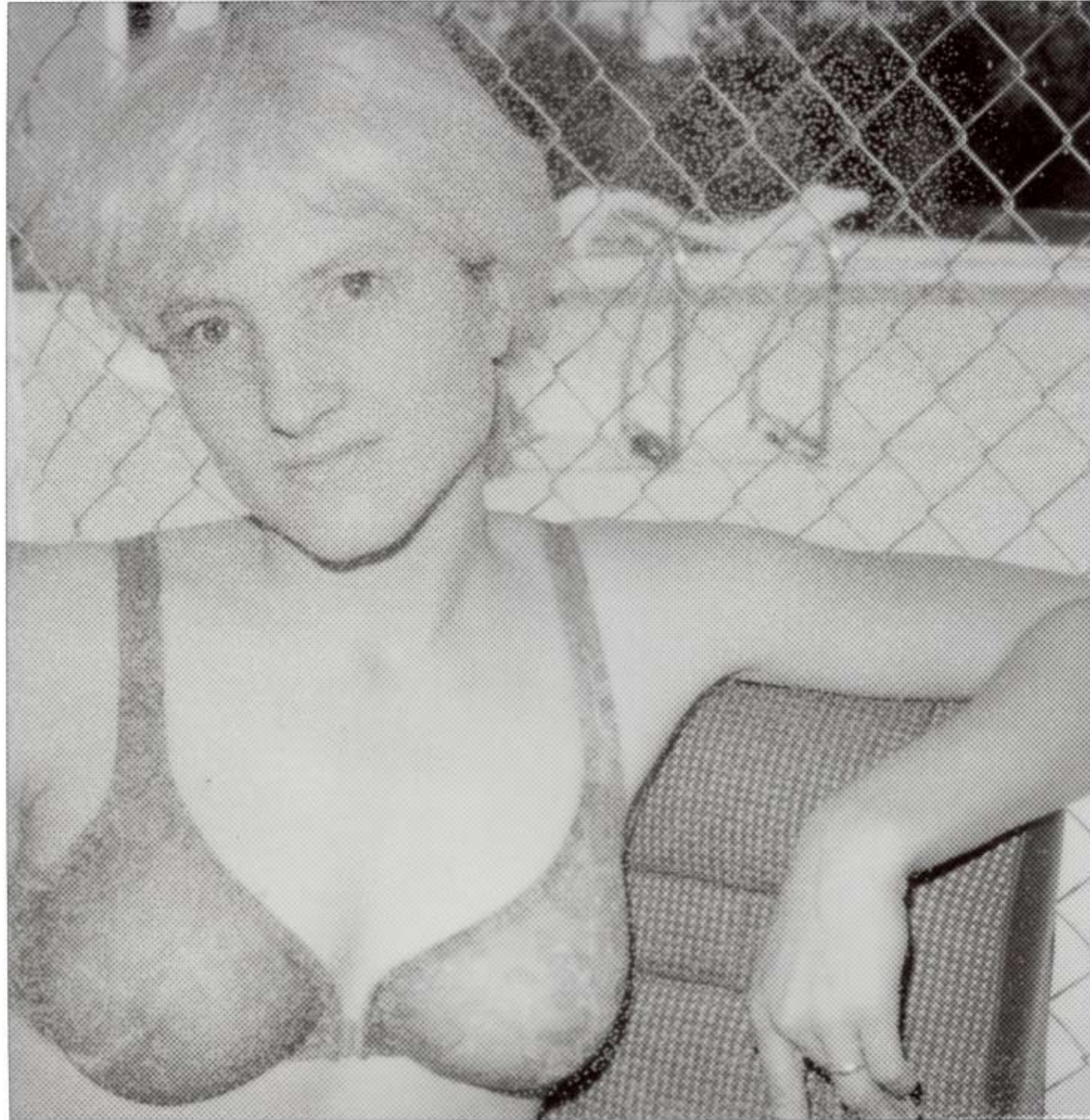
Saint Alban's Episcopal Church, Columbus, OH

University of New Hampshire, Durham, NH

University of Kentucky Art Museum, Lexington, KY

Vencor, Inc, Louisville, KY

Stefanie Schneider



**Life Inside Pieces of Graffiti
by Marc Forster**

Late afternoon, Hollywood Hills, August 14, 1996 – a birthday party. Heated Pool. Blue lights surrounding it. It becomes night. It's like a fancy hotel. People conversing, using language. Everyone hungry for a way of being with everyone else - the mournful, solitary howl of Hollywood stereotypes. It's here that Marc meets Stefanie aka "Steffi". We are seated across from each other at a table. She is wearing a very bright dress and speaking loudly, like someone who pulls a knife from their mouth that smells of roses. I was curious. We end up talking about the desert - how we both like to drive past the palm trees, waiting for the sun to come up. We connect, we become friends, we remain friends. We both believe in foot kicking. Foot kicking harder. Foot kicking through doors. Dramas always dissolve. Thoughts disappear. Life eventually ends. Stefanie's pictures though, her creative being, will stay behind - as a reminder of what it feels like to peer out different windows and into the intricate landscapes of a great artist. One meets so many characters in her pictures, many resemble images of rock groups, road signs or trademarks. It's as if these character's performances aren't enactments of themselves but rather they exist as life inside pieces of Graffiti. All of her endings are unstable, they spill over, they leak. They change, chameleon like, in self-protection as we look at them. She is desert. Desert is quiet even though everything is resounding. There is no light except for the sun. She takes a picture, she is the picture... she looks at it and she is the star. She is the light, she is the noise. She is a true artist having to get from place to place through pure magic. An artist who exists through fragmented chunks of various stories. Her stage is never divided: Bottle crashing. Glass breaking. Cursing. Screaming. Laughing. Head smashing. Crying. Hyperventilating. Long phone messages. Endless e-mails. Forgiving. Loving. Existing as a true friend. Her art is never divided.



Approaching Train, 1999, 3/3, 125 x 160 cm, C-Print, hand printed by the artist

LIFE'S A DREAM

(The Personal World of Stefanie Schneider)

Projection is a form of apparition that is characteristic of our human nature, for what we imagine almost invariably transcends the reality of what we live. And, an apparition, as the word suggests, is quite literally 'an appearing', for what we appear to imagine is largely shaped by the imagination of its appearance. If this sounds tautological then so be it. But the work of Stefanie Schneider is almost invariably about chance and apparition. And, it is through the means of photography, the most apparitional of image-based media, that her pictorial narratives or photo-novels are generated. Indeed, traditional photography (as distinct from new digital technology) is literally an 'awaiting' for an appearance to take place, in line with the imagined image as executed in the camera and later developed in the dark room. The fact that Schneider uses out-of-date Polaroid film stock to take her pictures only intensifies the sense of their apparitional contents when they are realised. The stability comes only at such time when the images are re-shot and developed in the studio, and thereby fixed or arrested temporarily in space and time.

The unpredictable and at times unstable film she adopts for her works also creates a sense of chance within the outcome that can be imagined or potentially envisaged by the artist Schneider. But this chance manifestation is a loosely controlled, or, better called existential sense of chance, that which becomes pre-disposed by the immediate circumstances of her life and the project she is undertaking at the time. Hence the choices she makes are largely open-ended choices, driven by a personal nature and disposition allowing for a second appearing of things whose eventual outcome remains undefined. And, it is the alliance of the chance-directed material apparition of Polaroid film, in turn explicitly allied to the experiences of her personal life circumstances, that provokes the potential to create Stefanie Schneider's open-ended narratives. Therefore they are stories based on a degenerate set of conditions that are both material and human, with an inherent pessimism and a feeling for the sense of sublime ridicule being seemingly exposed. This in turn echoes and doubles the meaning of the verb 'to expose'. To expose being embedded in the technical photographic process, just as much as it is in the narrative contents of Schneider's photo-novel exposés. The former being the unstable point of departure, and the latter being the uncertain ends or meanings that are generated through the photographs doubled exposure. The large number of speculative theories of apparition, literally read as that which appears, and/or creative visions in filmmaking and photography are self-evident, and need not detain us here. But from the earliest inception of photography artists have been concerned with manipulated and/or chance effects, be they directed towards deceiving the viewer, or the alchemical investigations pursued by someone like Sigmar Polke. None of these are the real concern of the artist-photographer Stefanie Schneider, however, but rather she is more interested with what the chance-directed appearances in her photographs portend. For Schneider's works are concerned with the opaque and porous contents of human relations and events, the material means are largely the mechanism to achieving and exposing the 'ridiculous sublime' that has come increasingly to dominate the contemporary affect(s) of our world. The uncertain conditions of today's struggles as people attempt to relate to each other - and to themselves - are made manifest throughout her work. And, that she does this against the backdrop of the so-called 'American Dream', of a purportedly advanced culture that is Modern America, makes them all the more incisive and critical as acts of photographic exposure.

From her earliest works of the late nineties one might be inclined to see her photographs as if they were a concerted attempt at an investigative or analytic serialisation, or, better still, a psychoanalytic dissection of the different and particular genres of Ameri-



Lone PineMotel, 2005, 2/5, 128 x 125 cm, C-Print, hand printed by the artist

to say how the banal stereotypes of Western Americana have been emptied out, and claims as to any inherent meaning they formerly possessed have become strangely displaced. Her photographs constantly fathom the familiar, often closely connected to traditional American film genre, and make it completely unfamiliar. Of course Freud would have called this simply the *unheimlich* or uncanny. But here again Schneider almost never plays the role of the psychologist, or, for that matter, seeks to impart any specific meanings to the photographic contents of her images. The works possess an edited behavioural narrative (she has made choices), but there is never a sense of there being a clearly defined story. Indeed, the uncertainty of my reading here presented, acts as a caveat to the very condition that Schneider's photographs provoke.

Invariably the settings of her pictorial narratives are the South West of the United States, most often the desert and its periphery in Southern California. The desert is a not easily identifiable space, with the suburban boundaries where habitation meets the desert even more so. There are certain sub-themes common to Schneider's work, not least that of journeying, on the road, a feeling of wandering and itinerancy, or simply aimlessness. Alongside this subsidiary structural characters continually appear, the gas station, the automobile, the motel, the highway, the revolver, logos and signage, the wasteland, the isolated train track and the trailer. If these form a loosely defined structure into which human characters and events are cast, then Schneider always remains the fulcrum and mechanism of their exposure. Sometimes using actresses, friends, her sister, colleagues or lovers, Schneider stands by to watch the chance events as they unfold. And, this is even the case when she is a participant in front of camera of her photo-novels. It is the ability to wait and throw things open to chance and to unpredictable circumstances, that marks the development of her work over the last eight years. It is the means by which random occurrences take on such a telling sense of pregnancy in her work.

However, in terms of analogy the closest proximity to Schneider's photographic work is that of film. For many of her titles derive directly from film, in photographic series like *OK Corral* (1999), *Vegas* (1999), *Westworld* (1999), *Memorial Day* (2001), *Primary Colours* (2001), *Suburbia* (2004), *The Last Picture Show* (2005), and in other examples. Her works also include particular images that are titled *Zabriskie Point*, a photograph of her sister in an orange wig. Indeed the tentative title for the present publication *Stranger Than Paradise* is taken from Jim Jarmusch's film of the same title in 1984. Yet it would be dangerous to take this comparison too far, since her series *29 Palms* (1999) presages the later title of a film that appeared only in 2002. What I am trying to say here is that film forms the nexus of American culture, and it is not so much that Schneider's photographs make specific references to these films (though in some instances they do), but that in referencing them she accesses the same American culture that is being emptied out and scrutinised by her photo-novels. In short her pictorial narratives might be said to strip films of the stereotypical Hollywood tropes that many of them possess. Indeed, the films that have most inspired her are those that similarly deconstruct the same sentimental and increasingly tawdry 'American Dream' peddled by Hollywood. These include films like David Lynch's *Blue Velvet* (1986), *Wild at Heart* (1990) *The Lost Highway* (1997), John Dahl's *The Last Seduction* (1994) or films like Ridley Scott's *Thelma and Louise* with all its girl-power Bonny and Clyde-type clichés. But they serve no more than as a backdrop, a type of generic tableau from which Schneider might take human and abstracted elements, for as commercial films they are not the product of mere chance and random occurrence. Notwithstanding this observation, it is also clear that the gender deconstructions that the characters in these films so often portray, namely the active role of women possessed of a free and



Gas Station at Night I, diptych (detail), 2006, 1/5, 128 x 125 cm each, C-Print, hand printed by the artist



autonomous sexuality (even victim turned vamp), frequently find resonances within the behavioural events taking place in Schneider's photographs and DVD sequences; the same sense of sexual autonomy that Stefanie Schneider possesses and is personally committed to.

In the series 29 Palms (first begun in 1999) the two women characters Radha and Max act out a scenario that is both infantile and adolescent. Wearing brightly coloured fake wigs of yellow and orange, a parody of the blonde and the redhead, they are seemingly trailer park white trash possessing a sentimental and kitsch taste in clothes totally inappropriate to the locality. The fact that Schneider makes no judgment about this is an interesting adjunct. Indeed, the photographic projection of the images is such that the girls incline themselves to believe that they are both beautiful and desirous. However, unlike the predatory role of women in say Richard Prince's photographs, which are simply a projection of a male fantasy onto women, Radha and Max are self-contained in their vacuous if empty trailer and motel world of the swimming pool, nail polish, and childish water pistols. Within the photographic sequence Schneider includes herself, and acts as a punctum of disruption. Why is she standing in front of an Officers' Wives Club? Why is Schneider not similarly attired? Is there a proximity to an army camp, are these would-be Lolita(s) Radha and Max wives or American marine groupies, and where is the centre and focus of their identity? It is the ambiguity of personal involvement that is set up by Schneider which deliberately makes problematic any clear sense of narrative construction. The strangely virulent colours of the bleached-out girls stand in marked contrast to Schneider's own anodyne sense of self-image. Is she identifying with the contents or directing the scenario? With this series, perhaps, more than any other, Schneider creates a feeling of a world that has some degree of symbolic order. For example the girls stand or squat by a dirt road, posing the question as to their sexual and personal status. Following the 29 Palms series, Schneider will trust herself increasingly by diminishing the sense of a staged environment. The events to come will tell you both everything and nothing, reveal and obfuscate, point towards and simultaneously away from any clearly definable meaning.

If for example we compare 29 Palms to say Hitchhiker (2005), and where the sexual contents are made overtly explicit, we do not find the same sense of simulated identity. It is the itinerant coming together of two characters Daisy and Austen, who meet on the road and subsequently share a trailer together. Presented in a sequential DVD and still format, we become party to a would-be relationship of sorts. No information is given as to the background or social origins, or even any reasons as to why these two women should be attracted to each other. Is it acted out? Are they real life experiences? They are women who are sexually free in expressing themselves. But while the initial engagement with the subject is orchestrated by Schneider, and the edited outcome determined by the artist, beyond that we have little information with which to construct a story. The events are commonplace, edgy and uncertain, but the viewer is left to decide as to what they might mean as a narrative. The disaggregated emotions of the work are made evident, the game or role playing, the transitory fantasies palpable, and yet at the same time everything is insubstantial and might fall apart at any moment. The characters relate but they do not present a relationship in any meaningful sense. Or, if they do, it is one driven by the coincidental juxtaposition of random emotions. Should there be an intended syntax it is one that has been stripped of the power to grammatically structure what is being experienced. And, this seems to be the central point of the work, the emptying out not only of a particular American way of life, but the suggestion that the grounds upon which it was once predicated are no longer



Radha Pink (detail), 1999, AP2, 128 x 125 cm, C-Print, hand printed by the artist

possible. The photo-novel Hitchhiker is porous and the culture of the seventies which it might be said to homage is no longer sustainable. Not without coincidence, perhaps, the decade that was the last ubiquitous age of Polaroid film.

In the numerous photographic series, some twenty or so, that occur between 29 Palms and Hitchhikers, Schneider has immersed herself and scrutinised many aspects of suburban, peripheral, and scrubland America. Her characters, including herself, are never at the centre of cultural affairs. Such eccentricities as they might possess are all derived from what could be called their adjacent status to the dominant culture of America. In fact her works are often sated with references to the sentimental sub-strata that underpin so much of American daily life. It is the same whether it is flower gardens and household accoutrements of her photo-series Suburbia (2004), or the transitional and environmental conditions depicted in The Last Picture Show (2005). The artist's use of sentimental song titles, often adapted to accompany individual images within a series by Schneider, show her awareness of America's close relationship between popular film and music. For example the song 'Leaving on a Jet Plane', becomes Leaving in a Jet Plane as part of The Last Picture Show series, while the literalism of the plane in the sky is shown in one element of this diptych, but juxtaposed to a blonde-wigged figure first seen in 29 Palms. This indicates that every potential narrative element is open to continual reallocation in what amounts to a story without end. And, the interchangeable nature of the images, like a dream, is the state of both a pictorial and affective flux that is the underlying theme pervading Schneider's photo-narratives. For dream is a site of yearning or longing, either to be with or without, a human pursuit of a restless but uncertain alternative to our daily reality.

The scenarios that Schneider sets up nonetheless have to be initiated by the artist. And, this might be best understood by looking at her three recent DVD sequenced photo-novels, René's Dream and Sidewinder (2005). We have already considered the other called Hitchhikers. In the case of Sidewinder the scenario was created by internet where she met J.D. Rudometkim, an ex-theologian, who agreed to her idea to live with her for five weeks in the scrubland dessert environment of Southern California. The dynamics and unfolding of their relationship, both sexually and emotionally, became the primary subject matter of this series of photographs. The relative isolation and their close proximity, the interactive tensions, conflicts and submissions, are thus recorded to reveal the day-to-day evolution of their relationship. That a time limit was set on this relation-based experiment was not the least important aspect of the project. The text and music accompanying the DVD were written by the American Rudometkim, who speaks poetically of "Torn Stevie. Scars from the weapon to her toes an accidental act of God her father said. On Vanessa at California." The mix of hip reverie and fantasy-based language of his text, echoes the chaotic unfolding of their daily life in this period, and is evident in the almost sun-bleached Polaroid images like Whisky Dance, where the two abandon themselves to the frenetic circumstances of the moment. Thus Sidewinder, a euphemism for both a missile and a rattlesnake, hints at the libidinal and emotional dangers that were risked by Schneider and Rudometkim. Perhaps, more than any other of her photo-novels it was the most spontaneous and immediate, since Schneider's direct participation mitigated against and narrowed down the space between her life and the art work. The explicit and open character of their relationship at this time (though they have remained friends), opens up the question as to the biographical role Schneider plays in all her work. She both makes and directs the work while simultaneously dwelling within the artistic processes as they unfold. Hence she is both author and character, conceiving the frame within which things will take place, and yet subject to the same unpredictable outcomes that emerge in the process.

Lila ans Sam, series of four (detail) diptych (detail), 2005, 4/5, 128 x 125 cm each, C-Print, hand printed by the artist



In René's Dream, issues of role reversal take place as the cowgirl on her horse undermines the male stereotype of Richard Prince's 'Marlboro Country'. This photo-work along with several others by Schneider, continue to undermine the focus of the male gaze, for her women are increasingly autonomous and subversive. They challenge the male role of sexual predator, often taking the lead and undermining masculine role play, trading on male fears that their desires can be so easily attained. That she does this by working through archetypal male conventions of American culture, is not the least of the accomplishments in her work. What we are confronted with frequently is of an idyll turned sour, the filmic clichés that Hollywood and American television dramas have promoted for fifty years. The citing of this in the Romantic West, where so many of the male clichés were generated, only adds to the diminishing sense of substance once attributed to these iconic American fabrications. And, that she is able to do this through photographic images rather than film, undercuts the dominance espoused by time-based film. Film feigns to be seamless though we know it is not. Film operates with a story board and setting in which scenes are elaborately arranged and pre-planned. Schneider has thus been able to generate a genre of fragmentary events, the assemblage of a story without a storyboard. But these post-narratological stories require another component, and that component is the viewer who must bring his own interpretation as to what is takeplace. If this can be considered the upside of her work, the downside is that she never positions herself by giving a personal opinion as to the events that are taking place in her photographs. But, perhaps, this is noing more than her use of the operation of chance dictates.

I began this essay by speaking about the apparitional contents of Stefanie Schneider's pictorial narratives, and meant at that time the literal and chance-directed 'appearing' qualities of her photographs. Perhaps, at this moment we should also think of the metaphoric contents of the word apparition. There is certainly a spectre-like quality also, a ghostly uncertainty about many of the human experiences found in her subject matter. Is it that the subculture of the American Dream, or the way of life Schneider has chosen to record, has in turn become also the phantom of it former self? Are these empty and fragmented scenarios a mirror of what has become of contemporary America? There is certainly some affection for their contents on the part of the artist, but it is somehow tainted with pessimism and the impossibility of sustainable human relations, with the dissolute and commercial distractions of America today. Whether this is the way it is, or, at least, the way it is perceived by Schneider is hard to assess. There is a bleak lassitude about so many of her characters. But then again the artist has so inured herself into this context over a long protracted period that the boundaries between the events and happenings photographed, and the personal life of Stefanie Schneider, have become similarly opaque. Is it the diagnosis of a condition, or just a recording of a phenomenon? Only the viewer can decide this question. For the status of Schneider's certain sense of uncertainty is, perhaps, the only truth we may ever know.

artist website: www.instantdreams.net & www.twentyninepalms.ca



Cherry Tree Blossom, 2005, 1/5, 128 x 125 cm,
C-Print, hand printed by the artist



Daisy, 2005, /5, 128 x 125 cm,
C-Print, hand printed by the artist

Werner Huthmacher



Werner Huthmacher
Sommerfrische in Sitzendorf

German photographer Werner Huthmacher rose to prominence with his architectural photos, showing for example buildings by Zaha Hadid and Axel Schultes Architects. On a vacation in Sitzendorf in the Austrian wine region, he created an unconventional photo cycle infused with “rural romanticism”: portraits, interiors and landscapes that at first glance look like classic postcards from a holiday destination, but upon closer scrutiny reveal a lovingly satirical narrative thread.

1965 born in Landau/ Pfalz
1987-1993 Studium Kommunikationsdesign mit Schwerpunkt Mediengestaltung in Mainz
1993 Diplom bei Prof. H.P. Willberg im Bereich Buchgestaltung

lives and works in Berlin

Solo Shows (selection)

2006 Sitzendorf, Landesbibliothek, St. Pölten, Niederösterreich
2005 Sitzendorf, Passhaus Sitzendorf, Niederösterreich
2004 selected, Gallery Framework , Wien
2003 newcastle nsw, Gallery Framework, Berlin
2002 newcastle nsw, Salon Blauroaum , Hamburg
2001 Rathaus, Stadtgalerie Mannheim
1995 NY, Kultursommer Rhld.-Pfalz, Germersheim
1995 Tabak, Paul-Loebisches Haus, Landau
1994 NY, Deutsch-Amerikanisches Institut, Heidelberg
1993 NY, Kulturzentrum Alte Feuerwache, Mannheim
1991 Folienhäuser, Institut für Mediengestaltung Mainz
1990 DDR, Dalberghaus Mannheim
1989 Gallery Halskratz, Mannheim
1988 plus minus grau, Dalberghaus Mannheim

Grants and Awards

1993 Förderpreis für Junge Artists der Stadt Mannheim





Ford Gilbreath



FORD GILBREATH
No Strings Foundation's inaugural grant

Using experimental photographic techniques, Ford Gilbreath explores local watersheds, both above and below the waterline. Water Samples 1997-2008 includes photographs of the Duwamish River, Licton Springs and Longfellow Creek, as well as the West Duwamish Greenbelt.

Ford Gilbreath began Water Samples 1997-2008 on a rainy night in 1997. Gilbreath was walking along the Duwamish River near his home, wishing that he could see the raindrops as they hit the surface of the river. The next day, he bought a 10-gallon aquarium, mounted his camera and four flashes inside, and began wading into the water to take photographs. The resulting black-and-white prints are hand-colored. Painting the prints allows Gilbreath to explore the transparency of light and water, while emphasizing that "weather changes everything."

In addition to photographing the streams, Ford Gilbreath is also photographing the woods. Consistently experimental in his pursuits, Gilbreath sought a way of working that would allow him to focus on small things, yet remain panoramic. Recognizing that a flatbed scanner is made to focus very closely, he took his scanner into the woods and removed the lid. The resulting imagery shares the same evocative aesthetic as the photographs taken from within the aquarium.

about the artist

Ford Gilbreath lives and works in Seattle. His imagery has consistently and creatively addressed the landscape of the Northwest from a perspective that is mindful of its spiritual past, its functional present, and its uncertain future. He pairs this awareness with an abiding interest in technique and technology that embraces such wide-ranging processes as stereography, hand-colored images, and direct scans in the landscape using a laptop computer and portable flatbed scanner.

– No Strings Foundation

Ford Gilbreath was one of two recipients of the No Strings Foundation's inaugural grant. This prestigious grant was awarded via a secret nomination process. In 2006, the final selection committee included curators from the Corcoran Gallery of Art in Washington, D.C., The Museum of Fine Arts in Houston and the RayKo Photo Center and Gallery in San Francisco.

Ford Gilbreath's work was featured in the Kent Summer Art Exhibit the past two years. He has been awarded a City of Kent Purchase Award, as well as a Kent Arts Commission Exhibit Award.



PIGEON POINT PARK, SEATTLE, April 8, 2006 (R1F1),
stereograph, archival inkjet print, 15.85 x 6.5"

curator's note

A stereoscope is an optic viewer that focuses two adjacent images into three dimensions. As a child, I looked at stereoscopic images with my red plastic View Master, falling like Alice into a cartoon world. Occasionally, I'd view a disk of archival imagery that was straight from Alice's era, which made the stereoscope itself seem anachronistic. The stereoscope was developed just a year before the daguerreotype launched photography as we know it, and for a while the two technologies ran on parallel tracks. In time, convenience outweighed dimensionality: unlike stereoscopic photography, the flattened picture requires no cumbersome viewer. And dimensionality itself can be cumbersome: it requires time to focus. But the thrill of observation is endlessly satisfying. Glancing at a flat print, I cannot see the shimmer in a stream, or the delicacy of a shrub's unfurling shoots. Just as I cannot see these qualities in an outdoor landscape as I speed by.

Seeing, and all of the requisite responsibility that comes with seeing accurately, is its own reward. When viewing art, I seek not just to experience the object, but to see it in a way that will forever alter my vision.

Ford Gilbreath photographs at dusk, when the oblique rays of the sun intensify depth. Looking through his stereoscope, my eyes adjust to this fading light. It takes time for me to look around these three dimensional landscapes. I gaze beyond a tree trunk to catch a starburst glimpse of the setting sun. Viewing these stereographs in my office, I am transfixed. Yet it isn't until I'm bicycling home at sunset, peering into the underbrush and looking for starbursts, that it dawns on me: I'm now seeing the landscape that Ford sees. A week later, Ford returns. I tell my officemates to come and see something "cool." Their enthusiasm and excitement confirms my own.

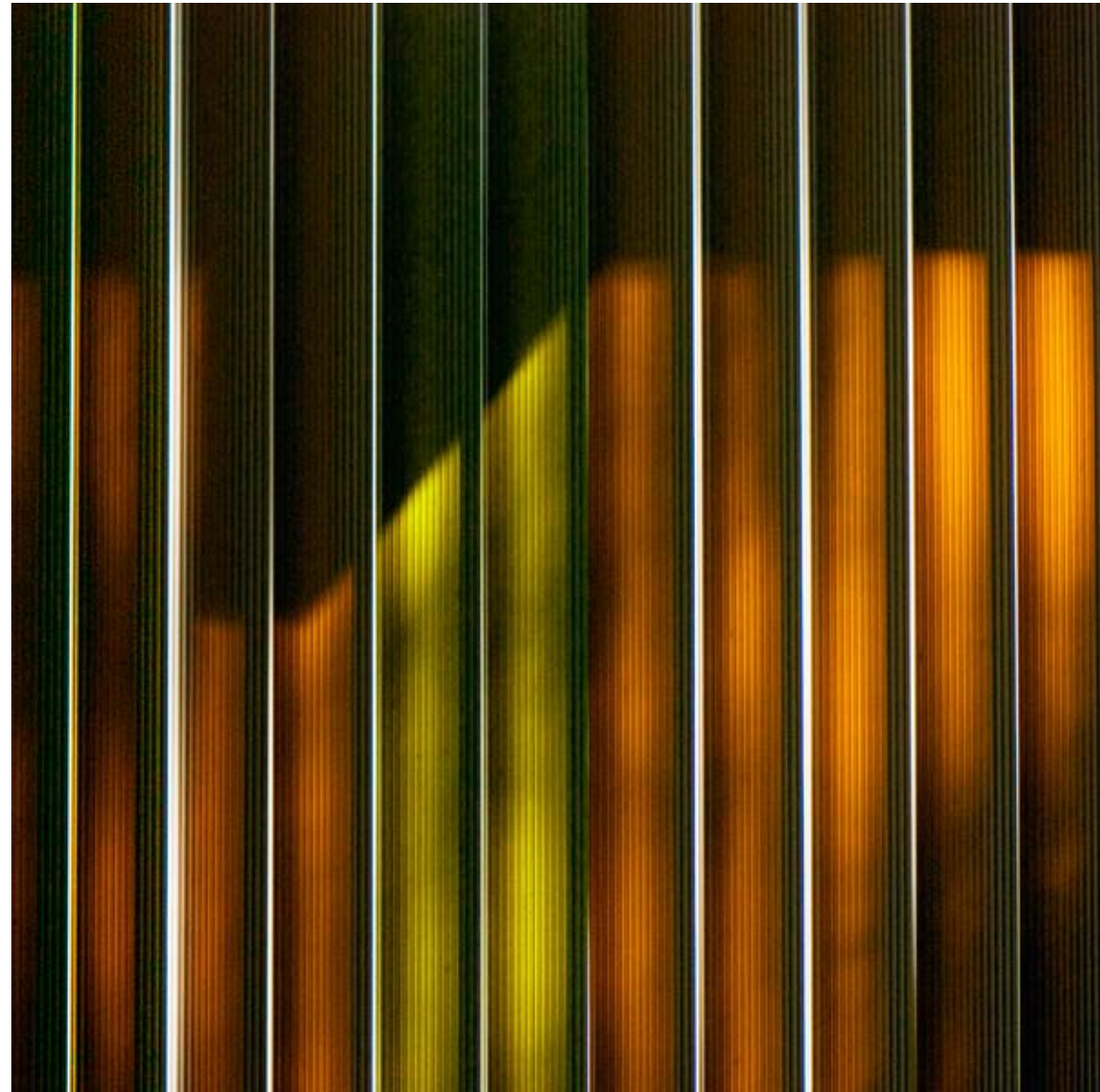
Ford's stereoscopic photographs are magical and rare, perhaps even more so because they require a special viewing opportunity. So I've added a closing reception to our gallery schedule. In addition to talking about his exquisite exhibition, Ford will set up his stereoscopes and stereoscopic photographs for you to view. Please join us on Thursday, October 30 from 5:00 - 8:00 p.m. at the Centennial Gallery in Kent.

Cheryl dos Remédios
Visual Arts Coordinator, Cultural Division, City of Kent
cdosremedios@ci.kent.wa.us 253.856.5058

artist's website: <http://red-green-blue.com>



LONGFELLOW CREEK, SEATTLE, September 25, 2007 (R1F7),
gelatin-silver photograph, hand-painted with transparant oil paints and varnished, 14 x 7"



MARVIN WAX



Shoshone, C-Print, 11.5" x 11.5"

Career Commentary

As I reflect upon my career as an artist-photographer I conclude that my education as a student and graduate of The Cooper Union School of Art has had a profound influence on my career throughout my life. Cooper Union has given me an in depth study and education in the arts, including painting, sculpture, design and photography. I was most fortunate to have the opportunity to receive the guidance and encouragement of my parents and teachers at a very early age.

My life is a visual experience. In the subsequent 50 years I have committed myself to the visual art of photography . I have always maintained that through serious thought and work could I offer a personal visual voice, a personality if you will to my photography. Progress and growth comes with an unwavering devotion. You must have a passion for what you do. There is no quick road to success. And then again what is success? And do we really know whether we are producing art? We absorb the visual stimuli and environmental influences of the world around us. We are a product of our past, we accept and discard. The pursuit of making that wonderful image continues to be elusive.

Education:

A recipient of a full scholarship to the Cooper Union School of Art '49. Continued independent studies with Wynn Bullock, Ansel Adams, Roger Minick, Paul Caponigro, Ted Orland, Steve Kiser, Al Weber and Geir Jordahl etc.

Professional Skills:

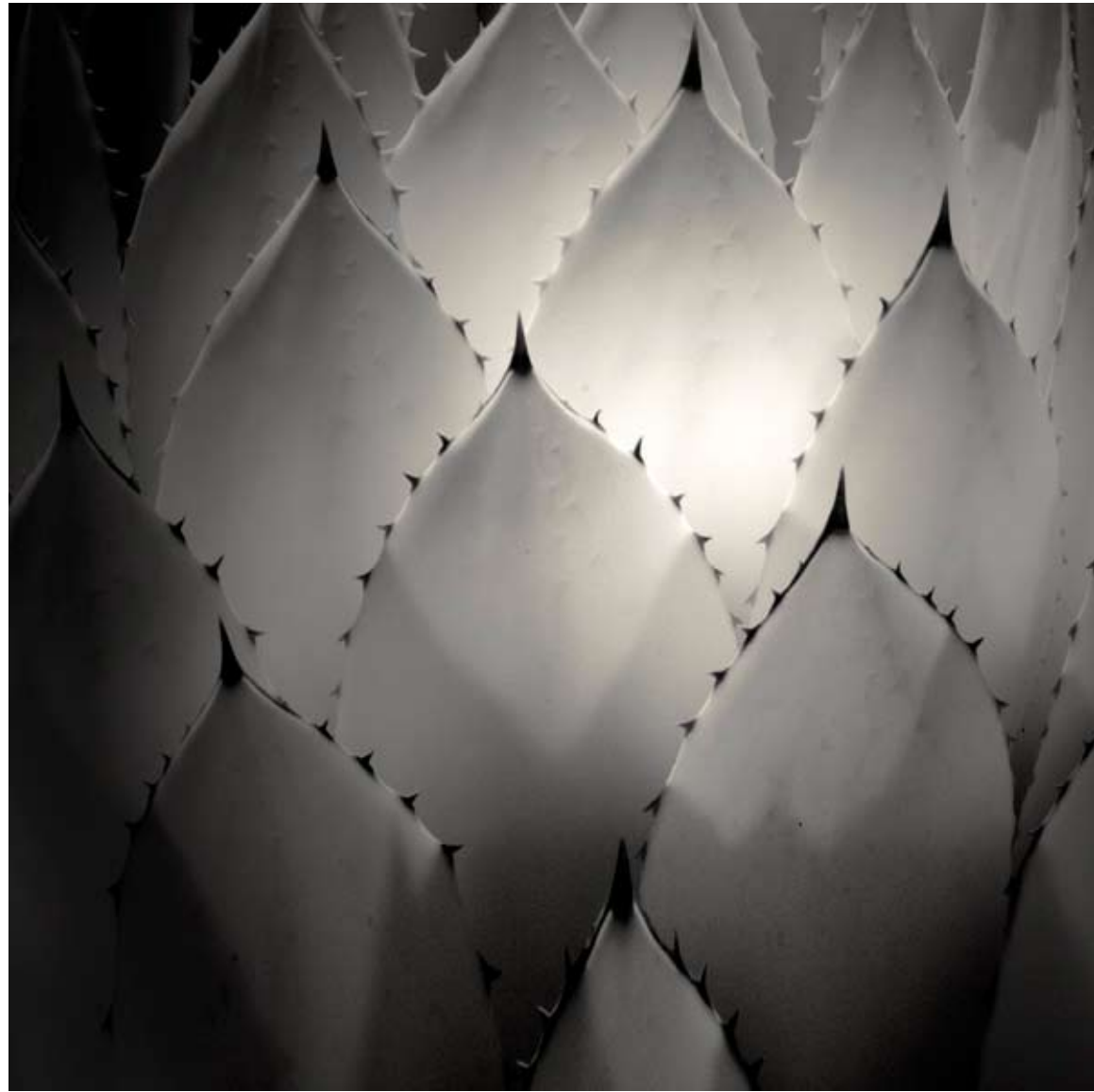
Art Director, Graphic Designer, Architectural Photographer. Teacher of Design and Associate Professor at San Jose State University.

Published Books:

*The "Mystique of the Missions" by American West Publishers (64 color plates) 1974
Design for Living "The Eichler Home" by Chronicle Books (100 color plates) 1995*

Exhibits:

Olive Hyde Gallery (Fremont) Oakland Museum, Crown Zellerbach Building, (S.F.) Equivalent's Gallery (Seattle), Friends of Photography (Carmel), San Jose Museum of Art, Triton Museum (Santa Clara), Photographer's Gallery (Palo Alto), San Marin Historical Society, Santa Cruz Art League. Permanent and retrospective exhibit, architecturally related photographs at Rudolph and Sletten, (San Mateo)



Illuminated Cactus, C-Print, 11.5" x 11.5"



Sensual Shell #2, C-Print, 11.5" x 11.5"

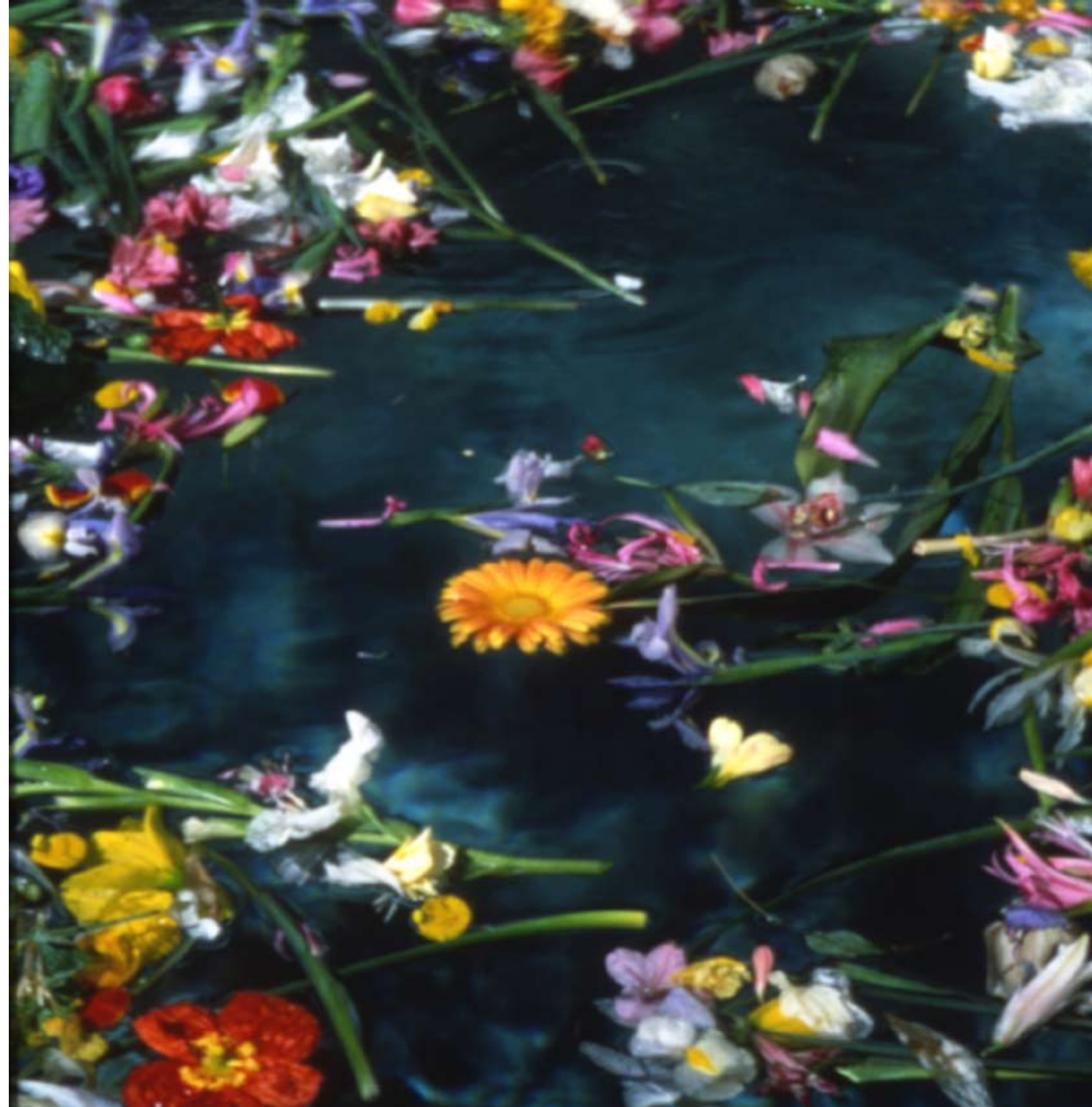


Tall Grass, C-Print, 11.5" x 11.5"

WATER SERIES #4, cibachrome, 1984, 30x30"



E.F. Kitchen



EDUCATION

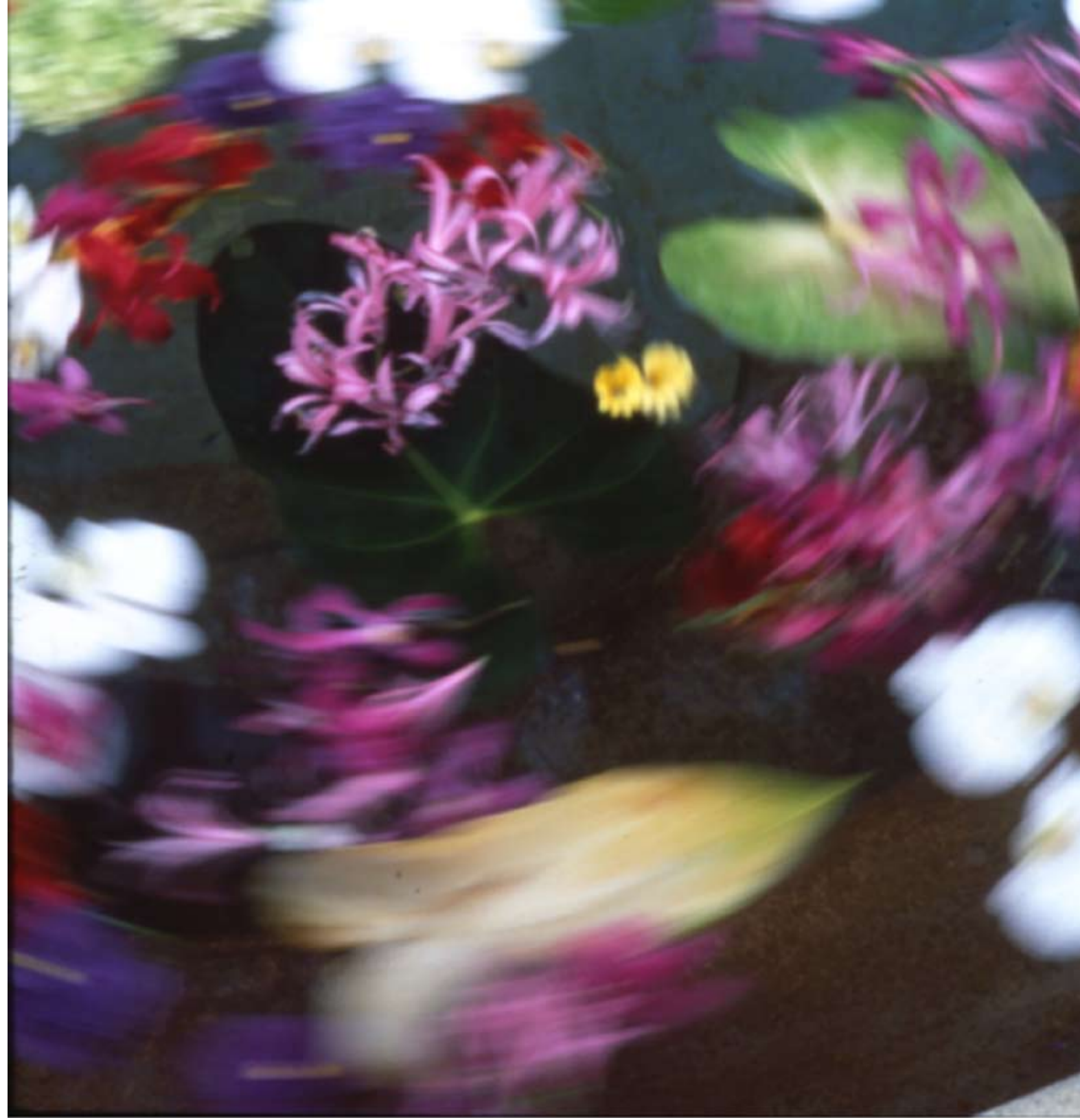
- 1971 New York University School of the Arts, Institute of Film and Television, New York, NY
- 1969 A.A., Bennett College, Millbrook, NY
- 1969 Certificat Pratique de Langue Francaise, Universite de Paris, Paris, FR

SOLO EXHIBITIONS

- 2008 Leigh Yawkey Woodson Art Museum, Wausau, WI: Suburban Knights: The Warrior Mystique
- 1996 Palos Verdes Art Center, Rancho Palos Verdes, CA: Platinum and Polaroid
- 1994 Santa Monica Library, Santa Monica, CA: Xalapa
- 1989 Headley-Whitney Museum, Lexington, KY: L.A. Portrait Series
- 1988 Robert Stilz Gallery, Lucille Parker Markey Cancer Center, Lexington, KY: Xalapa
- 1988 Transco Tower, Houston, TX: Bayou City
- 1988 Headley-Whitney Museum, Lexington, KY: Xalapa
- 1988 Santa Monica Heritage Museum, Santa Monica, CA: Photographs of Houston
- 1987 World Trade Bank, Beverly Hills, CA: Xalapa
- 1985 Los Angeles Center for Photographic Studies, Special Benefit Exhibition, Venice, CA: L.A. Portrait Series

GROUP EXHIBITIONS

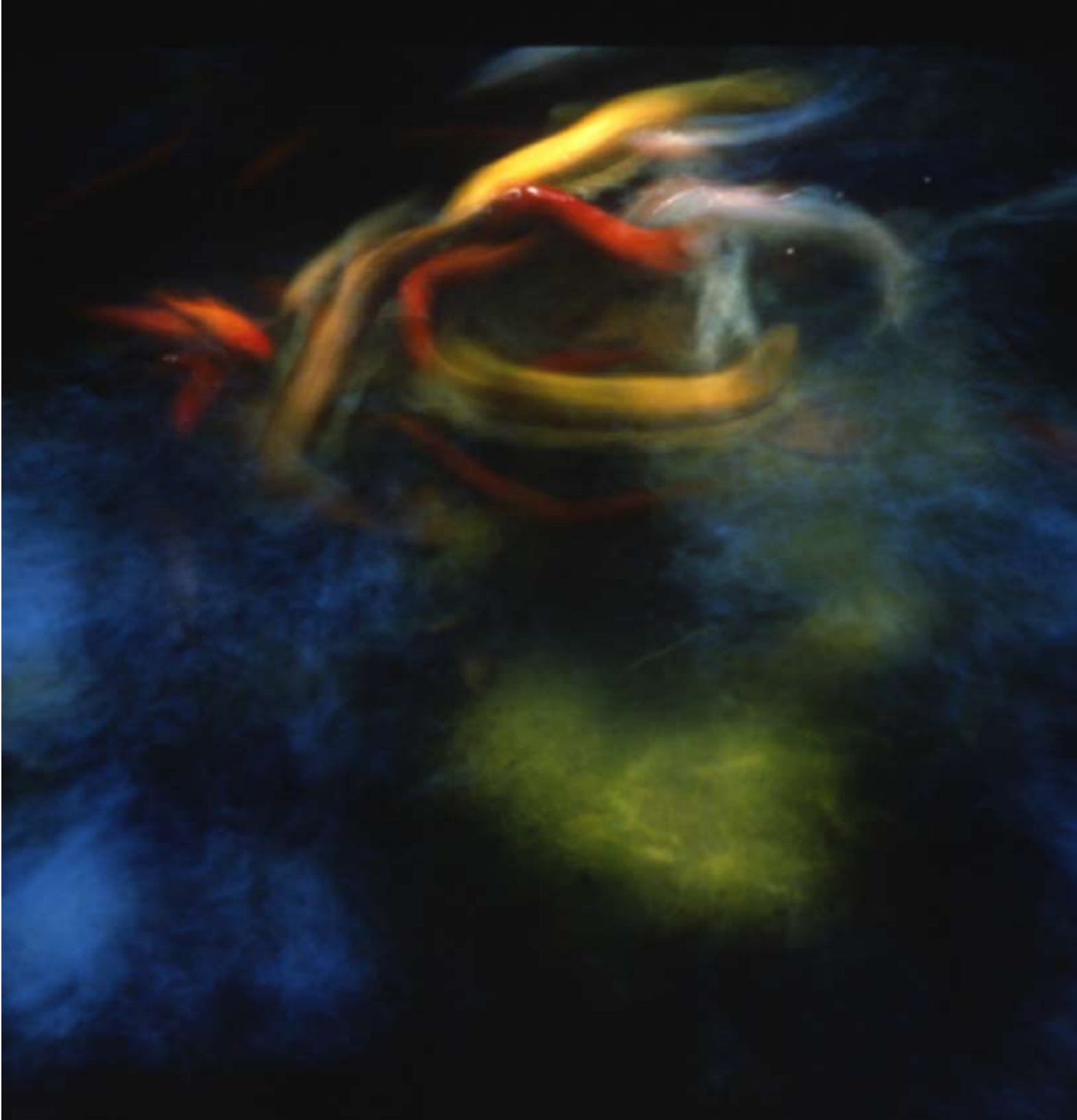
- 2007 The Museum of Fine Arts, Houston, TX: Houston Wilderness: A Collaboration
- 2005 Acadiana Center for the Arts (ACA), Lafayette, LA; The Buddy Holly Center, Lubbock, TX; The Columbus College of Art & Design, Columbus, OH: The Greatest Album Covers That Never Were
- 2004 Baxter Chang Patri Fine Art, San Francisco, CA: The Photography Show
- 2004 Memphis Brooks Museum, Memphis, TN; Experience Music Project Museum, Seattle, WA: The Greatest Album Covers That Never Were
- 2003 Track 16 Gallery, Santa Monica, CA; The Rock and Roll Hall of Fame, Cleveland, OH: The Greatest Album Covers That Never Were
- 2002 Skidmore Contemporary Art, Malibu, CA: Paintings and Photographs
- 2000 G. Ray Hawkins Gallery, Santa Monica, CA: Flora
- 2000 The Contemporary Museum, Baltimore, MD: Snapshot
- 2000 House of Photographic Arts, San Juan Capistrano, CA: Flora and Fauna
- 1999 G. Ray Hawkins Gallery, Santa Monica, CA: Surprise Surprise
- 1999 Museum of Contemporary Art, Denver, CO: Florals: Unique Visions
- 1998 Stamford Art Association, 18th Annual Faber Birren National Color Award Show, Stamford, CT: Sand Dollars Red and Blue
- 1998 The Ralls Collection, Inc., Washington, D.C.: Falling in Love, Kissing
- 1998 Los Angeles County Museum of Art, Los Angeles, CA: Flora
- 1998 Louis Stern Fine Arts, West Hollywood, CA: The Nature of Curves
- 1997 Gensler, Santa Monica, CA: Disparate Landscapes
- 1997 Westfall Art, Newport Beach, CA, and Los Angeles, CA: All Blue Almost, Works of Art (curated by B. A. Bengston)
- 1997 Galerie Clairefontaine, Luxembourg; Evans Gallery, Portland, ME: Kissing
- 1996 Art Rental and Sales Gallery, Los Angeles, CA: L.A. Current: The Full Spectrum



- 1996 Houston Center for Photography, Houston, TX: Members' Exhibition
1996 Photographs Do Not Bend, Dallas, TX; Halsted Gallery, Birmingham, MI; Fay Gold Gallery, Atlanta, GA; SK Josefsberg Gallery, Portland, OR; Yancy Richardson Gallery, New York, NY: Kissing
1995 Camera Obscura Gallery, Denver, CO; G. Ray Hawkins Gallery, Santa Monica, CA; Mitsukoshi Gallery, Nagoya, Japan: Kissing
1995 Sharon Truax Fine Art, Venice, CA: From Here to Eternity: Projects Exploring the Temporal to the Eternal
1995 UCLA Art Rental and Sales Gallery at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, CA: Contemporary Photography: The California Focus
1994 Mitsukoshi Gallery, Tokyo, Japan: Kissing
1994 Los Angeles County Museum of Art, Los Angeles, CA: New Acquisitions/New Work/ New Directions 2: Photography from the Collection
1994 Photography: The Platinum Gallery, Santa Fe, NM: Flowers, Gardens, and Landscapes of Springtime
1994 The Montreal Museum of Fine Arts, Montreal, QC: Flora Photographica: The Flower in Photography from 1835 to the Present
1993 Photography: Platinum Plus, Santa Fe, NM: Flowers, Gardens, and Landscapes of Springtime
1993 The Royal Ontario Museum, Toronto, ON; The New York Public Library, New York, NY; Vancouver Art Gallery, Vancouver, BC: Flora Photographica: The Flower in Photography from 1835 to the Present
1992 The Gallery of Contemporary Photography, Santa Monica, CA: Water Series
1989 FotoFest Gallery, Houston, TX: Photographs from the Friends of FotoFest Collection
1989 Central Bank of Lexington, Lexington, KY: Xalapa
1988 Museum of the Southwest, Midland, TX: The Sonia and Kaye Marvins Portrait Collection
1988 Galleria d'Arte Contemporanea Rondanini, Rome, Italy; Accademia di Belle Arti, Genoa, Italy: Sky Series
1988 Cheekwood Museum of Art, Nashville, TN: The Sonia and Kaye Marvins Portrait Collection
1988 Hooks-Epstein Gallery, Houston FotoFest, Houston, TX: L.A. Portrait Series
1988 Artquest '88, New York, NY, Philadelphia, PA, Los Angeles, CA: L.A. Portraits—Steve Ehrlich
1986 Meadows Museum of Art, Centenary College of Louisiana, Shreveport, LA: The Sonia and Kaye Marvins Portrait Collection
1986 Museum of Fine Arts, Houston, TX: The Sonia and Kaye Marvins Portrait Collection
1986 Los Angeles Design Center, Los Angeles, CA: The Flower Show (curated by David Koslow)
1985 Musees D'Aurillac, Aurillac, FR: Sky Series
1984 Paris Art Center, Paris, FR: Sky Series

PUBLIC COLLECTIONS

- 2000 Museum of Fine Arts, Houston, TX
1993 Santa Barbara Museum of Art, Santa Barbara, CA
1993 Los Angeles County Museum of Art, Los Angeles, CA
1992 New Orleans Museum of Art, New Orleans, LA
1988 Museum of Fine Arts, Houston, TX
Metropolitan Museum of Art, New York, NY



- 1986 Museum of Fine Arts, The Sonia and Kaye Marvins Portrait Collection, Houston, TX
- 1985 Biblioteque Nationale, Paris, FR
- 1985 Musees D'Aurillac, Aurillac, FR

PRIVATE COLLECTIONS

- 2000 Elton John Collection, Atlanta, GA
- 1999 Michael S. Whalen Collection, Pasadena, CA
- 1998 Michael G. Wilson Collection, Malibu, CA
- 1997 Joyce and Michael Axelrod Collection, Novato, CA
- 1996 Collection of Jane Wyeth, New York
- 1991 Marjorie and Leonard Vernon Collection, Los Angeles, CA
- 1988 Mathew Wolf Collection, Location TK
- 1988 James Coburn Collection, Los Angeles, CA
- 1987 Weston Naef Collection, Pacific Palisades, CA

CORPORATE COLLECTIONS

- 1999 Polaroid Corporation Collection, Cambridge, MA
- 1997 Arnold, White & Durkee Collection, Houston, TX
- 1988 Enron Corporation Collection, Houston, TX
- 1987 Hughes & Luce Collection, Dallas, TX

PUBLICATIONS

- 2008 View Camera, September/October Issue
- 2003 The Greatest Album Covers That Never Were by Michael Ochs and Craig Butler
(The Rock and Roll Hall of Fame, Cleveland, OH): Skull
- 2000 Bottoms by Edward Lucie-Smith (Barnes & Noble Books, New York, NY): Mors in Lutetia #2
- 2000 Flora by Edward Lucie-Smith (Watson-Guptill Publications, New York, NY):
Magnolia Flower
- 1999 Sex: Portraits of Passion by John Williams (Watson-Guptill Publications, New York, NY):
Mors in Lutetia #2
- 1998 Adam: The Male Figure in Art by Edward Lucie-Smith (Rizzoli, New York, NY):
Mors in Lutetia #8
- 1997 72 Market St. Dishes It Out!: A Collection of Recipes and Portraits from a Classic Venice
Restaurant by Roland Gilbert with Robert Lia (Wave Publishing, Venice, CA): Untitled
- 1991 Flora Photographica: Masterpieces of Flower Photography from 1835 to the Present by
William A. Ewing (Simon & Schuster, New York, NY; also published in 2002 by Thames and Hudson, London, GB): Magnolia II
- 1991 1989 Appointment Calendar (The Music Center of Los Angeles, Los Angeles, CA)
- 1988 Angeles Magazine: "Capturing the Essence"
- 1988 Album Cover, Therese Schroeder-Sheker (Windham Hill): The Queen's Minstrel
- 1987 Album Cover, Malcolm Dalglish, Grey Larsen, and Pete Sutherland (Windham Hill):
Metamora
- 1987 Album Cover, Ian Matthews (Windham Hill): Walking a Changing Line

REVIEWS/INTERVIEWS/SPEAKING ENGAGEMENTS

- 2008 The Leigh Yawkey Woodson Museum (Wausau, WI) April 19, 2008 Speaking Engaement:
“Suburban Knight: The Warrior Mystique”
Wausau Daily Herald (www.wausaudailyherald.com), Review:”Suburban Knights:
The Warrior Mystique,” by Keith Uhlig
Portalwisconsin.org,), Review:”Suburban Knights: The Warrior Mystique,” by Casey Mysliwy
- 2004 The J. Paul Getty Museum, Los Angeles, CA, Speaking Engagement: “Recent
Acquisitions: Eugene Atget, Brett Weston, William Garnett, Milton Rogovin,” Point of View
Gallery Talks Series
- 2000 Baltimoresun.com, Baltimore, MD, Review: “Glimpsing, but Not Seeing” by Glenn McNatt
- 2000 The Washington Post and The Washington Post Online, Washington, D.C., Review: “1,300 Snapshots, One Surreal Show” by Michael O’Sullivan
- 2000 Baltimore City Paper Online, Baltimore, MD, Review: “The Contemporary Showcases a Massive Collection of Snapshots” by Mike Giuliano
- 2000 Baltimore City Paper, Baltimore, MD, Review: “A Few Words About 1,000 Pictures” by Mike Giuliano
- 1998 Los Angeles Times, Los Angeles, CA, Review: “Photographers Make Ordinary Seem Unusual” by Claudine Ise
- 1996 Palos Verdes Peninsula News, Rancho Palos Verdes, CA, Review: “Enrich the Holidays
with Art”
- 1991 Century Cable TV, Sherwood Communications, Interview: The Venice Art Walk: A Celebration that Supports Community Health
- 1991 Century Cable TV, Patricia Shields Productions, Interview: On Modern Art
- 1989 Lexington Herald-Leader, Lexington, KY, Review: L.A. Portrait Series
- 1989 Lexington Herald-Leader, Lexington, KY, Review: Xalapa
- 1989 Orange County Register, Orange County, CA, Review: L.A. Portrait Series—Fred Fisher
- 1988 Houston Chronicle, Houston, TX, Review: Bayou City
- 1988 Houston Post, Houston, TX, Review: Bayou City
- 1986 Interview: L.A. Portrait Series

STILL PHOTOGRAPHER FOR MOTION PICTURES

- 1972 Muzzers, Feature Film, O.E.T. Productions, Paris,FR
- 1971 Kill A Little, Talk A Little, Modern Dance Spectacle – Premiere at the Festival International de Chateau-Vallon (Provence), O. E. T. Productions, Paris, FR

FEATURE FILMS

- 1977 Associate Producer, Teen Angel, Ed Pressman Productions, LA, CA
- 1975 Executive Producer, Dream Center, Luc & Lisa, Inc., Paris, FR
- 1973 Director of Photography, Stuck, O.E.T. Productions, Paris, FR

REPRESENTATION

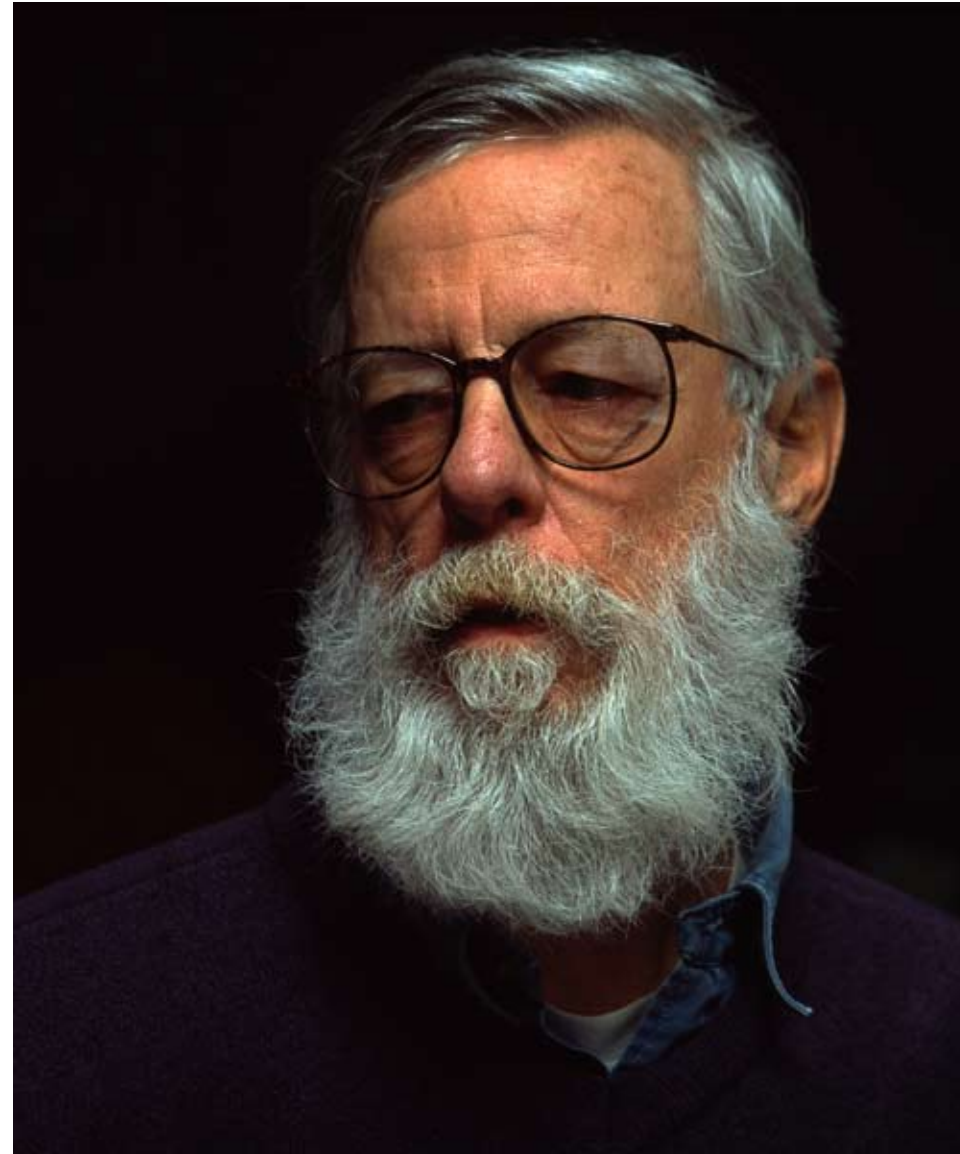
- G. Ray Hawkins Gallery, Los Angeles, CA
- House of Photographic Arts, San Juan Capistrano, CA



JUERGEN NOGAI



LYNN HANSE, color photograph, 10 x 12 “



KEN PRICE, color photograph, 10 x 12 “

JUERGEN NOGAI

was born in Germany, where he has spent most of his professional life. While completing his degree as a Fine Arts Major, he began a parallel course of study in Film, Theatre and Television Production. This eventually led him to photography, a career that began over 25 years ago, with several Gallery exhibitions in Germany. At this time he began working in advertising for numerous companies such as: Beck's Beer, Mercedes, Kraft Jacobs Suchard, Hachez, Hapag Lloyd Shipping Company, Abeking & Rasmussen Co. and Luersen Ship-building Co. (World Class Yachts), Tecnolumen – Tecnoline – Tecno (hardware, lighting, bauhaus designs), Bremen, Masters of Modernism, USA, and the City State of Bremen, Germany. During this period he also taught Art, Photography and German Language at the High School level. His career changed course in when he married and moved to Los Angeles in 2000.

Upon arriving in Los Angeles, Juergen almost immediately began a very rewarding collaboration with Julius Shulman, which continues to this day. As well as working on his own assignments, projects and books. Juergen and Julius have produced books, publications, numerous magazine features and countless private and public assignments together, such as National Trust / Philip Johnson Estate, Getty Museum, City of Los Angeles, etc. A cover article about Julius Shulman and Juergen appeared in the Los Angeles Times Home section in March 3, 2005.

Architecture and Art / Fine Art photography became Juergens main focus in recent years. He has been teaching workshops at the Palm Springs Photo Festival since 2006 and has the pleasure to photograph exceptional projects of many of todays leading architects: Edward D'Andrea, Steven Ehrlich, Frank O. Gehry, David Hertz, Glen Irani, Richard Meier & Partners, Edward Niles, Lorcan O'Herlihy, Bart Prince, Peter Grueneisen, Lee & Mundwiller, Zoltan Pali, Tatari (Archidea), Raquel Vert, Donald Wexler, Abraham Zabludovsky, Renzo Zecchetto, etc..

EXHIBITIONS

DAM-Frankfurt Design and Architecture Museum-Exhibition with Julius Shulman 2005
Barnsdhall Municipal Art Gallery - Frank Lloyd Wright Retrospective with Julius Shulman - 2006
MODAA + SPF:a - with Julius Shulman - 02/16/2007
Craig Krull-LACMA - with Julius Shulman - 10/20/2007
Palm Springs Desert Museum – mainly Julius Shulman – 02/16/2008



CHUCK ANOLDI, color photograph, 10 x 12 “



D.J. HALL, color photograph, 10 x 12 “

A SELECTION OF BOOKS

“MALIBU, A Century of Living by the Sea” - published by Harry N. Abrams- 2005
”ABRAHAM ZABLUDOVSKY” - a monograph book published by Arquine, 2005
“DREAM PALACES OF HOLLYWOOD’S GOLDEN AGE” - published by Harry N. Abrams-Spring 2005
“Case Study House #21” - Wright Auction House - Limited Edition bound Auction Catalogue-2006
“VENICE CA: Art and Architecture in a Maverick Community” - published by Harry N. Abrams, 2007
“Felix Candela” - TASCHEN, due 2008
“MEDITERRANEAN HOUSES” - published by Harry N. Abrams, Due out Winter 2008
“Maiolica and Glass / The Hockemeyer Collection”, H.M. Hauschild Verlag
“Bernhard Hoettger” (complete works), H.M. Hauschild Verlag
His work has been included extensively in publications some of which include:
“THE CASE STUDY HOUSES” published by TASCHEN, 2002
“BAUHAUS” - TASCHEN, 2006
“WORLD ARCHITECTURE” - TASCHEN, 2007
“Richard Neutra”, “John Lautner”, “Rudolf Schindler”, “Pierre Koenig” - TASCHEN

A SELECTION OF MAGAZINES

HAEUSER, ARCHITEKTUR+WOHNEN, ART, BAUWELT, DER SPIEGEL,
WALLPAPER, CASA MICA, CASA BRUTUS, CASA VOGUE JAPAN, GQ JAPAN,
INTERIOR DESIGN, RESIDENTIAL ARCHITECT, THE ARCHITECTURAL REVIEW, RESIDENTIAL ARCHITECT MAGAZINE
USA HOME AN ARCHITECTURAL TRENDS, CALIFORNIA HOMES, CUSTOM HOME, MODERNISM MAGAZINE,
THE NEW YORK TIMES, THE LOS ANGELES TIMES.

