



JRB ART AT THE ELMS

Paseo Arts District

Photography and Place: Fragments of the World July 3 – August 31, 2020



Catherine Adams, "Acute Charm of Ruin & Development, #20 (Calle O'Reilly), Havana Cuba,"
2017, Chromogenic Print, 36 x 24 in., \$1,900

Since the inception of photography in the first half of the nineteenth century there has been the perception that photographs are a faithful record of their subject matter. This idea seems to be even more deeply ceded when it is a place. When people are involved, there is an instinctive knowledge that they could be acting or "putting on a face" for the camera. Photographs have shaped our perception of the world. There are places we will know only through photographic representation. Places we will never see with our own eyes. We then rely on the photographer's eye and their experience of the place they are documenting. The time of day a photographer shoots a specific place, the scene they choose to

photograph whether the intent is to show an abstraction of a particular spot, these all factor into what the viewer sees as a specific place.

This show has been organized by New York Based Curator, Julie Maguire, Director of the Brett Weston Archives.

The four artists included in this exhibition have all photographed place. Some with figures some without. They all bring their unique perspective to their work and frame it through their eyes. Catherine Michele Adams photographed Old Havana and Central Havana in 2017, just as the country was beginning to open up to the United States. Since then there has been a devastating hurricane and a reversal in US policy. Time has also now stamped its mark on these photographs, even beyond the artist's eye. Brett Weston spent over sixty years photographing all over the world, and yet in most of his photographs it is hard to tell where he was located. He cropped his photographs while taking them, doing very little to alter a particular view in the dark room. The series, *naked lady: a dot red*, shown by Christa Blackwood uses historical methods to contrast a male dominated landscape photography field with a feminist layering of a red dot. Finally, Allen Birnbach has focused his love of the majesty of landscape on the dwindling rural landscape and ranching in the west.

Looking at a photograph is the merging of the eyes of the viewer and the photographer as they try to cobble together fragments of the world.

The Gallery is now open Tuesday through Saturday from 11:00 am to 5:00 pm any by appointment - call us at (405) 528-6336, or send us an e-mail or Facebook message. All of our inventory can be found on our website. We encourage you to see our wonderful new show!



Allen Birnbach, "Starlight #18," 2017, Carbon Pigment Print, Ed. 4/25, 24 x 36 in., \$2,710



Christa Blackwood, "Cienega," 2013, Hand Pulled Monoprint Encaustic Photogravure,
18 x 24 in., \$2,750



Brett Weston, "Yucca Valley, California," 1953, Silver Gelatin Print, 10 3/8 x 13 1/4 in., \$7,000

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