

VERVE

GALLERY OF PHOTOGRAPHY

Verve Gallery of Photography Presents

**Brigitte Carnochan
Joy Goldkind
Nancy Sutor**

Opening Reception: Friday, September 3, 2010, 5-7pm
Exhibit is on view through Saturday, October 16, 2010

Bromoil Demonstration and Gallery Talk with Joy Goldkind
Saturday, September 4, 10:00am

Gallery Talk with Brigitte Carnochan and Nancy Sutor
Saturday, September 4, 2-4pm

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Verve Gallery of Photography is pleased to present a three-person exhibition with Verve gallery artists Brigitte Carnochan, Joy Goldkind and Nancy Sutor. **The public reception is held on Friday, September 3, 2010 from 5-7pm. The exhibition is on view through Saturday, October 16, 2010. At Verve Gallery on September 4 at 10:00am, Joy Goldkind will present a bromoil demonstration and gallery talk. Also at Verve Gallery from 2-4pm on September 3, there will be a conversation with Brigitte Carnochan and Nancy Sutor about their work.**

BRIGITTE CARNOCHAN

Northern California artist, Brigitte Carnochan, will be exhibiting work from her new series entitled, *Floating World, Allusions to Poems by Japanese Women of the 7th—20th Centuries*. The series, printed on Japanese handmade mulberry paper, is a departure in technique from Carnochan's earlier handpainted gelatin silver prints, but the relationship between the beauty of the human form and nature still guides her imagery and these new figure and botanical studies demonstrate a deepening of Carnochan's signature style of sophisticated sensuality.

Carnochan found the inspiration for her new series while rummaging through a used bookstore in Princeton, New Jersey, where she discovered a volume of poems, mostly tanka and haiku—written by Japanese women from the 7th through 20th centuries translated by Kenneth Rexroth and Ikuko Atsumi in 1977.

"I was immediately drawn to the poems, and as I read them—so allusive and rich in imagery—I knew that I wanted to make their photographic equivalents. I quickly realized that I wanted to create my own versions of the poems as well, which I did with the help of translators. The title, *Floating World*, refers to the conception of a world as evanescent, impermanent, of fleeting beauty and divorced from the responsibilities of the mundane, everyday world. For the poets in this volume (whose names are calligraphed in each image) that world centered on love—longing for love and the beloved, mourning lost love, pondering its mystery. The beauty of the natural world—its flowers, landscape, the moon, and the changing seasons—serves as the primary metaphor." —Brigitte Carnochan

Carnochan's photographs have been exhibited at galleries and museums nationally and internationally and her work is represented in museum, corporate and private collections. A book of her images, *Bella Figura: Painted Photographs by Brigitte Carnochan*, was published by Modernbook Editions in 2006. A limited edition monograph, *The Shining Path*, was also published in 2006 by 21st Publications. Carnochan was named a Hasselblad Master Photographer for 2003 and her work has recently been featured on covers of *Camera Arts* and *Silvershotz* and in *Color, Lenswork, Zoom, View Camera, Polaroid, Black and White*, and *Studija* magazines. Three catalogs of her previous work have been published. She teaches photography classes regularly through the Stanford University Continuing Studies program and serves on the advisory council of Center in Santa Fe.

JOY GOLDKIND

New York artist, Joy Goldkind will be exhibiting work from three bodies of work, including the processes of bromoil and ambrotype. Goldkind is inspired by the idea of the fantasy world and utilizes the camera tools of older photographic processes, double exposures and slow shutter speeds to assist in changing what is true and expected from a photograph into a more surrealistic scene. The old world beauty and quality the imagery possesses is influenced by a deep interest in art history.

The bromoil work in the exhibition contains images from her *Adagio* series in which she photographs the abstraction of dancing figures. The work centralizes its focus on the movement of the body through space and light. The other bromoils in the exhibition are from her new work focusing on body distortions.

"Having raised three daughters, I know that many women today do not really see themselves in the mirror. The mind plays games so that some think they are too fat or too thin and not pretty enough. The mirror is a powerful force in their perception of reality. These images show that the mirror does not always show exactly what we look like. As this body of work continues I hope to prove that what the mirror reflects, in reality is what the mind wants to see." - Joy Goldkind

As the digital world advances and film options decline, it has become necessary for Goldkind to combine the earlier photographic processes with the modern world technologies. She creates her negatives from a digital camera and a computer and then prints in a traditional darkroom to create her bromoil prints and ambrotypes. The ambrotypes in the exhibition continue Goldkind's exploration with dancers by photographing performing artists with costumes and make-up evoking the surreal, whimsical and phantasmal.

Joy Goldkind currently resides in St. James, NY. She graduated from the Fashion Institute of Technology, NYC in 1963. She has exhibited in numerous venues across the country and internationally including a solo exhibition at the Museo Nazionale Della Fotografia in Italy, where a permanent collection of her work is now held. Joy's photographs have graced the covers of international publications and magazines such as *Silver Shotz* and *Eyemazing*. Her work has also been featured in *B&W Magazine*, *Photolife*, *Zoom Magazine*, *Color* and *View Camera Magazine*.

NANCY SUTOR

Santa Fe artist Nancy Sutor will be exhibiting work from her new series entitled, COMPOSE DECOMPOSE. While this new work continues Sutor's study of the systems and cycles of nature that she explored previously through cyanotype photograms, the new work has a more literal approach and a further exploration of the way light sensitive materials depict vision and perception.

In this series, she explores the representation of time passing, light changing, germination, growth and decay. These images are not only a literal documentation of the artist's garden - her refuge - but they become a metaphor for the need to generate sustainability on a larger scale.

"The surge in backyard, city and neighborhood gardens, the growing need to reduce the use of fossil fuels in producing and transporting food and the movement to convert distressed urban real estate into green spaces, all point to positive changes that can increase the health of the earth, communities and people. These images represent a direct experience of making dirt, germinating seeds, growing food, adding oxygen to the world." - Nancy Sutor

The resulting images are dense with pattern and texture, silhouetted and flattened, or translucent and refracted, viewed from above or seen up close. Sutor shows the idea of transformation and dissolve as delicate flowers and food decay into composted dirt and shadows and natural projections become form.

Nancy Sutor graduated with a BFA from the School of the Art Institute of Chicago in 1977. She moved to Santa Fe, New Mexico to establish her artistic career which consists of teaching, curating, exhibiting and speaking about art. Sutor has curated exhibitions in conjunction with the Santa Fe Center for Photography, the Armory for the Arts, Eidolon - an artists' space she co-founded in 1994 in Santa Fe, and most recently she curated the now traveling exhibition, *The History of the Future*, for the Lannan Foundation in 2009-2010 and the *The Wind Series, Jung Jin Lee*, at the Santa Fe Art Institute in 2009. She has served as the Interim Director for the Marion Center for Photographic Arts at the College of Santa Fe from 2006 to 2008, where she also taught from 1996 to 2008. Her work is in the collections of the Museum of New Mexico, Santa Fe; the Amon Carter Museum; the Hallmark Collection; Deutsche Bank of Houston; and the Fidelity Investments Collection.