



**Obscura Gallery Presents:**

**ONE-OF-A-KIND:**

*A group show of photo-based artworks found exclusively at Obscura Gallery*

**Opening Reception: Friday, November 22, 2019, 5-7pm**

**Exhibition is on view through January 4, 2020**



Michael Stone, *Untitled*, 2012, Photo Sculpture, Stained Wood, Digital clear film, glass and mirror, 8 x 10 x 3 1/4" edition 1 of 1.

Obscura Gallery announces our 2019 Holiday Season exhibition, *One-of-a-Kind*, a group show of photo-based artworks found exclusively at our gallery. The exhibition consists of nearly 30 artists from the U.S., France, Cuba and Israel including those represented with Obscura as well as guest artists who were invited to participate. Each artist was asked to create a unique photo-based artwork, or create a new print edition, of which either would be exclusively available and on exhibition only at Obscura Gallery.

**Philip Augustin (Santa Fe, NM)**  
**Michael Berman (Silver City, NM)**  
**Angie Brockey (Tulsa, OK)**  
**Susan Burnstine (LA, CA)**  
**Debbie Caffery (Lafayette, LA)**  
**Brigitte Carnochan (Palo Alto, CA)**  
**Edward Sheriff Curtis (b.1868 – d.1952)**  
**scott b. davis (San Diego, CA)**  
**Cy DeCosse (Minneapolis, MN)**  
**Susan de Witt (Portland, OR)**  
**Lawrence Fodor (Santa Fe, NM)**  
**Neil Folberg (Jerusalem, Israel)**  
**Coco Fronsac (Paris, France)**  
**Jorge Gaviando (Havana, Cuba)**

**Kate Joyce (Santa Fe, NM)**  
**Louviere + Vanessa (New Orleans, LA)**  
**Kurt Markus (Santa Fe, NM)**  
**Norman Mauskopf (Santa Fe, NM)**  
**Blue Mitchell (Portland, OR)**  
**Joan Myers (Santa Fe, NM)**  
**Paula Riff (Los Angeles, CA)**  
**Ian Ruhter (Lake Tahoe, CA)**  
**Aline Smithson (LA, CA)**  
**Caitlyn Soldan (Santa Fe, NM)**  
**Robert Stivers (Santa Fe, NM)**  
**Michael Stone (Portland, OR)**  
**Keith Taylor (Minneapolis, MN)**  
**Claire A. Warden (Phoenix, AZ)**  
**Ryan Zoghlin (Chicago, IL)**

1405 Paseo de Peralta, Santa Fe, New Mexico 87501 505-577-6708 info@obscuragallery.net

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There are many ways to create unique pieces in the photographic process. Many of the processes that were used in the 19<sup>th</sup> and 20<sup>th</sup> Century yield one-of-a-kind prints by either mere virtue of their process, or by adding another element to them in their creation.

**Edward Sheriff Curtis** chose to illustrate his twenty-volume and twenty-portfolio masterwork, *The North American Indian*, with photogravures. In this process a copper plate was chemically etched to different depths in proportion to the darkness of the image of the original negative. To create the photogravure, this copper plate was then inked individually and run through a hand press. While the plates were able to yield multiple prints, no multiple copper plates were ever created, and we have two of these one-of-a-kind copper plates on display in this exhibition.



EDWARD SHERIFF CURTIS, *Kamagwaih Cascade*, 1910, Original copper plate from Volume 12, 8.75 x 6.25"

**Susan de Witt**, from Portland, Oregon, is another artist who uses the photogravure process to create unique pieces by first creating the print from an original plate, then in another round of printing, she adds different colors with separate ink tonalities and chine collé to each image resulting in a unique print. For example, the two prints below were created in this manner.



SUSAN DE WITT, *Untitled*, 2019, each above are two separate polymer photogravure prints, on paper 16 x 20", edition 1 of 1.



For the exhibition invitation, some artists chose to make an edition of a specific image and size that was only available through Obscura Gallery. For example, Minneapolis based **Keith Taylor** printed an edition of 10 photogravure prints that are exclusively found at Obscura. Also along the same concept are Santa Fe locals **Kurt Markus** and **Lawrence Fodor** as well as Los Angeles based artist **Susan Burnstine** and Louisiana's **Debbie Fleming Caffery**.



KEITH TAYLOR, *Wormsloe Hut, Georgia, 2019*, 5 x 5", photogravure, edition of 10.

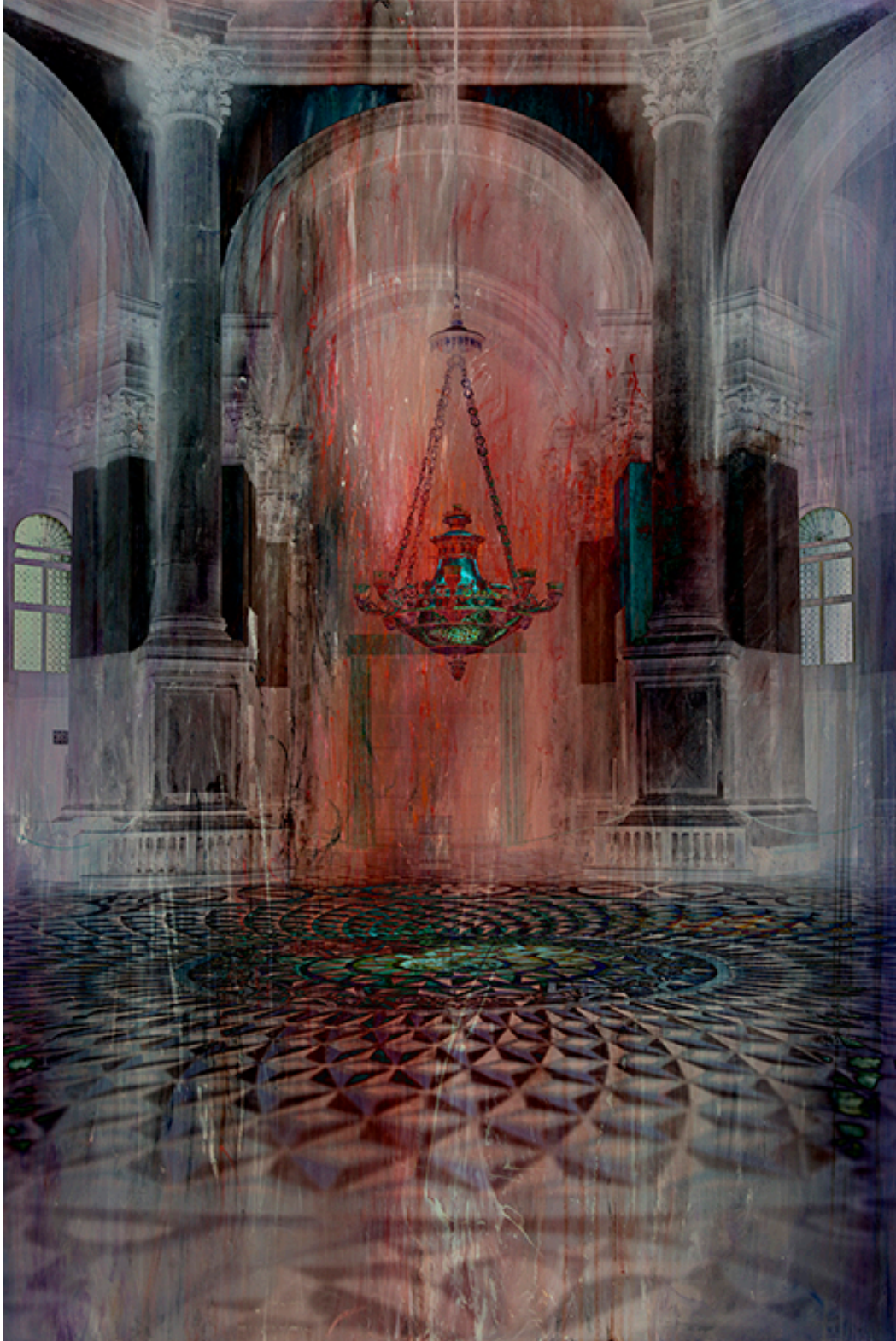




KURT MARKUS, *Dunes, Namibia*, 2002, 40 x 32", archival pigment ink print, AP

1405 Paseo de Peralta, Santa Fe, New Mexico 87505 [obscuragalleryphoto@gmail.com](mailto:obscuragalleryphoto@gmail.com)

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LAWRENCE FODOR, *Venice, Santa Maria della Salute, Composite 03*, 2019, 36 x 34", Kodak Endura paper, mounted on dibond, AP

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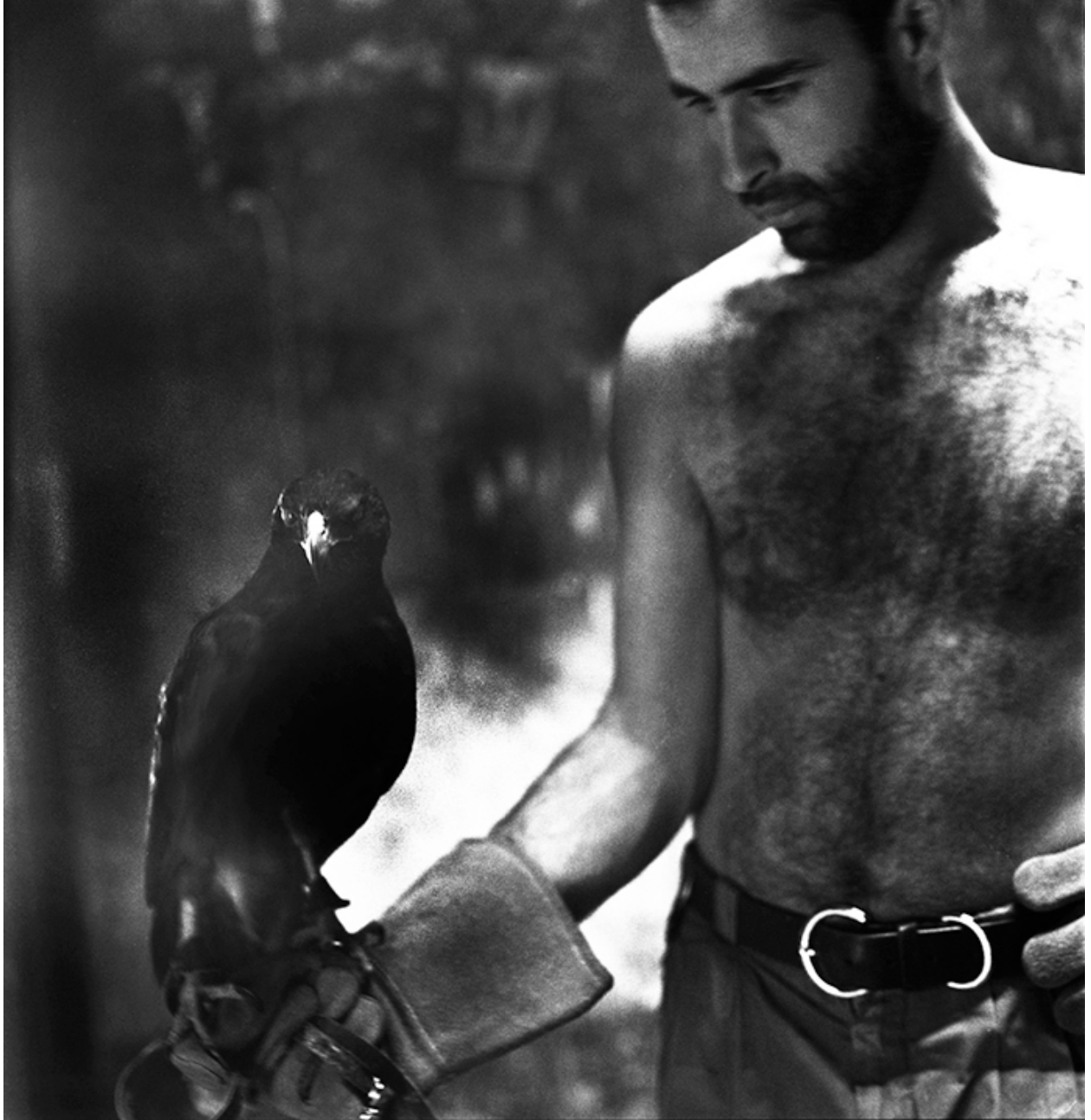


SUSAN BURNTINE, *Highway 179*, 2019, 10 x 10, varnished archival pigment ink print, Edition 1 of 3

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DEBBIE FLEMING CAFFERY, *Salvador Hawk*, 2019, 18 x 18", Edition of 1.

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**Caitlyn Soldan**, a Santa Fe artist works in the Mordançage process which always yields one-of-a-kind prints. The artist starts by creating a gelatin silver print in the darkroom, and then with the use of certain chemicals, the gelatin emulsion lifts off the paper and creates a 'veil' that many use to incorporate into their print. There is no way to replicate this process, as each time the same print is put in the chemical bath, no two occurrences ever happen similarly. The print in the exhibition is from a new series of images that depict Pedernal mesa in Abiquiu - all prints of the same image created with various processes (we will be showing this work in the Spring 2020).



CAITLYN SOLDAN, *Cerro Pedernal Study, #9*, 2019, 8 x 10", Mordançage, Edition 1 of 1.

**scott b. davis** works in platinum palladium, the 19<sup>th</sup> century process of coating paper with platinum chemistry and exposing it to UV light. The actual action of this process wouldn't necessarily yield one-of-a-kind prints if done with the same exposure every time, however Scott makes the platinum paper negative directly within the camera, and exhibits both the one-of-a-kind paper negative and the positive prints together in one diptych.



scott b. davis, *Cerro Pedernal Study #15*, 2019, 10x16" unique platinum/palladium print diptych

**Brigitte Carnochan** also prints with platinum and palladium but then hand tinted her image and added gold leaf also resulting in a unique version of what otherwise would be a printed edition of the same image.



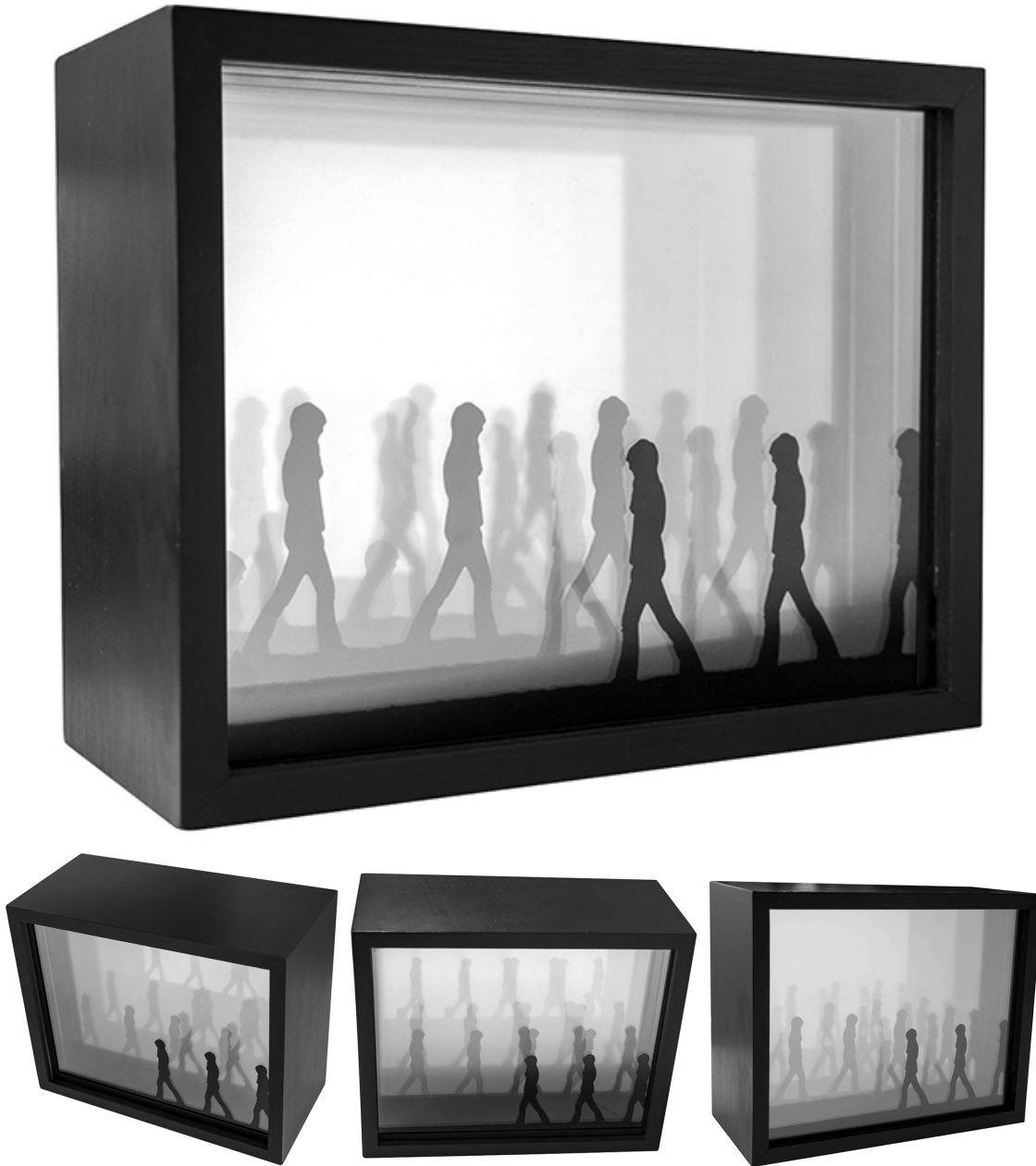
Brigitte Carnochan, *Western Swallowtail*, 2019, 11 x 14", Platinum palladium with hand applied color and gold leaf, edition 1 of 1.

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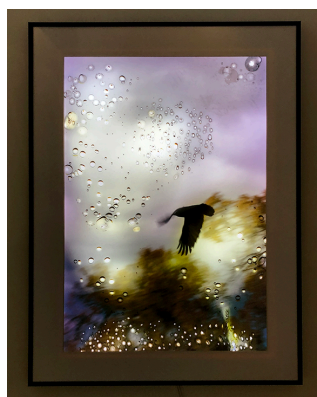


Three dimensional photo-based objects are also included in the exhibition such as **Michael Stone's** vintage boxed piece "Pacing" from 1968. The sculptural object was created by layering several sheets of Kodalith film making the piece appear almost holographic.



Michael Stone, *Pacing* 1968, Kodalith film transparency, glass, and mirror in wood frame, 10" x 8" x 4 3/4", edition 1 of 1.

**Blue Mitchell** used a backlight on his transparency to showcase a glowing framed print that enhances the burned transparency that was used to create the piece.



Blue Mitchell, *Evanescent Energy #14*, 2019, burned transparency scan, backlit in box, edition 1 of 1.

French artist, **Coco Fronsac**, scours antique stores and flea markets for late 19<sup>th</sup>/early 20<sup>th</sup> Century found photographic portraits of people from mostly Western European descent. The vernacular photographs themselves go back in time, the paintings she personally mixes over the photographs typically go back to indigenous cultures she admires with quite accuracy, and she imbues a contemporary approach to both subjects bringing a new meaning and dichotomy of where humanity finds itself in the present.



Coco Fronsac, *Angaktsina à ressort*, de la série *Chimères et Merveilles*, 2016, 10.25 x 7.75", mixed media on carte de visite, edition 1 of 1.



L.A. artist, **Paula Riff** uses a 19<sup>th</sup> Century Gum bichromate process of which is a complicated registration exposure process that rarely yields two identical images. Riff's work integrates Bauhaus influences mixed with contemporary abstraction.



Paula Riff, *Champagne on Ice*, 2019, 11 x 15", Cyanotype and Gum Bichromate Print, edition 1 of 1.

**For all the artists' images in the exhibition and  
more information please contact:  
Jennifer Schlesinger  
info@obscuragallery.net  
505-577-6708**

**THE GALLERY LOCATION AND HOURS**

Obscura Gallery is located in the Santa Fe downtown historic district two blocks east of the revitalized Downtown Railyard district. Gallery hours are Tuesday – Saturday, 11-5pm and by appointment.

Parking is limited. Additional parking is available Monday – Friday from 8:00am – 9:00pm at the State Capitol Parking Facility municipal garage located at 485 Galisteo Street. There is also metered parking always available on Galisteo street next to the Parking Facility.