



Obscura Gallery announces our second annual Winter Holiday exhibition, *One-of-a-Kind II*, a group show of unique photo-based artworks found exclusively at our gallery. The exhibition consists of six artists producing one-of-a-kind artworks through various photo-based processes. This year's exhibit features William Albert Allard (U.S), Angie Brockey (U.S), Coco Fronsac (France), Lori Henson (U.S and Mexico), Erin McGeane (Canada), and Robert Stivers (U.S). **The exhibition reception takes place on Friday, November 25, from 5-7pm; several of the artists will attend.**

In the 21st Century we are most familiar with photography as a medium enabling multiple prints of the same image. Yet many of the photographic processes that were used in the 19th and 20th Century yielded one-of-a-kind prints. In some cases, the processes made a singular print for each exposure; in other cases, the treatment of prints during production led to singular images. Included in this exhibition are 1980's vintage Polaroid positive prints, contemporary tintypes, early 20th Century gelatin silver prints with contemporary mixed media, photo collage, encaustic, and hand-applied surface texture to gelatin silver prints.

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William Albert Allard, Oaxaca, Mexico, 1985, 2.75 x 3.5", Polaroid Spectra positive print, 1/1.

William Albert Allard's (b. 1937, United States) work in the exhibition consists of his one-of-a-kind positive color Polaroid prints taken in Oaxaca in the 1980's. Allard, who is revered for his groundbreaking color photos of life in the American West in the 1970s and 80s, was commissioned in the 1980s by the Polaroid Corporation to experiment with the company's film and cameras. In 1980, Polaroid commissioned him to shoot with the very first SX-70 square Polaroid film and the Spectra SX-79 rectangular film which both yielded one-of-a-kind positive prints. They then gave him the Polaroid SX-70 Spectra camera to produce pictures for a possible exhibit that would have been used to announce the camera, which was introduced in 1986.



William Albert Allard, Oaxaca, Mexico, 1985, 2.75 x 3.5", Polaroid Spectra positive print, 1/1.

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William Albert Allard, Oaxaca, Mexico, 1985, 2.75 x 3.5", Polaroid Spectra positive print, 1/1.

I originally was going to shoot the first Polaroid Time Zero film out West, in Nevada. Polaroid sent me a number of cameras and the old film with which to practice but Dr. Land had not yet approved the new Time Zero Film for release, so I had only the regular Polaroid film. I went out to Nevada in the fall but as time passed it became apparent that the upcoming cold weather would not make it possible to work with the Polaroids without somehow protecting them from the cold as they processed. It was too unnatural a situation climatically speaking to make it a valid test condition, so....I suggested that Polaroid send me down to Oaxaca, Mexico, a warm climate with lots of color, a greater color palette... - Bill Allard, October 2022



William Albert Allard, Oaxaca, Mexico, 1985, 2.75 x 3.5", Polaroid Spectra positive print, 1/1.



Angie Brockey, *Little Tree*, 2020, 4 x 4", ambrotype on glass, edition 1/1

Angie Brockey is at the forefront of creating one-of-a-kind wet-plate collodion objects and jewelry. Often, the artist creates her own mini-sets and theaters, photographing directly in-camera, onto small stones, as well as glass and metal plates coated with collodion. In the last few years, several publications, books and online magazines have featured Angie's wet-plate collodion image jewelry and larger wet-plate collodion plates. She has also included these objects in exhibitions and galleries across the U.S. and Europe. She has devised her own unique way to shoot in-camera on semi-precious and precious stones both for jewelry and wall, earning recognition for this unique and challenging application of the photographic process.



Angie Brockey, *Light and Stone on Obsidian*, 2019, 3.25 x 4", Unique Collodion Image on semi-precious Obsidian stone, edition 1/1

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Angie Brockey, Valley of the Shadow, 2021, 8 x 10", Unique tintype, edition 1/1

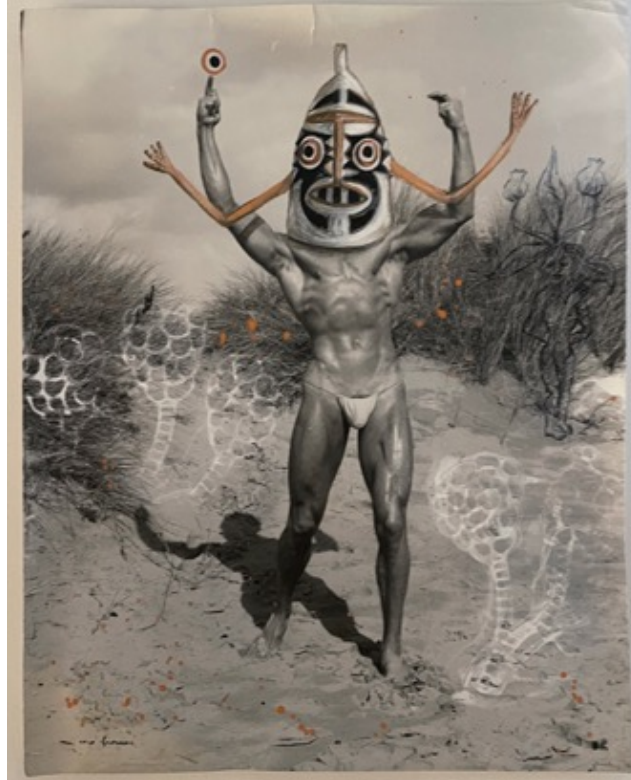
I think in whatever medium I've used, whether it's been in writing music, drawing, painting, metal smith work, collodion image jewelry, or analog photography, beauty and the deeper parts of beauty under the surface of life are what I am drawn to explore. There is always more to be discovered and the closer I look, the more I want to peel back the layers underneath. For the last 10 years, the 19th Century process of wet plate collodion photography has provided the avenue to satisfy my need for something less commonplace, something that honors a slower enrichment of life. – Angie Brockey



Angie Brockey, Arms Raised, 2021, 4.5 x 4.25", Collodion image on Agate Stone, edition 1/1

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Coco Fronsac, The Bodybuilder, de la series chimeres et merveilles. Masque Elema, Golfe Papua, Papouasie, 2021, 7.75 x 6 ", mixed media on early 20th Century photograph, edition 1/1

French artist Coco Fronsac paints non-European masks onto Western vernacular photographs from the early 20th Century. A dichotomy is developed between the early forms from the continents of Africa, Oceania, America, and Asia, and the standardized nature of photographic portraits as they occurred a century ago. These surreal images plunge us into a dreamlike, comical world, contrasting ritual and tradition, to exploit the unexpected juxtapositions with startling effect. For the artist, the portraits seek to bring a commonality to the human experience by representing the family relationship and different stages of development for a Western person like herself (moving from birth, to communion, military service, marriage, etc.) in context with non-Western rituals she respects. Coco Fronsac plays with the viewers' vision of time, to better project themselves into a new, fluctuating, living, subjective reality. The vernacular photographs on which Fronsac works themselves go back in time. The paintings she mixes over the photographs typically go back to indigenous cultures she admires. With the combination, she imbues a contemporary approach to both subjects, bringing a new portrayal of humanity's present position.



Coco Fronsac, *Miss Kusama et ses deux amies*, de la series *chimeres et merveilles*, 2015, 7.75 x 6", mixed media on early 20th Century photograph, edition 1/1



Coco Fronsac, *Les Yup'ik et la libellule Mr et Mme Dominger*, de la série *Chimères et Merveilles*, 2008, 6.5 x 4.25", mixed media on early 20th Century photograph, edition 1/1

Born in 1962 in France, and trained at the School of Applied Arts of Paris, Fronsac comes from a family of artists. She is a former lithographer, influenced and passionate about First Arts and Surrealism. The work of Coco Fronsac is collected and shown in major museums in Europe, including most recently in "Powermask" at the Wereldmuseum in Rotterdam. That exhibition devoted much attention to the ways in which, both in the past and present, the mask has been and still is a source of inspiration for international visual artists, photographers, and fashion designers, such as Pablo Picasso, Louise Bourgeois, James Ensor, Keith Haring, Jean Paul Gaultier, Viktor & Rolf Coco Fronsac, Charles Fréger, and Phyllis Galemb. The exhibition culminated into a hardcover book by the same name.



Coco Fronsac, *Soyal et le retour de l'hiver*, de la série *chimères et merveilles (Hopi)*, 2017, 5 x 3.25", mixed media on early 20th Century photograph, edition 1/1

Lori Henson is a photo-based artist employing encaustic to engage in visual storytelling to explore the female.

My encaustic work is a harmonious contrast of modern technology and antiquity. In my process I layer digital imagery into one of the oldest mark-making mediums, bees wax & tree resin. I try to blur the lines between the past, present, and future, in both technique and subject matter. I want each piece to emotionally and spiritually touch the viewer.

It all begins with an old photograph. My aim is to bring power & spirit back to a lost photo, a lost culture, or time. The image is printed on the thinnest of Japanese kozo paper, with pigmented inks. It is then layered in encaustic wax and hand painted with additional pigments. The final step is to build up the surface texture with patterns in wax, which are fused with fire. Because of the amount hand work involved, each piece is unique, even if a piece is made in small editions. – Lori Henson



Lori Henson, *Beautiful Thing Green*, 2022, 30 x 22.75", digital pigment, chine-collé print, with hand applied texturized encaustic medium and oil pigment by artist, unique variant of 3

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Lori Henson, *Land*, 2022, 22.75 x 15.25", digital pigment, chine-collé print, with hand applied texturized encaustic medium and oil pigment by artist, unique variant of 3



Lori Henson, *Take Off*, 2022, 22.75 x 15.25", digital pigment, chine-collé print, with hand applied texturized encaustic medium and oil pigment by artist, unique variant of 3

Lori Henson, who has studios in both Minneapolis, Minnesota and San Miguel de Allende, Mexico, is an artist of many industries including fashion, product, surface, and graphic design. She studied fashion design at the Fashion Institute of Technology (FIT) in New York City, and drawing at the Art Student League, also in New York City. Most recently she has exhibited with Belgis Freidel Gallery, the International Fine Print Dealers Association (IFPDA) art fair, and the Art on Paper art fair in New York City this Fall.



Lori Henson, *Lightness of Being*, 2022, 22.75 x 15.25", digital pigment, chine-collé print, with hand applied texturized encaustic medium and oil pigment by artist, unique 1 of 1.

Canadian artist Erin McGean uses traditional collage techniques along with digital technology to re-purpose found imagery, resulting in one-of-a-kind pieces.



Erin McGean, Mrs. Potts, 2020, 10.5 x 8.5 mixed media collage, unique edition 1 of 1.

The process of deconstructing images to create something completely new is my current ongoing visual obsession. Years ago, I began making digital collages from my own photos using my iPhone and the plethora of apps available to edit them. Although I thoroughly enjoyed the results of this newfound techno-medium I began to miss the tactile nature of painting and the mess of materials in my studio, so, I cleared it out of painting supplies and replaced it with stacks of books and magazines, knives and glue sticks and began making analogue collages. Each piece begins with collecting and testing several combinations until a match reveals itself that is both visually pleasing and thought-provoking. The resulting images are meant to tell a story, albeit a bit of a surreal one. My inspiration comes from my experiences as a female and a mother and a lifelong strong connection to the natural world. Ultimately, I want my images to express a sense of peace, solitude and reverence for nature, while exploring our complex relation to it and reminding us how much we are a part of it. – Erin McGean



Erin McGean, *Lycaste Skinner*, 2022, collage on paper, 7.5" x 7.5", unique 1 of 1.

Erin studied painting, drawing and art history at York University in Toronto where she earned an honours B.F.A., followed by a B.Ed. from Brock University. Although originally trained in painting and drawing, she has been producing analogue and digital collages for the past several years. Erin has exhibited in local galleries and has sold her artworks to private and corporate collectors. Born in St. Catharines and raised in Mississauga, Erin currently resides in Oakville, raising her family, teaching high school visual arts and practicing her craft.



Erin McGean, *Nasturtiums*, 2022, collage on paper, 5.5 x 5.5", unique 1 of 1.

Robert Stivers creates one-of-a-kind, gelatin silver prints by applying an experimental approach to traditional darkroom techniques, resulting in an idiosyncratic, ethereal body of work. Embracing the abstract potential of the photograph, the artist mines the subconscious in a performative act of seeing and recording.



Robert Stivers, *Dancer* 2006, 24 x 20", gelatin silver print with applied surface texture, unique

Each piece in our inventory is unique. The artist varnishes, bleaches, tones, and/or hand-applies unique surface textures to each of these gelatin silver prints, resulting in a unique variation of a sometimes editioned image or a unique image altogether.



Robert Stivers, *Book*, 2010, 24 x 20", gelatin silver print with applied surface texture, unique

We exhibited Robert Stivers' work during our first edition *One-of-a-Kind* exhibition in 2019. We also included Robert's work in our *Stay At Home 2020* online auction held during the onset of Covid which raised money for our artists and the Navajo Reservation. We are thrilled to now be representing this innovative and iconic Santa Fe based artist.

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Robert Stivers, *Lips*, 1997, 24 x 20", gelatin silver print with applied surface texture, unique

Robert Stivers received his B.A. at the University of California, Irvine (1975), his M.A. at New York University (1981), and has exhibited internationally since the early 1990s. He has five published monographs, starting with the eponymous Robert Stivers: Photographs (1997) and continuing on with *Listening to Cement* (2000), *Sestina* (2003), *Sanctum* (2006), and *The Art of Ruin* (2015). His work is in major collections including the Bibliothèque nationale (Paris, France), the Getty Museum (Los Angeles, CA), The Metropolitan Museum of Art (New York, NY), Museum Ludwig (Cologne, Germany), and the Victoria and Albert Museum (London, United Kingdom). He currently lives and works in Santa Fe, New Mexico and Los Angeles, California.

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Robert Stivers, Lauren, 2014, 24 x 20", gelatin silver print with applied surface texture, unique

For all the artists' images in the exhibition and more information please contact:

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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.