



STILL BEAUTY

A three-person photographic exhibition representing the quiet beauty found within the solitude of Winter.



Jim Bailey



Brigitte Carnochan



Michael Massaia

Opening Reception: Friday, January 27, 2023, 5-7pm

Exhibition is on view January 27 - April 1, 2023

Still Beauty is a three-person photographic exhibition representing the beauty found within the cold, quiet, short days of winter. The exhibition includes two gallery artists, California-based Brigitte Carnochan and New Jersey-based Michael Massaia, as well as guest artist Jim Bailey, from New Mexico.

Brigitte Carnochan's series *Still Beauty*, from which the show derives its title, includes luminous color still lifes that she creates from plants she grows in her garden. Michael Massaia captures the images for his large format gelatin silver prints during quiet hours of the night in Central Park, New York City. In his printing, he adds subtle color through meticulous use of special darkroom toning techniques. Jim Bailey combines the extremes of climbing and ski mountaineering in Alaska, Norway and Canada with photographic artistry, contrasting human interaction with other-worldly landscapes.

The opening reception takes place on Friday, January 27, 2023 and the show continues through April 1, 2023.

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Brigitte Carnochan, *White Peonies and Roman Glass* 2020, 22 x 22", archival pigment ink print mounted to dibond. edition of 10.

Brigitte Carnochan's series *Still Beauty*, from which the show derives its title, includes luminous color still lifes which she creates with objects as well as plants from in her garden.



Brigitte Carnochan, *Yellow Lilies*, 2020, 29 x 20", archival pigment ink print mounted to dibond. edition of 5.

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Brigitte Carnochan, *Peonies, Roses and Warega Figure*, 2020, 20 x 16", archival pigment ink print mounted to dibond. edition of 10.

"Beauty had a struggle to survive the latter quarter of the 20th century. Artists who nonetheless found creative energy in the redemptive power of beauty were considered passé at best and patronized at worst. The 'love of all the truly precious things,' to which Simone Weil refers, found no favor in the art establishment. Fortunately, the strength of beauty is such that—elusive and perhaps even undefinable—it has survived in all its mystery." – Brigitte Carnochan



Brigitte Carnochan, *Hydrangea and Caterpillar*, 2020, 22 x 22", archival pigment ink print mounted to dibond, edition of 10.

"My own goal in photography is to create beauty in my images that is compelling enough to establish its own legitimacy—whether beauty as a concept is in or out of fashion. I find a ramble around my garden—in a good season or a bad—to be deeply satisfying. There's something about the patterns and designs—even of barren branches—that is inherently beautiful. It lifts my spirits to choose a bouquet, especially variegated and with oddities—maybe a few weeds—among the flowers and bushes I've planted over the years. The return of old favorites and the surprising newness of annual blossoms inspire me to photograph." – Brigitte Carnochan

The subjects are aglow through the use of the “painting with light technique” which allude to the style of the Dutch, Spanish and Italian Old Master painters.



Brigitte Carnochan, *Gallery Flowers*, 2020, 22 x 22", archival pigment ink print mounted to dibond, edition of 10.

“In the past year I’ve been fascinated by the lighting effects possible using a small flashlight in a darkened room to illuminate my still life arrangements. Like the Dutch, Spanish, and Italian Old Master painters, using brushes and oils to create light, my small flashlight allows me to paint light onto my still lifes with precise control. It was an especially fortunate time to discover this technique—in the time of Covid, it was a balm and has given me joy.” – Brigitte Carnochan

Carnochan exhibits her photographs nationally and internationally in galleries and museums. Her work is also in corporate and private collections.

Over the past 16 years, Carnochan has published her work in three photo books. In 2006, Modernbook Editions published *Bella Figura: Painted Photographs* by Brigitte Carnochan. A limited edition monograph of her work, *The Shining Path*, was published by 21st Publications that same year. Hudson Hills Press published *Floating World* in January, 2013. This book is a collection of images and poems, the twin arts of photography and poetry, where Brigitte Carnochan’s illusions [is it “illusions” or Illustrations?”] complement the poetry of Japanese women from the 7th to the 19th century. Carnochan was named a Hasselblad Master Photographer for 2003 and her work has been featured on the covers of *Camera Arts* and *Silvershotz* and has been published in the magazines *Color*, *Lenswork*, *Zoom*, *View Camera*, *Polaroid*, *Black and White*, and *Studiija*. She teaches photography classes through the Stanford University Continuing Studies program.

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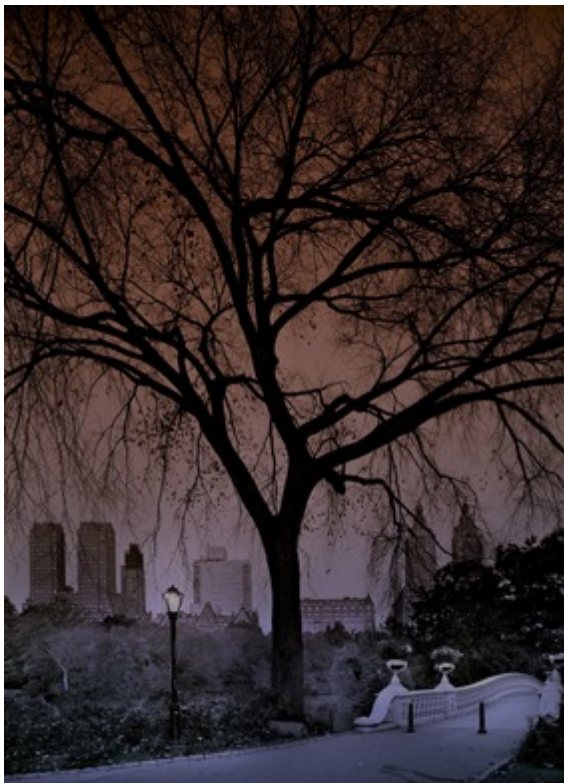


Michael Massaia, *Bow Bridge, Looking North, predawn, Central Park, New York City*, 2019, 40 x 30", toned gelatin silver print, edition of 10.

Michael Massaia is a self-taught master of the traditional gelatin silver printing process. He creates exquisitely luminous black-and-white images of New York city in especially quiet moments. An insomniac, Massaia began taking large-format photographs on long, nighttime walks around his native New Jersey. He became fascinated by the ghostly quality of metropolitan spaces devoid of people, leading him to build up a body of work that explores public places at night, as their patrons sleep. The tonally rich images express the sometimes otherworldly, isolating experiences of urban life.



Michael Massaia, *Drop The Sun #12*, 2022, 28 x 22", Iron and Selenium Toned Gelatin Silver Print, edition of 20.



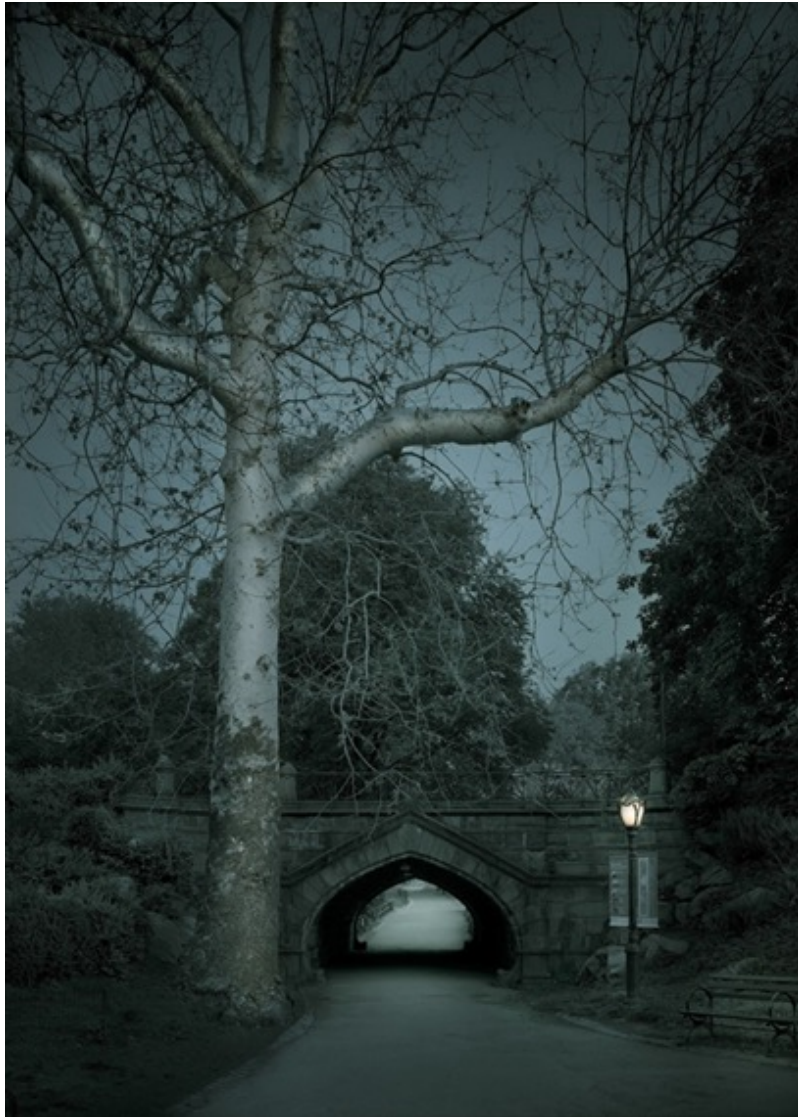
Michael Massaia, *Second Autumn*, 2022, 28 x 22", Sepia, Iron and Selenium Toned Gelatin Silver Print, edition of 20.

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In his series *Deep in a Dream*, Massaia turned his lens toward the typically bustling Central Park in a state of early morning repose.

"I started documenting Central Park back in 2007 as way of coping with severe insomnia. Capturing the park between the hours of 2am and 6am was my attempt to capture the city in its most haunting, desolate, and inviting moments. I would commonly take long walks at night, and the park always seemed to be calling me in. I set out to document the park at its most vacant and isolating moments. The park appears to go through a period of metamorphosis during those late night/early morning hours, and I was determined to capture it." – Michael Massaia



Michael Massaia, *Greywacke Arch, Predawn, Central Park, NYC*, 2020, 40 x 30", toned gelatin silver print, edition of 10.

Also included in the exhibition is a new print from the recent series, *The New Romantic*, in which Massaia constructs alternative and uncontrolled, romantic landscapes.

[On a roadtrip this past year] "I found myself in the middle of nowhere a few times and realized that 'nowhere' gave me the same feeling that New York City used to give me. I was driving 35 hours at a time. I missed the lamp posts in Central Park though, and everything they represented (something romantic, something unforeseen). I drew a large mock-up drawing of a Central Park lamp post in the middle of the Badlands in western South Dakota. There was something melancholy and displaced about the drawing, but it also seemed necessary (almost as if everything the lamp post represents had to relocate a while or something would be lost forever)". -Michael Massaia



Michael Massaia, *Nor'easter Title Surge*, *The New Romantic*, 2022, 22 x 28", toned gelatin silver print, edition of 20.

"I 'cut out' lamp posts from some of my nighttime Central Park negatives, and overlayed them on different images I took in Badlands, South Dakota, etc. All these locations were hundreds of miles away from anything resembling a town/city. I still shot everything on large format black-and-white film, and the prints are split toned and tinted gelatin silver." -Michael Massaia

Jim Bailey's black-and-white images from the series *Respect* take viewers to the extremes of climbing and ski mountaineering while merging artistry with a passion for adventure and science. The images come from a variety of locations, including Alaska, Norway, and the Continental United States. The images portray the grand scale of the landscape in sharp contrast to the small scale of the mountaineers reiterating how vast, expansive and sometimes treacherous these remote landscapes can be.



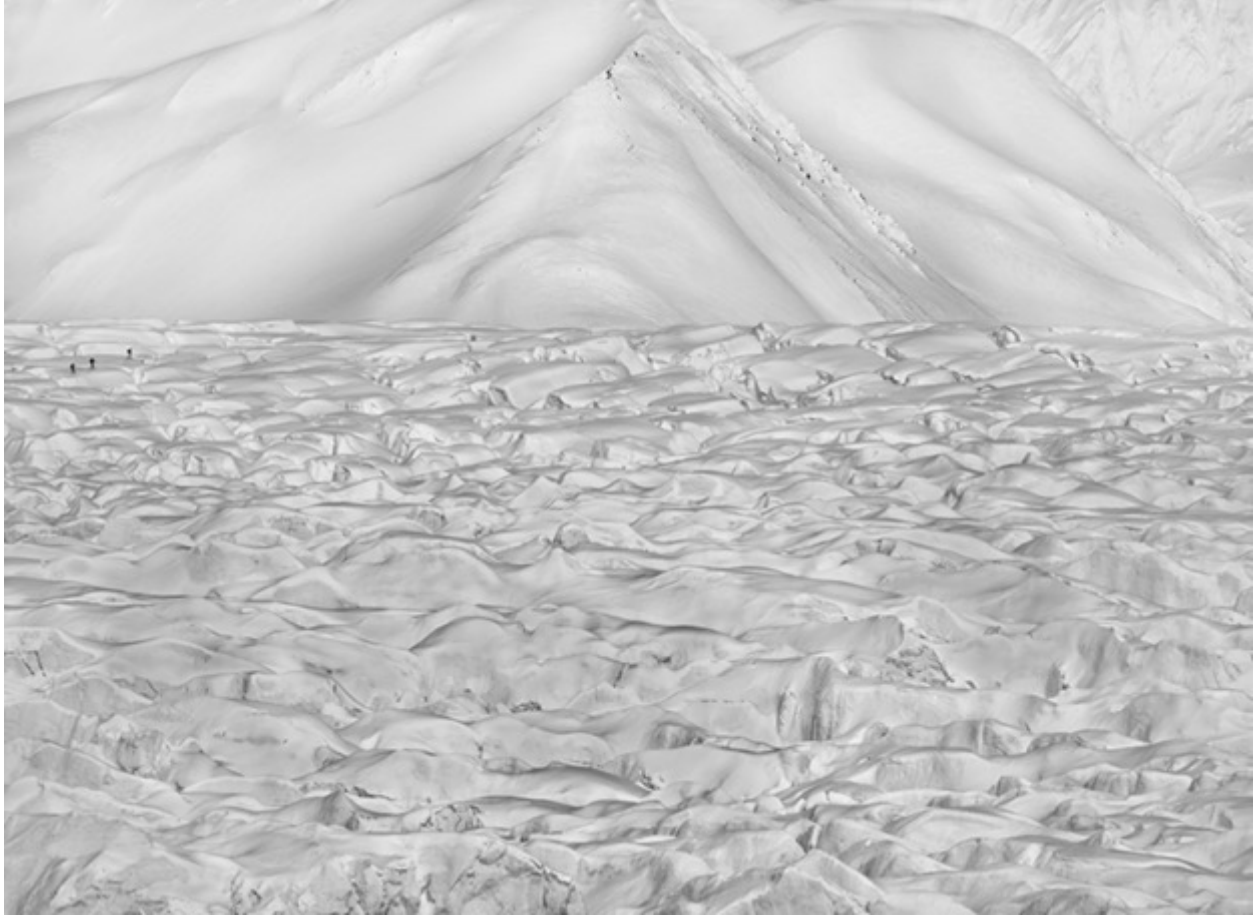
Jim Bailey, *Free Air, Mt. Blanc, France*, 2013, 19 x 26", archival pigment ink print, edition of 12.

"I make these images on trips where the group objective is climbing a peak and skiing it, or traversing a mountain range. There is never a lot of time for capturing the image. All these images are handheld captures, most before any kind of image stabilization was available. But all demand high resolution to display at large scale." -JB



Jim Bailey, Mt. Ranier, Washington, USA, 2008, 27 x 24.7", archival pigment ink print, edition of 12.

Jim Bailey began making black-and-white images in 1980, when he learned basic darkroom skills as part of his graduate studies in experimental physics. Bailey works at the Sandia National Laboratories in Albuquerque, New Mexico, conducting laboratory astrophysics experiments with the Z machine. Writes Susan Burnstine about Bailey and his work: "The Z Facility is the largest pulsed electromagnetic wave generator in the world, and he tackles a host of fascinating questions such as how the sun works and what the properties of matter are in the vicinity of a black hole. He says, 'Photography and science are intertwined in my life and I don't regard them as separate activities. They both tap the same creative necessity.'" -excerpt from Issue 271 *Black and White Photography Magazine*.



Jim Bailey, *Arctic Crossing, Svalbard, Norway*, 2019, 19 x 26", archival pigment ink print, edition of 12.

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.