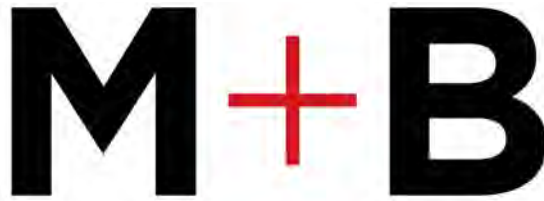




JESSICA EATON

Press Pack



JESSICA EATON

BORN 1977, Regina, Saskatchewan

EDUCATION

2006 BFA Photography, Emily Carr University of Art and Design, Vancouver

SOLO & TWO PERSON EXHIBITIONS

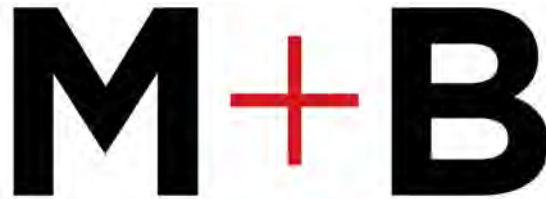
- 2015 *TBA*, M+B Gallery, Los Angeles, CA (forthcoming, November)
Jessica Bradley Gallery, Toronto, ON (forthcoming, November)
Custom Colour, Higher Pictures, New York, NY
Wild Permutations, MOCA Cleveland, Cleveland, OH
- 2014 *Jessica Eaton: New Works*, Jessica Bradley Gallery, Toronto, ON
Ad Infinitum, The Photographers' Gallery/The Hospital Club, London, UK
- 2013 *Flash: Jessica Eaton*, California Museum of Photography, Riverside, CA
Hyères 2013: International Festival of Fashion and Photography, Hyères, France
- 2012 *Polytopes*, M+B Gallery, Los Angeles, CA
Squeezed Coherent States, Clint Roenisch Gallery, Toronto, ON
- 2011 *Cubes for Albers and LeWitt*, Higher Pictures, New York, NY
The Whole is Greater Than The Sum of The Parts: Lucas Blalock and Jessica Eaton,
Contact Gallery / Contact Photography Festival 2011, Toronto, ON
- 2010 *Strata: New works by Jessica Eaton*, Red Bull 381 Projects, Toronto, ON
Umbra Penumbra, PUSH Galerie, Montreal
- 2009 *Variables*, LES Gallery, Vancouver
Photographs, Hunter and Cook HQ, Toronto

GROUP EXHIBITIONS

- 2015 *Russian Doll*, M+B, Los Angeles, CA
Are You Experienced?, Art Gallery of Hamilton, Hamilton, ON
Mediated Images, Brandt New Gallery, Milan, Italy
Under Construction – New Positions in American Photography, Pioneer Works Center for
Art and Innovation, Brooklyn, NY

M+B

- 2014 *Process and Abstraction*, three-person show: Jessica Eaton, Mariah Robertson, Alison Rossiter, Cleveland Museum of Art's Transformer Station, Cleveland, OH
The Actual, Eleven Rivington, New York
Me and Benjamin, Galerie Xippas, Paris, France
Who's Afraid of Purple, Orange and Green?, Dunlop Art Gallery, Regina SK
Under Construction – New Positions in American Photography, Foam, Amsterdam
Cut Fold Rewrite, Feldbuschwiesner, Berlin, Germany
Speaking Through Paint: Hans Hofmann's Legacy Today, Lori Bookstein Fine Art, New York, NY
- 2013 *With a Trace: Photographs of Absence*, Akron Art Museum, OH
Circling the Inverse Square, Kitchener-Waterloo Art Gallery, ON
Color Acting, The Museum of Fine Arts, St. Petersburg, FL
Color as Material, Finnish Academy of Fine Arts, FAFA Gallery, Helsinki, Finland
- 2012: *Attachments*, The Hole, NYC
Photography is Magic, Daegu Photography Biennial, South Korea
There is Something Happening Here, Bancolini Grimaldi, London, UK
New Meditations, Daniel Faria Gallery, Toronto
What's the Point?, Jen Bekman Gallery, NYC
Phantasmagoria, Presentation House Gallery, Vancouver
Ristruttura, ProjectB Contemporary, Milan, Italy
Photography Is, Higher Pictures, New York
Hyères 2012: International Festival of Fashion and Photography, Hyères, France
Flash Forward Festival, Boston
- 2011 *Québec Triennial*, Musée d'art contemporain de Montréal, Montréal
Foam: Talent, Foam Fotografie Museum, Amsterdam, NL
Flash Forward 2011, Magenta Foundation, Toronto
Always the Young Strangers, Higher Pictures, New York
If the Sun had a Sound it would Sound like This, Clint Roenisch Gallery, Toronto
The Sum of All Colors, Sasha Wolf Gallery, New York
Sails, Cubes and Folds, Clint Roenisch Gallery, Toronto
- 2010 *Constellation Program*, curated by Nicholas Brown and Catherine Dean, Art Toronto
2010 Special Projects, Metro Toronto Convention Centre, Toronto
Group Show TASHCEN, curated by Jon Feinstein and Amani Olu (Humble Arts), TASCHEN Book Store, New York
Day Glow, curated by Andrew Laumann, Nudashank Gallery, Baltimore, MD
Summer Group Show, Angell Gallery, Toronto
HHS Showcase, Jen Bekman Gallery, New York
31 Women in Art Photography, Curated by Charlotte Cotton and Jon Feinstein, Affirmation Arts and Humble Arts Foundation, New York
01, Presented by 01 Magaine, Curated by Redia Soltis and Jennilee Marigomen, 107 Shaw, Toronto
- 2009 *Mixtape*, Jen Bekman Gallery, New York
Night Vision Vol. II, Strathcona Park, Vancouver



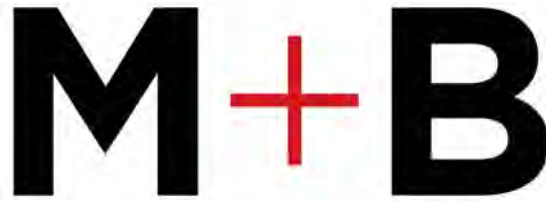
- 2008 *The Hungry Ghost* curated by Jay Isaac and Tony Romano, Paul Petro Project Space, Toronto
Up Art Contemporary Art Fair curated by Gregory Elstrand, Gladstone Hotel, Toronto
- 2007 *Incidental Geography* curated by Lee Hutzulak, Gaff Gallery, Vancouver
Let There Be Light curated by Nicolas Pittman, Blanket Gallery, Vancouver
Pop Philosophy curated by Rachelle Sawatsky, Access Gallery, Vancouver

PUBLIC ART PROJECTS

- 2011 *Cross Canada Billboards*, Public Art Installation in conjunction with the Contact Photography Festival, Avenue Van Horne, Montreal
Flash Forward Festival 2010 : Cubes for Albers and LeWitt, Public Art Installation for the Magenta Foundation, Fairmont Battery Wharf, Boston, MA

SELECTED BIBLIOGRAPHY

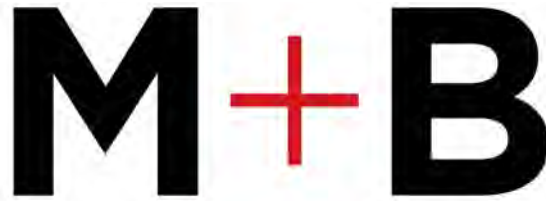
- 2015 Knoblauch, Loring. "Jessica Eaton, Custom Colour at Higher Pictures," *Collector Daily*, May 4
Laurence, Robin. "Capture festival's Jessica Eaton gives Dal Grauer Substation abstract pop," *The Georgia Straight*, April 1
- 2014 O'Hagan, Sean, *Jessica Eaton: from 50 shades of grey to the hottest photography around*, *The Guardian*, January 24
- 2013 Horne, Alex, *Jessica Eaton – Ad Infinitum*, *Design Week*, December 12
Risch, Conor, *pdn's 30 2013: Our Choice of New and Emerging Photographers to Watch*, *pdn*, March 11, 2013
- 2012 Wagley, Catherine, *Jessica Eaton: Polytopes*, photograph, December 2012
Moser, Gabrielle, *Lesncraft: Jessica Eaton Asks Us to Think About What We See*, *CanadianArt*, December 2012
Risch, Conor, *Jessica Eaton's Abstract Analogue Photographs*, *pdn: Photo Distric News* December 2012
McLellen, Ashley, *Phantasmagoria: Images Unveiled*, *Canadian Art Online*, June, 2012
Smyth, Diane, *Jessica Eaton Wins the Hyeres Photography Prize*, *British Journal of Photography*, April 2012
Rothman, Lily, *Jessica Eaton: Cube, Color, Cosmos*, *TIME Lightbox Profile*, May 2012
Smyth, Diane, *The Perfect Playground*, *British Journal of Photography*, March 2012
Doran, Anne, *Jessica Eaton at Higher Pictures*, *Art in America*, March 2012
Corsano, Otino, *Interview with Jessica Eaton*, *The Believer Online*, Feb 2012
Durantini, Lorenzo, *Ristruttura*, *The Art Writing Guild*, 2012
- 2011 Wallace, Doug, *Top 20 Reasons to be in Canada: Jessica Eaton*, *Wallpaper**, 2011
Jaeger, Anne-Celine, *Jessica Eaton Interview: Foam Talent*, *Foam International Photography Magazine*, Issue 28, 2011
Walsh, Meeka, *Jessica Eaton: New Work*, *Border Crossing Magazine*, Volume 30, Number 3, Issue 119, 2011



- Bouthillier, Rose, *Jessica Eaton: Strata*, C Magazine 110, Summer 2011
Cotter, Holland, *Always the Young Strangers*, New York Times, June 9th, 2011
Alleti, Vince, *Always the Young Strangers*, The New Yorker, June 3rd, 2011
Alleti, Vince, *The Sum of All Colors*, The New Yorker, May 23rd, 2011
Hall, Peter, *Matter: Photographers Jessica Eaton, Matthew Gamber and Bill Sullivan*,
Design by Mary Voorhees Meehan, Self Published with support of the Humble Arts
Foundation, 2011
Robertson, Rebecca, *Building Pictures* (and cover image), ARTNews Magazine, Volume
110, Number 3, March, 2011
- 2010
Turner, Leah, *Jessica Eaton*, Color Magazine, Issue 8.6, December, 2010
Twerdy, Saelan, *Strata: New Works by Jessica Eaton*, Exhibition Catalogue Essay, Red
Bull 381 Projects, 2010
Hammond, Aaron, *Avant Art: Glass Profiles The Most Exciting New Artists*, Glass
Magazine U.K., Issue 4, Fall 2010
Twerdy, Saelan, *New Vision Revisited: The Critical Abstraction of Jessica
Eaton*, BlackFlash Magazine, Issue 28.1, Fall 2010
Callaghan, Lori, *Shedding New Light on Photography*, Montreal Gazette, May 22, 2010
Dewolfe, Stacey, *Wonder at Push*, Montreal Mirror, May 2010
Lavalette, Shane and Bühler-Rose, Michael: Ed. *Lay Flat 02: Meta*, Lay Flat Publications
- 2009
Casasanta, Maryanne, *Such and Such Forms*, Jessica Eaton Interview , 01 Magazine,
Issue 4, 2009
Rodo–Vankeulen, Noel, *Mystic and Magician: The Photographs of Jessica Eaton*, Hunter
and Cook 04, Sept 2009
Twerdy, Saelan, *Variables*, LES Gallery, July 2009
Wolberger, Ofer, *Jessica Eaton*, www.horsesthink.com, April 2009
Rodo–Vankeulen, Noel, *Mini Review: Jessica Eaton at Hunter and Cook*,
www.wecantpaint.com, April 2009
Saplys, Terese, *Colour Me There*, www.dailyvalue.wordpress.com, April 2009
Bekmen, Jen *Tuesday Edition: Jessica Eaton*, www.20x200.com, July 2009
Bernstein, A *and B and RGB*, www.thefuturist.ca, July 2009
- 2008
Rodo–Vankeulen, Noel, *Visualizing the Invisible*, www.wecantpaint.com, August 2008
- 2007
Booth, Matt; Gray, Jonah; Hurley, Sasha: Editors, Pyramid Power, Issue 1, 2007
Sawatsky, Rachele, *While Virilio Declares that 'War was my University' the Camera is
the University for Eaton*, Pop Philosophy Exhibition Catalogue, Access Artist Run
Centre, 2007

SELECTED BIBLIOGRAPHY (VIDEO)

- 2015 "upNOW: JESSICA EATON on her exhibition Wild Permutations," MoCA Cleveland,
<https://www.youtube.com/watch?v=RhfQIcNFvw>
- 2014 "Jessica Eaton," Transformer Station, https://www.youtube.com/watch?v=5qo6QIS_slk



AWARDS AND GRANTS

- 2014 Canada Council for the Arts, Research and Creation Project Grant
- 2013 Aimia | AGO Photography Prize, Canada
PDN 30 2013: Photographers to Watch, USA
- 2012 Hyères, Photography Jury Grand Prize, FR
- 2011 Talents, Foam International Photography Magazine, NL
Bright Spark Award: Flash Forward Emerging Photographers from the UK, Canada and USA, Magenta Foundation
Canada Council for the Arts, Research and Creation project grant recipient "Cubes for Albers and LeWitt", Visual Arts Section
Humble Arts Foundation New Photography Grant, Spring
- 2009 Hey Hot Shot, Jen Bekman Projects, NY
- 2008 Flash Forward: Emerging Photographers from the UK, Canada and USA

AUCTIONS

- 2011 *C Magazine Benefit Auction*, MoCCA, Toronto
Hunter And Cook Auction 02, Diaz Contemporary, Toronto
Mercer Union, Stellar Living, Toront
- 2010 *CANFAR Silent Auction*, Royal Ontario Museum, Toronto
Canadian Art Foundation Auction, The Canadian Art Foundation, Cardu, Toronto
Hunter and Cook Auction 01, Georgia Scherman Projects, Toronto
- 2009 *Penny Stocks*, LES Gallery, Vancouver
- 2008 *Aexcess*, Access Artist Run Centre, Vancouver
LES Gallery Annual Auction, LES Gallery, Vancouver
- 2007 *Rapt 19th Annual Contemporary Art Gallery Auction*, Wall Center, Vancouver

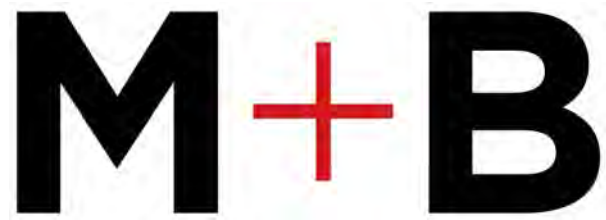
COLLECTIONS

Museum of Fine Arts, St. Petersburg, FL
UBS Art Collection, New York, NY
Bidwell Projects, Cleveland, OH



JESSICA EATON

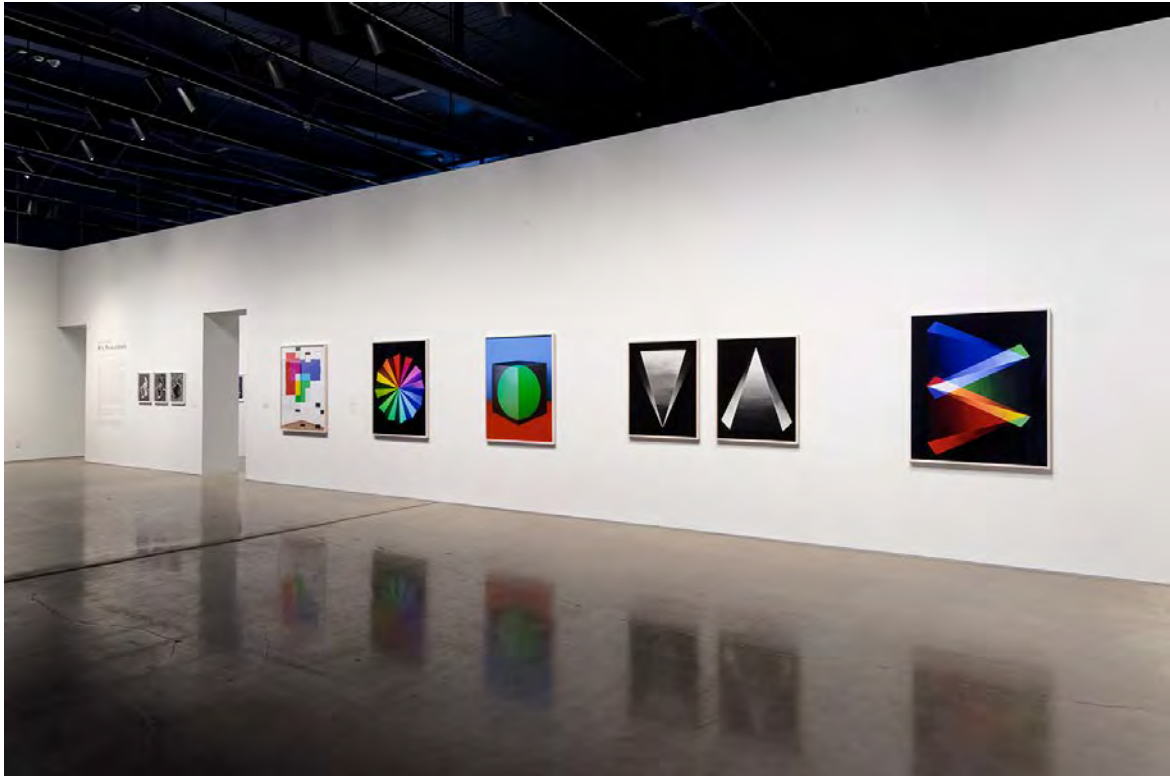
Jessica Eaton (b. 1977, Regina, Saskatchewan) holds a BFA in photography from the Emily Carr Institute in Vancouver, British Columbia. She has exhibited in numerous international solo and group exhibitions, with recent institutional shows including *Wild Permutations* at the Museum of Contemporary Art in Cleveland (Ohio), *Flash: Jessica Eaton* at the California Museum of Photography, *With a Trace* at the Akron Art Museum (Ohio), *Under Construction – New Positions in American Photography* at Pioneer Works Center for Art and Innovation (New York), *Color Acting* at the Museum of Fine Arts (Florida) and *Process and Abstraction* at the Cleveland Museum of Art's Transformer Station (Ohio). Upcoming exhibitions include solo exhibitions at M+B (Los Angeles) and Jessica Bradley Gallery (Toronto) and a group exhibition at the Art Gallery of Hamilton (ON). Her work is held in the permanent collections of the Museum of Fine Arts (St. Petersburg, Florida), the UBS Art Collection (New York) and Bidwell Projects (Cleveland, Ohio). Notable awards include *PDN's* "30 New and Emerging Photographers" (2013), the Hyères Photography Jury Grand Prize (France, 2012) and the Foam International Photography Magazine Talent Call (2011). Eaton has received grants from Canada Council for the Arts (2011), Humble Arts Foundation (2011) and was recently awarded a Darling Foundry studio for 2013-2016. Recently profiled as the "the hottest photographic artist to come out of Canada since Jeff Wall" by *The Guardian*, other notable reviews and profiles include *ARTINFO Canada's* "Top 12 Shows of 2012," *Canadian Art*, *The Believer*, *The Guardian*, *The New Yorker*, *Foam*, *The British Journal of Photography* (cover March 2012), *ARTnews* (cover image March 2011), *BlackFlash*, *Border Crossing*, *Colour Magazine* and *Lay Flat 02: Meta*. Commissioned by Capture Photography Festival, Eaton's largest public work to date, *DB Weave*, is currently installed on Vancouver's Dal Grauer Substation. Jessica Eaton lives and works in Montréal.



JESSICA EATON

Selected Portfolio

M+B



Jessica Eaton

Installation view of *Wild Permutations*, solo show at the Museum of Contemporary Art Cleveland, Ohio
February 6 – May 24, 2015

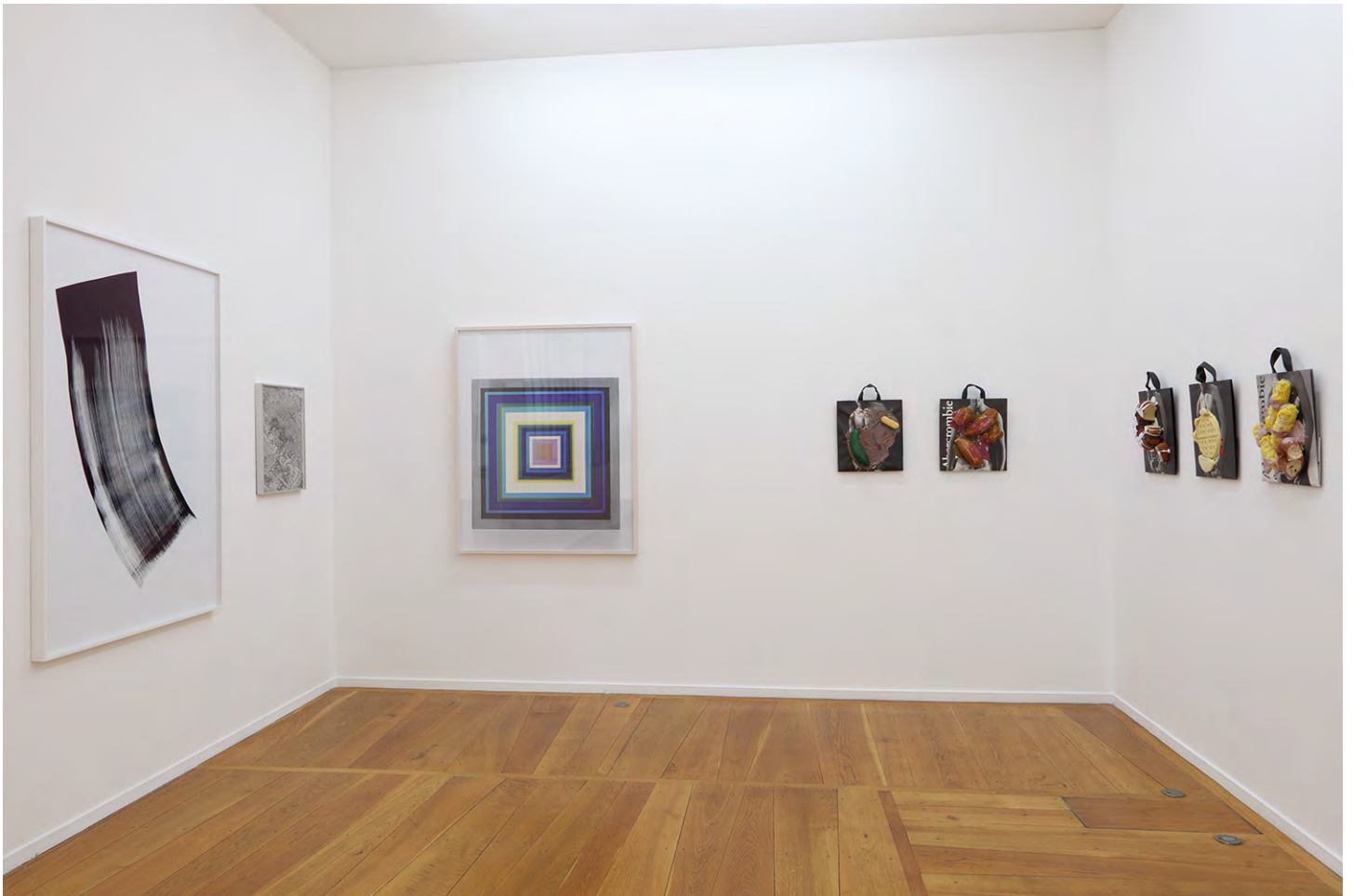
M+B



Jessica Eaton

Installation view of *Process and Abstraction*, three-person show at
Cleveland Museum of Art's Transformer Station, Cleveland, OH
February 7 – May 2, 2015

M+B



Jessica Eaton

Installation View of *Me and Benjamin*, group show at Galerie Xippas, Paris
November 14, 2014 – January 10, 2015

M+B



Jessica Eaton

cfaal 333, 2013

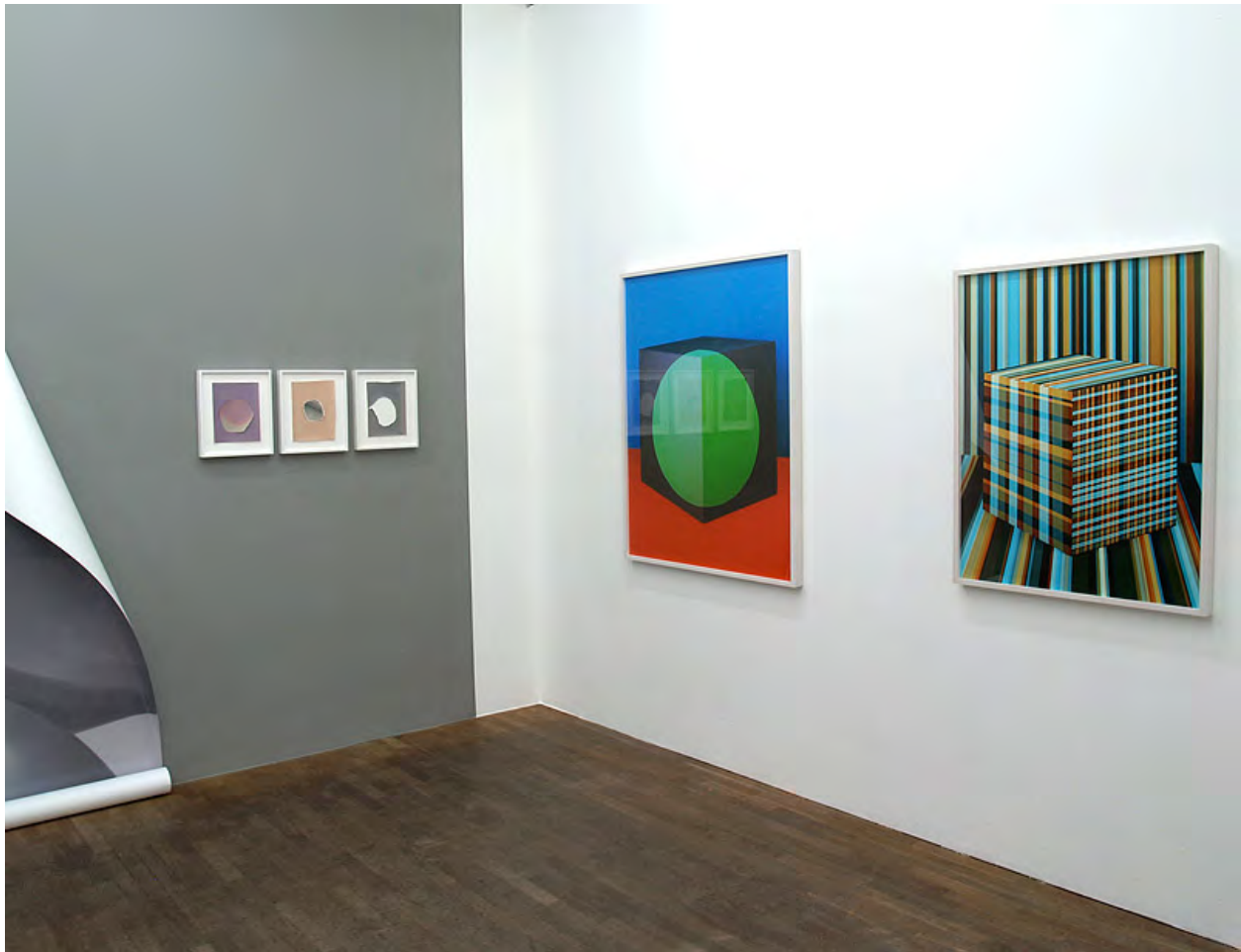
archival pigment print

signed, titled, dated and numbered verso

50 x 40 inches (127 x 101.6 cm), edition of 3 plus 2 artist's proofs

40 x 32 inches (101.6 x 81.3 cm), edition of 4 plus 2 artist's proofs
(JE.03.13333)

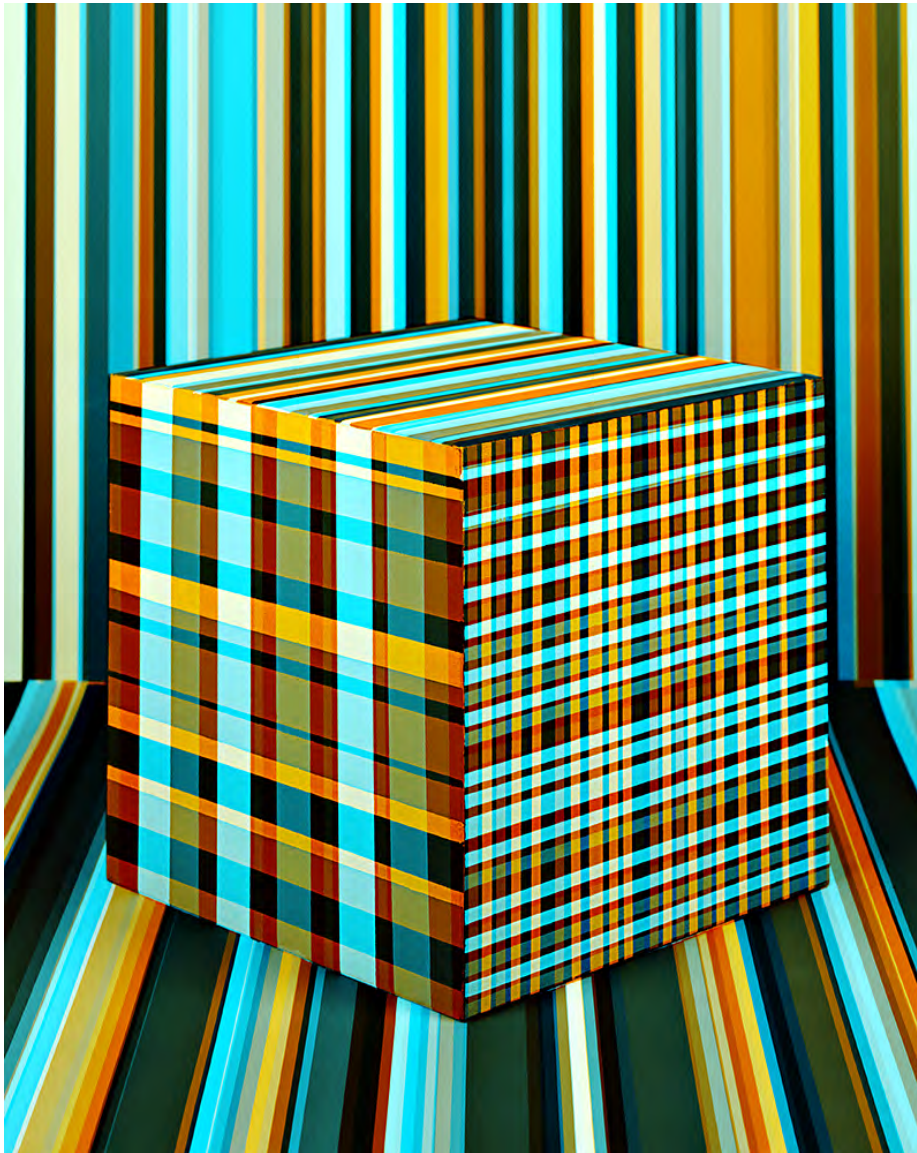
M+B



Jessica Eaton

Installation View of *Cut Fold Rewrite*, group show at Feldbuschwiesner, Berlin
May 2, 2014 – June 28, 2014

M+B



Jessica Eaton

cfaal 395 (Homage to Tartan Ribon), 2013

archival pigment print

signed, titled, dated and numbered verso

40 x 32 inches (101.6 x 81.3 cm)

edition of 5 plus 2 artist's proofs

(JE.03.13395.40)

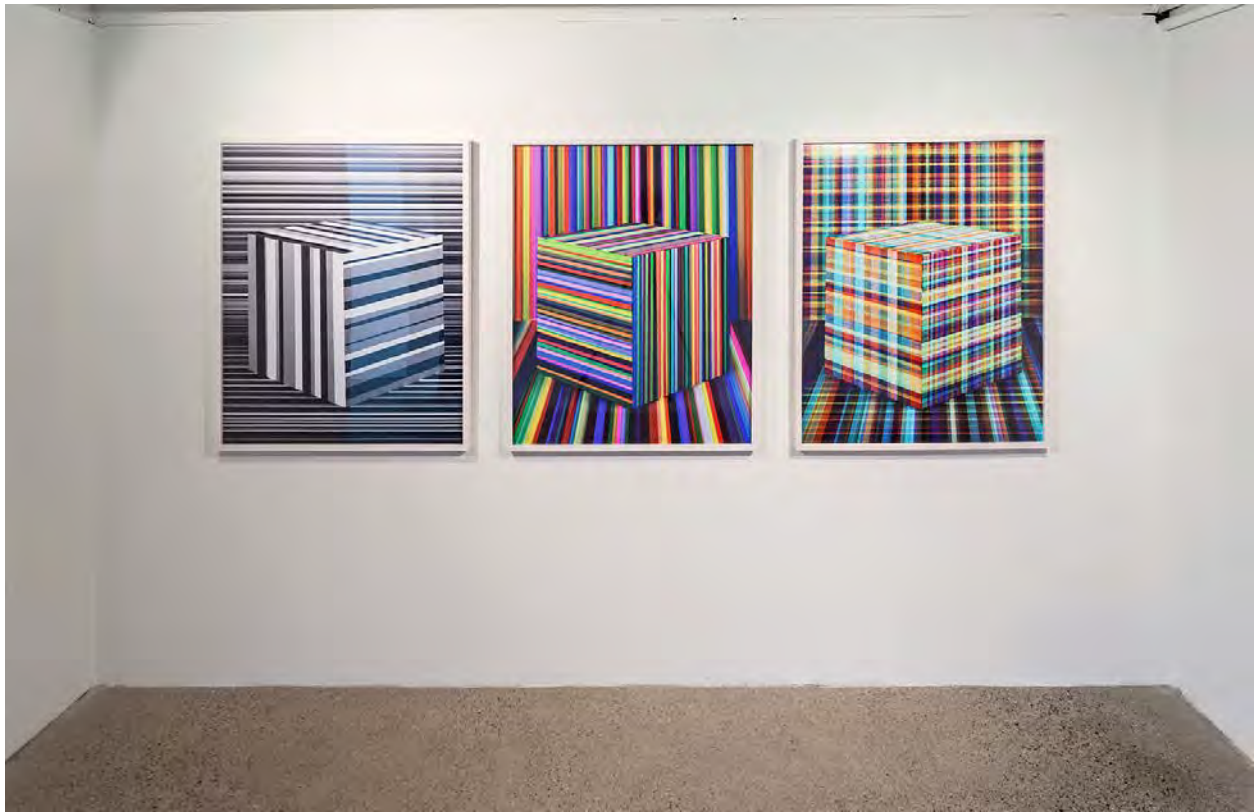
M+B



Jessica Eaton

Installation View of *Jessica Eaton: New Works*, solo show at Jessica Bradley, Toronto
May 1, 2014 – May 31, 2014

M+B



Jessica Eaton

Installation View of *Jessica Eaton: New Works*, solo show at Jessica Bradley, Toronto
May 1, 2014 – May 31, 2014

M+B



Jessica Eaton

cfaal 379, 2013

archival pigment print

signed, titled, dated and numbered verso

50 x 40 inches (127 x 101.6 cm), edition of 3 plus 2 artist's proofs

40 x 32 inches (101.6 x 81.3 cm), edition of 4 plus 2 artist's proofs
(JE.03.13379)

M+B



Jessica Eaton

cfaal 333, 2013

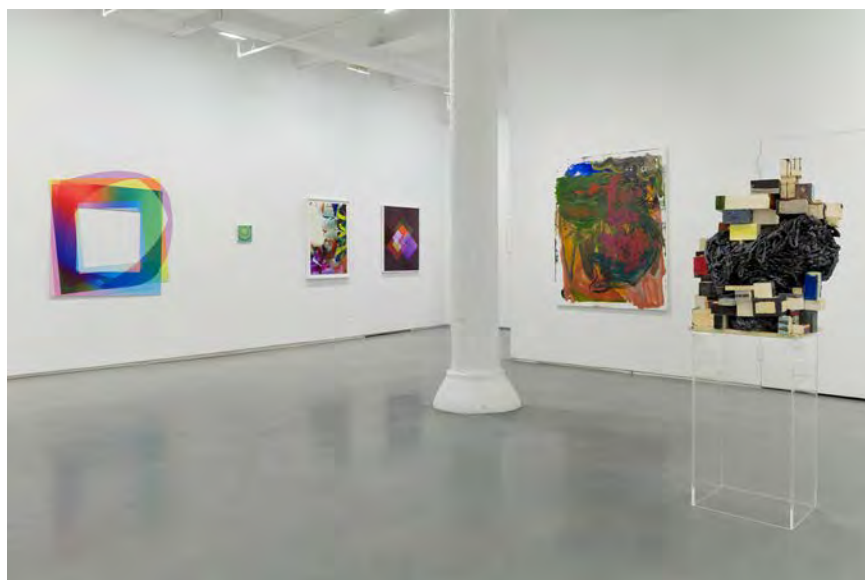
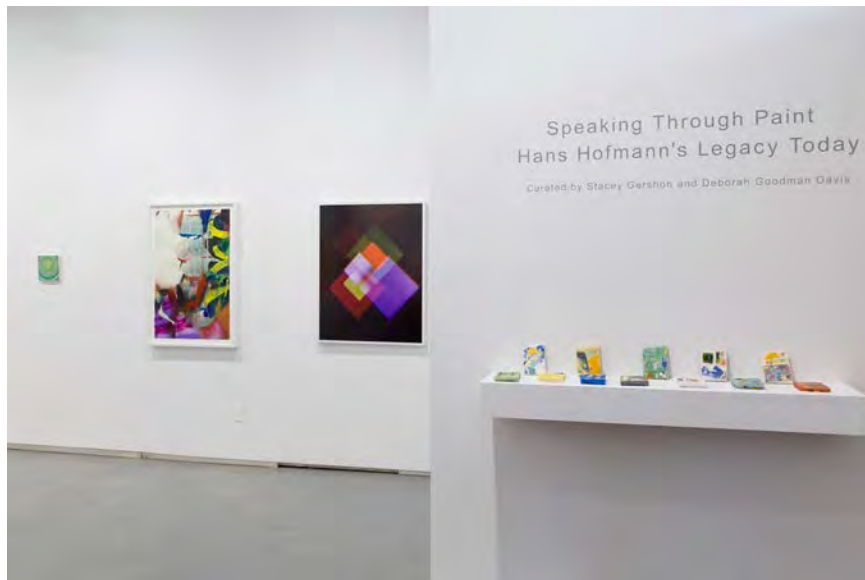
archival pigment print

signed, titled, dated and numbered verso

50 x 40 inches (127 x 101.6 cm), edition of 3 plus 2 artist's proofs

40 x 32 inches (101.6 x 81.3 cm), edition of 4 plus 2 artist's proofs
(JE.03.13333)

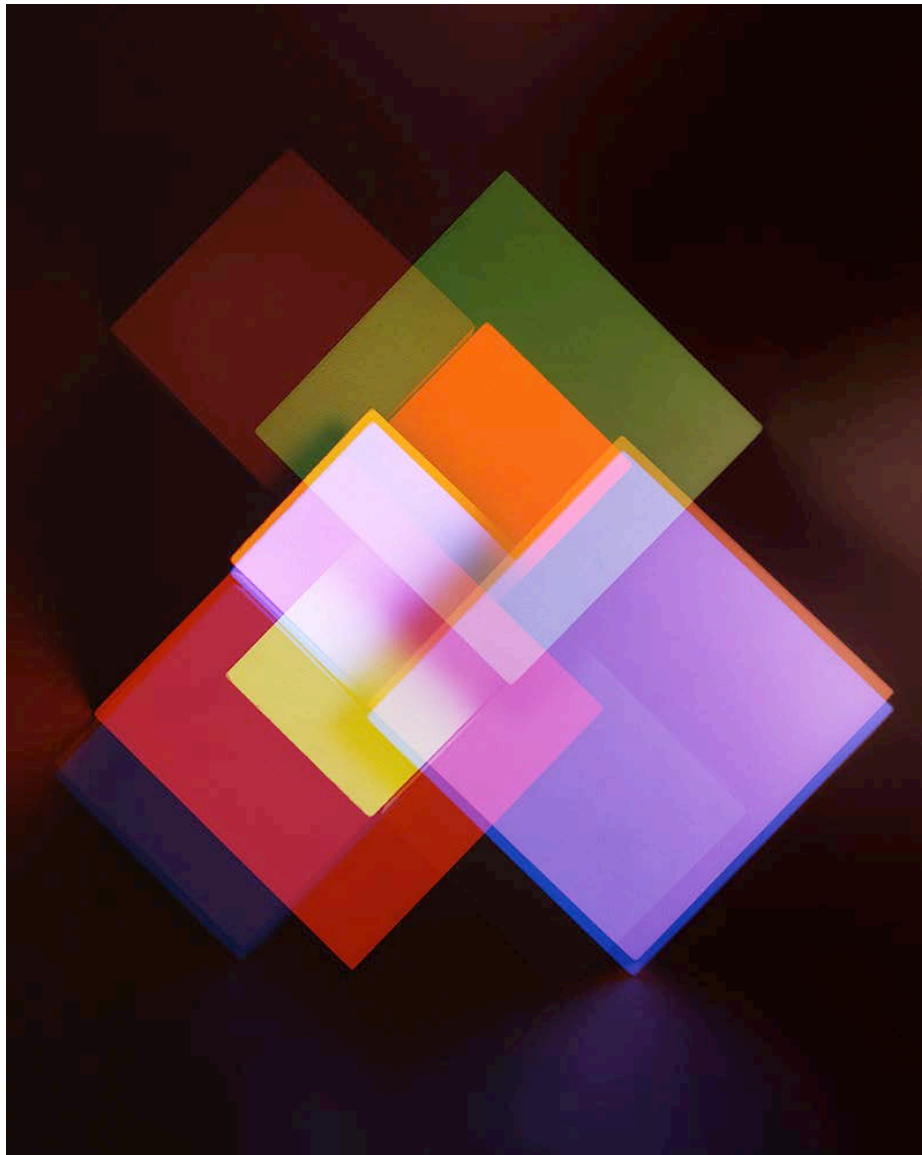
M+B



Jessica Eaton

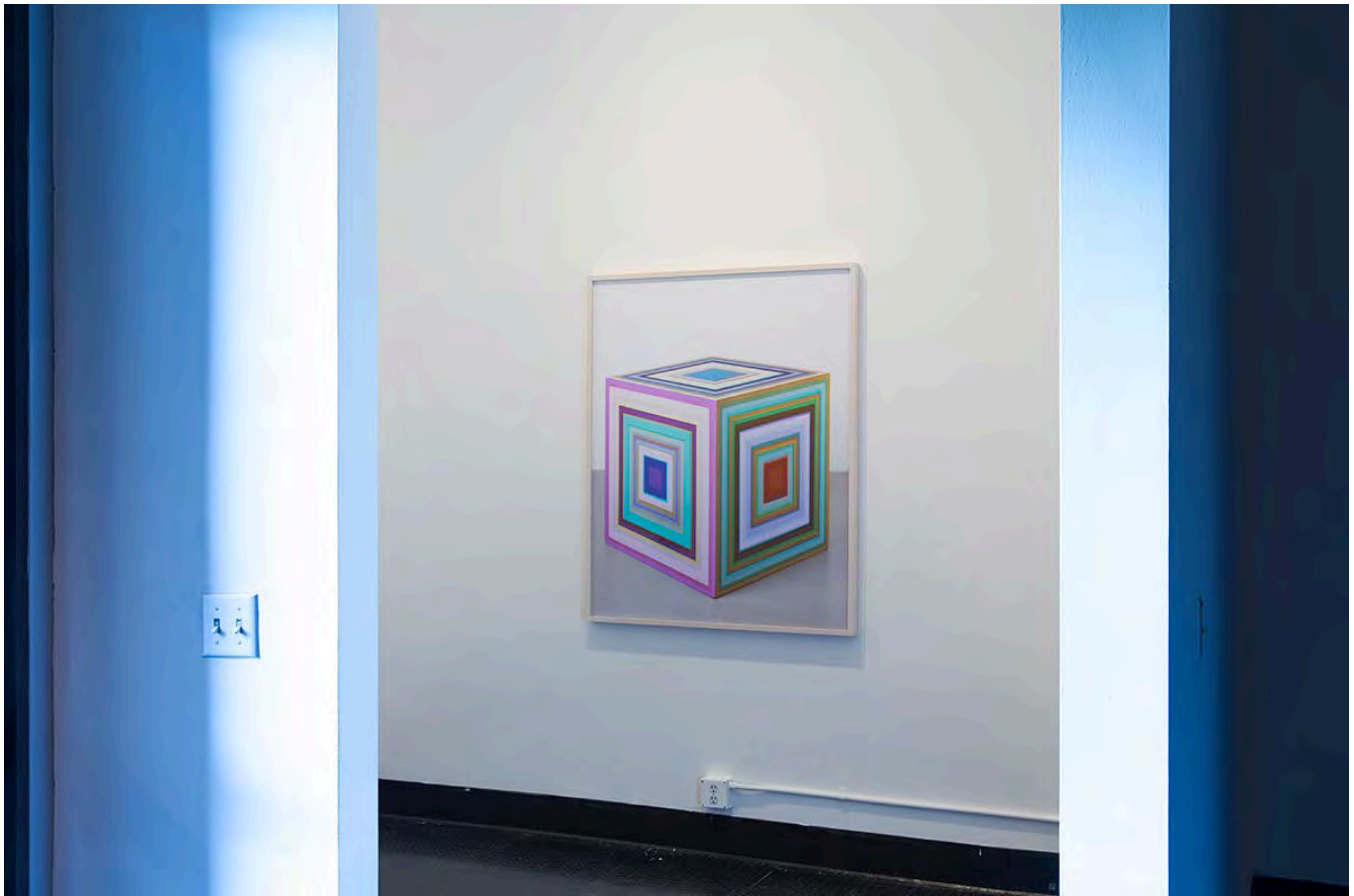
Installation View of *Speaking Through Paint: Hans Hofmann's Legacy Today*, group show at Lori Bookstein Fine Art
February 13, 2014 – March 15, 2014

M+B



Jessica Eaton
cfaal 222, 2012
archival pigment print
signed, titled, dated and numbered verso
20 x 16 inches (50.8 x 40.6 cm)
edition of 5 plus 2 artist's proofs
(JE.02.12222)

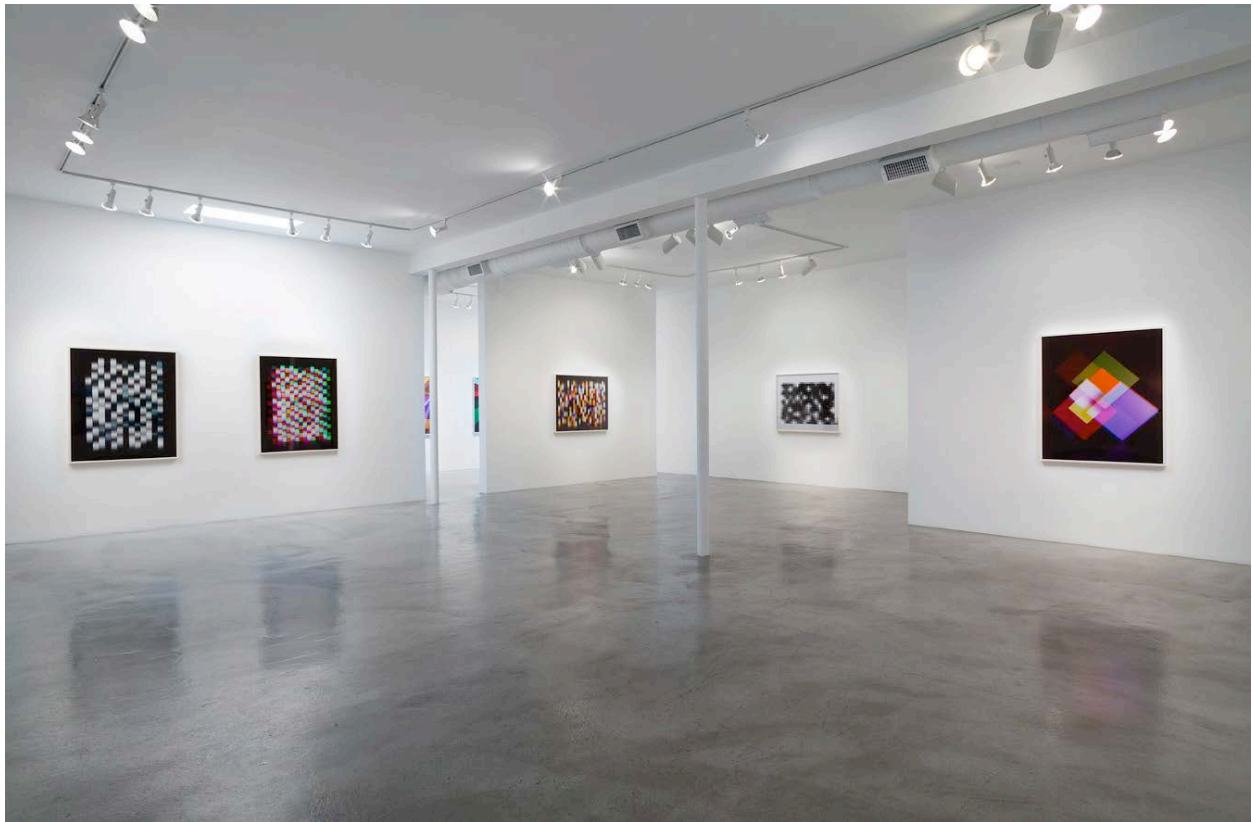
M+B



Jessica Eaton

Installation view of *Flash*, solo presentation at California Museum of Photography, Los Angeles
August 10 – October 26, 2013

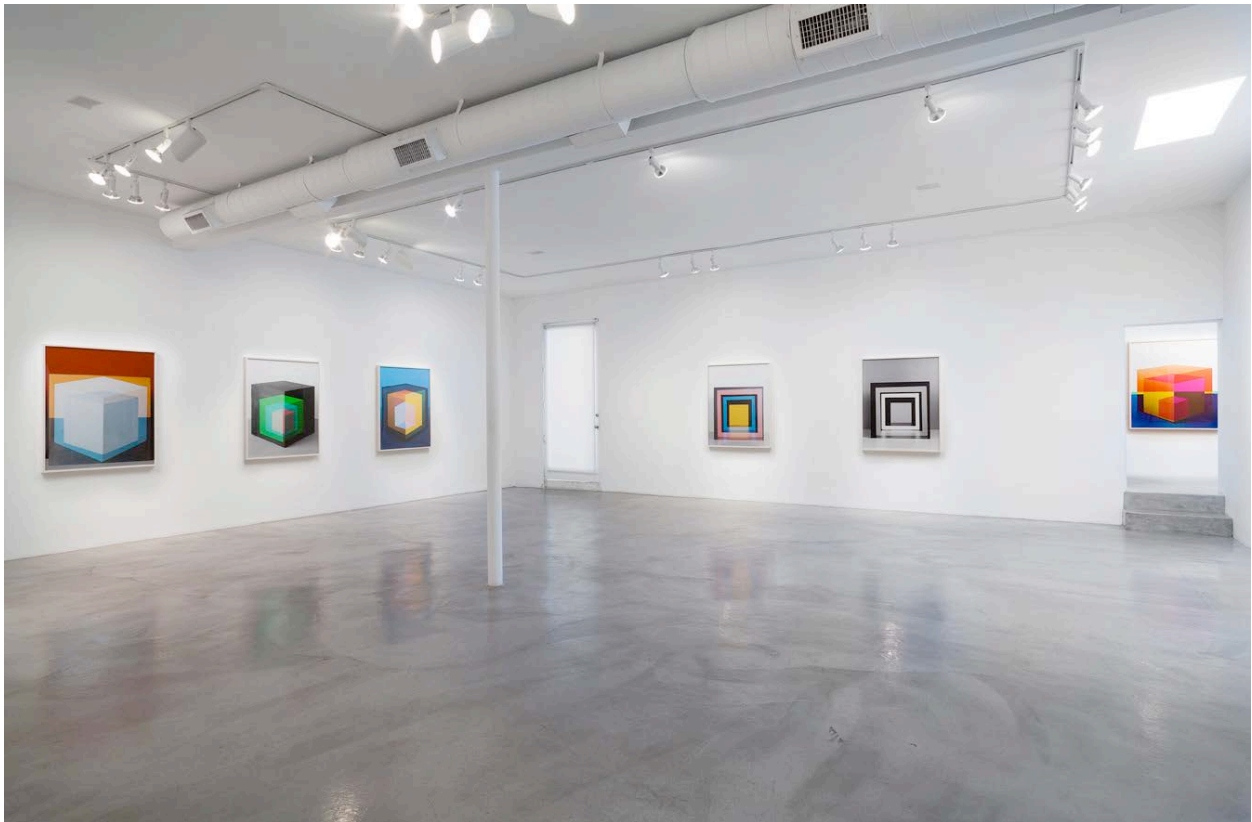
M+B



Jessica Eaton

Installation view of *Polytopes*, solo show at M+B, Los Angeles
November 3 – December 22, 2012

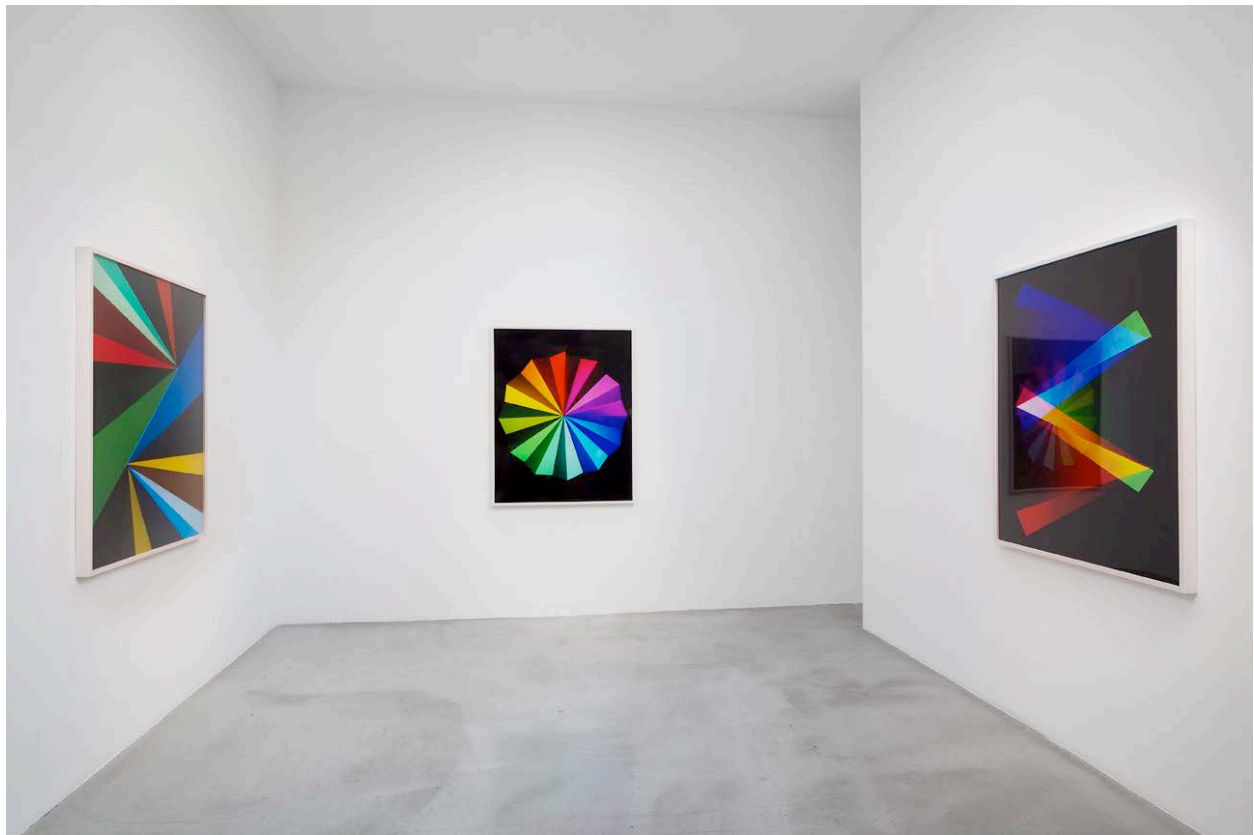
M+B



Jessica Eaton

Installation view of *Polytopes*, solo show at M+B, Los Angeles
November 3 – December 22, 2012

M+B



Jessica Eaton

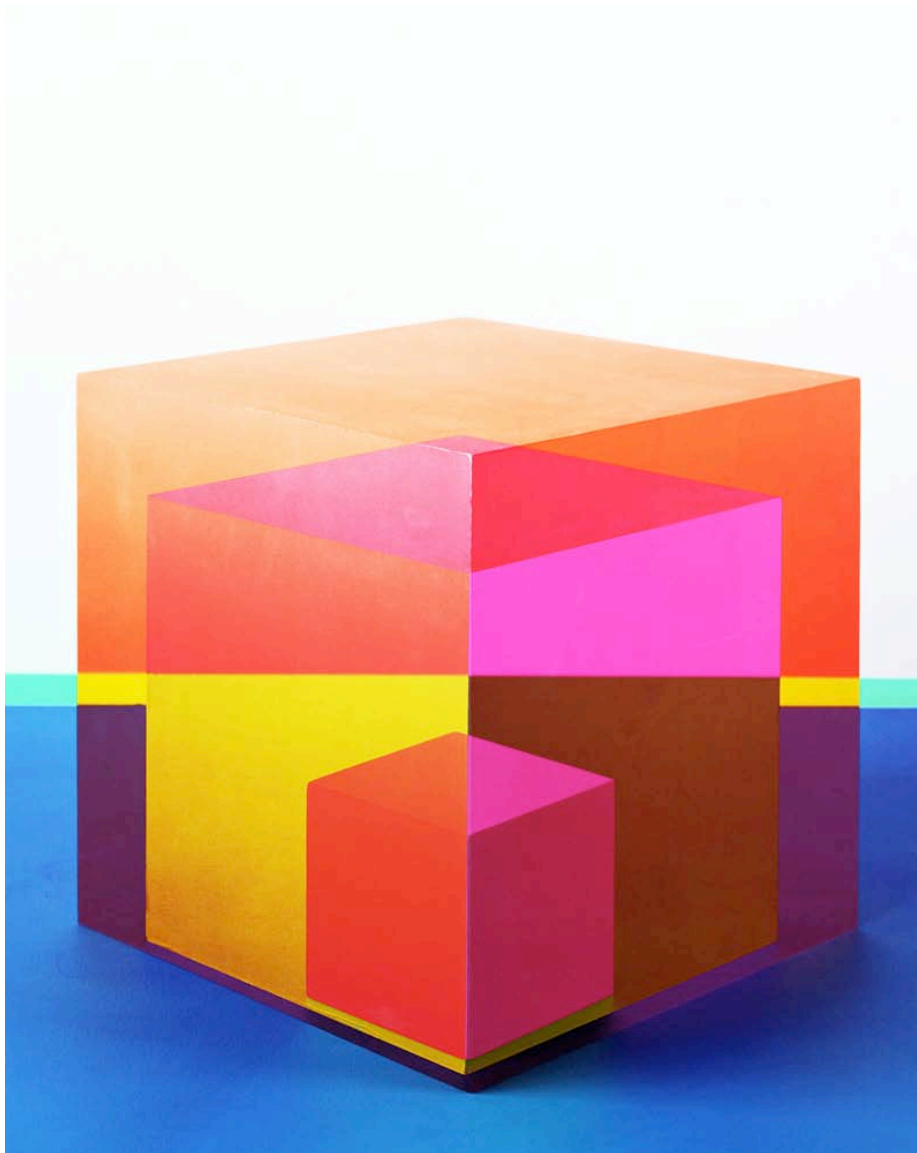
Installation view of *Polytopes*, solo show at M+B, Los Angeles
November 3 – December 22, 2012

M+B



Jessica Eaton
cfaal 279, 2012
archival pigment print
signed, titled, dated and numbered verso
20 x 16 inches (50.8 x 40.6 cm)
edition of 5 plus 2 artist's proofs
(JE.02.12279)

M+B



Jessica Eaton

cfaal 78, 2010

archival pigment print

signed, titled, dated and numbered verso

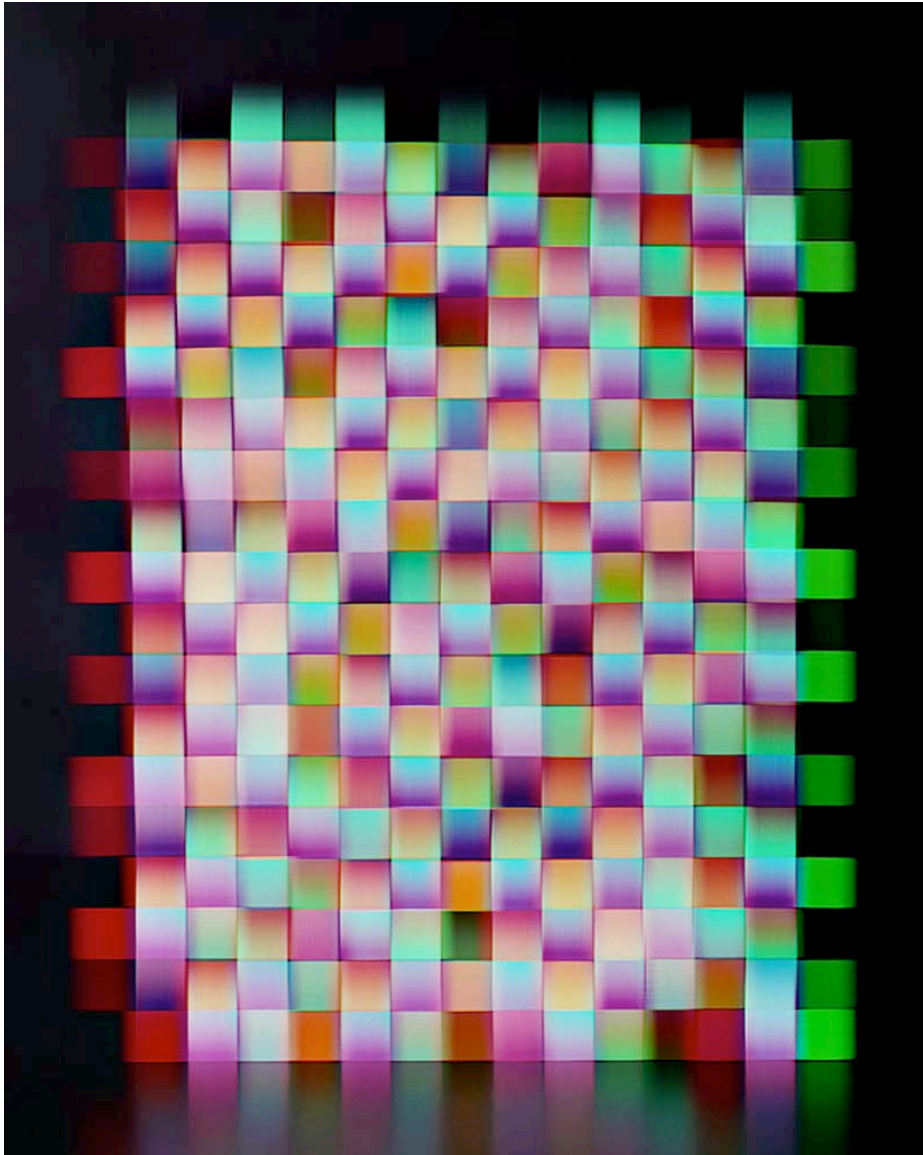
50 x 40 inches (127 x 102 cm), edition of 1 plus 2 artist's proofs

40 x 32 inches (102 x 81 cm), edition of 3 plus 2 artist's proofs

20 x 16 inches (51 x 41 cm), edition of 5 plus 2 artist's proofs

(JE.02.10078)

M+B



Jessica Eaton

mb RGB Weave 01, 2012

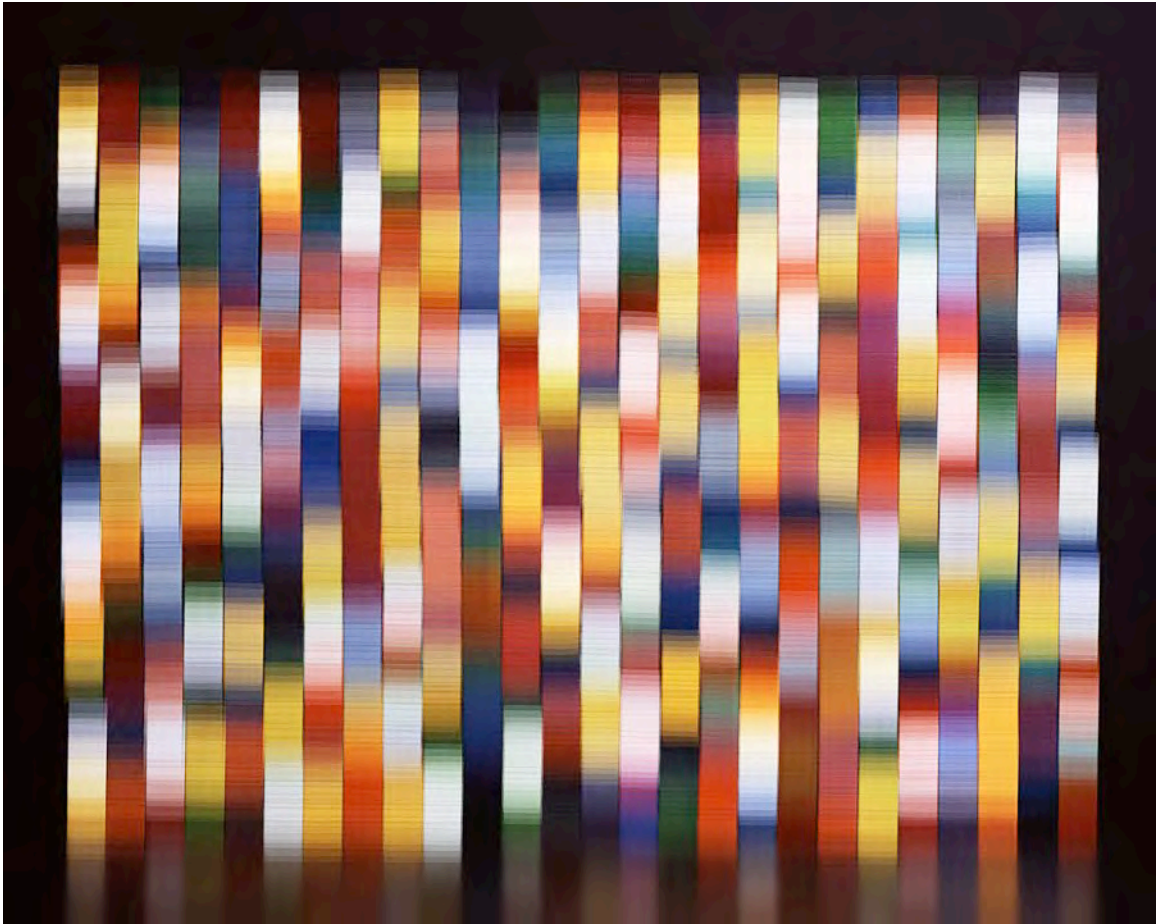
archival pigment print

signed, titled, dated and numbered verso

50 x 40 inches (127 x 102 cm), edition of 3 plus 2 artist's proofs

40 x 32 inches (102 x 81 cm), edition of 5 plus 2 artist's proofs
(JE.01.12001)

M+B



Jessica Eaton

Interpolation Dramatization 9, 2012

archival pigment print

signed, titled, dated and numbered verso

40 x 50 inches (101.6 x 127 cm), edition of 3 plus 2 artist's proofs

32 x 40 inches (81.3 x 101.6 cm), edition of 5 plus 2 artist's proofs

(JE.01.12009)

M+B



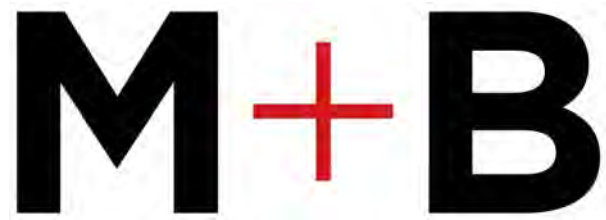
Jessica Eaton

Additive Colour Wheel in 12 parts: swatches mixed in camera via filtration of the primaries Red, Green, Blue, Triangular Pyramidbase paint 9% Grey, 2012
archival pigment print

signed, titled, dated and numbered verso

50 x 40 inches (127 x 101.6 cm), edition of 3 plus 2 artist's proofs

25 x 20 inches (63.5 x 50.8 cm), edition of 5 plus 2 artist's proofs
(JE.04.12001)



JESSICA EATON

Press and Press Releases

M+B

SFAQ

INTERNATIONAL ARTS AND CULTURE

Inside the Vision Machine: Jessica Eaton's Wild Permutations

By Monica Westin
May 6, 2015

This astute exhibition of Jessica Eaton's speculative, intricate photography is both timely—capturing the artist at a key transition in her practice—and ambitious: MOCA Cleveland curator Rose Bouthillier worked with the private contemporary art center Transformer Station to present Eaton's work at the two venues on opposite sides of Cleveland. But while the Transformer Station exhibition, which closed May 2nd, focused only on Eaton's more established work—the cfaal cube series—MOCA's show juxtaposes this work with the artist's very recent turn to eerie, surreal color studies of elaborate floral arrangements. (The work in both institutions will travel together to Oakville Galleries in Ontario as an integrated show this coming fall.)

Eaton's cfaal series, begun in 2010, stands for "Cubes for Albers and LeWitt." Like Albers's *Homage to the Square* series, Eaton uses myriad combinations of color and geometric shapes to experiment with the effects created by their interactions. And like LeWitt's three-dimensional structures, Eaton chooses cubes as the subjects of her work for their unobtrusive simplicity. However, the underlying subject of this seemingly clinical approach is photography itself. The manifold nature of Eaton's process creates complex, layered photographs that both complicate their own status as indexical representations and slow down the viewer's process of reading the images, resulting in an experience of productive disorientation.



Jessica Eaton. "MF 05 / Tri Color V 04: (G > R, M > G, B > B)," 2014/2015. Color carbon print. 21 x 25 inches. Courtesy of the artist and M+B Gallery, Los Angeles

A representative group from this series comprises the bulk of *Wild Permutations* at MOCA. Photographs of grayscale cubes and other geometric shapes are composed in large-format cameras. Images are layered by flipping negatives, and Eaton adds color separation filters to each of the multiple exposures to create additive color combinations (the more color filters used, the lighter the resulting image). The resulting photographs hover between abstract and realistic, with edges and textures that betray the physical presence of the shapes. Digital reproductions don't do justice to the way that the cfaal photographs challenge perception itself, challenging the eye to make sense of depth while seeming to vibrate in a half-real space. At heart, though, there is a certain theoretical coldness to the images that makes them conceptually challenging but flat in emotional effect.

In contrast, Eaton's new series of floral subject matter, *UVBGRIG* (2014/2015), is close to home, more grounded in human subjectivity and art history. Each of the images in the series depicts the same subject: an ornate bouquet of flowers in front of floral wallpaper. Eaton's approach to the new series is characteristically systematic. However, instead of using color filters on grayscale images, Eaton here separates out an incredibly noisy amount of color information, then adds multiple separations of top of one another. The results are not just strange but palpably impossible photographs that use the visual languages of both art historical still life painting and vernacular digital photography in the age of Instagram filters.

M+B



Jessica Eaton. "MF 05 / Tricolour V 02: (R > R, G > G, B > B) Registered," 2014/2015. Color carbon print. 21 x 25 inches. Courtesy of the artist and M+B Gallery, Los Angeles



Jessica Eaton. "MF 05 / Tricolour V 08: (MF 04 (d/b) + MF 05 (d/b)) + (- MF05 G03) Unregistered," 2014/2015. Color carbon print. 21 x 25 inches. Courtesy of the artist and M+B Gallery, Los Angeles

Their hyperreal brightness, reminiscent of early Technicolor, is the first and lasting impression of the botanical images. This effect is not just due to the contrast between garish colors and organic forms, but also to the rarely-used process of color carbon printing, which creates extremely bright tones in an unusually wide range. These silver gelatin prints are also free of grainy effects. In short, this series seems Photoshopped, filtered to the point of impossibility, although the techniques are purely analogue.

Unlike the cfaal cubes, the flowers never fully disappear into Eaton's experiments but remain the problematic center. With this series, Eaton has grounded her own idiosyncratic act of opening the back of color photography's machine into long traditions of art history, lending the new series heft and melancholy. In the smaller gallery space that holds the ten MF variations, the images all seem incomplete—even those that have more color than could exist in nature. Some are missing the shadows that allow individual flowers to be distinguished, and border on abstraction—almost expressionist. Others appear faded, their palates just unnatural enough to appear damaged, recalling vanitas painting. It's not just the question of perception that Eaton is challenging here, but how a subject so iconic in art history as to be clichéd could be simply one more long, fascinating subject that photography can deconstruct and expose as fiction.



Jessica Eaton. "cfaal 346," 2013. Archival pigment print. 50 x 40 inches. Courtesy of the artist and M+B Gallery, Los Angeles

NEWS RELEASE

Exhibition: Jessica Eaton, *Custom Colour*

Dates: April 16 – May 23, 2015

Opening: Thursday, April 16, 6 – 8pm

Higher Pictures presents *Custom Colour*, the New York debut of Jessica Eaton's newest body of photographic work. Eaton's practice is characterized by rigorous inquiry and tireless experimentation. The most fundamental properties of photography and the very nature of reproduced vision are the subjects of her visually arresting, logic-driven investigations.

While at first glance the new series of baroque floral still lifes seems to be a dramatic departure from the minimalist cubes and geometric abstractions of her first major body of work—*cfaal* (Cubes for Albers and Lewitt) [2010–2014]—the two projects are in direct dialogue. The essential question of how photography and vision inform and interpret each other persists, and the exchange of a readily abstracted form for a classically representational one allows for a further distillation of Eaton's propositions. Taking one discrete image as the point of departure, the prints on view here are a treatise on the perception and interpretation within the color and the limitations and possibilities of color processing.

For her first foray into the carbon process, Eaton has created *UVBGRIR* (2014/2015), a series of prints featuring the same flower arrangement. The suite includes a "normal" meant to most closely align with human vision, and a range of custom variants generated through swapping and combining information from RGB, ultraviolet and infrared black and white film separations. Eaton's floral studies have been a prolific undertaking over the last year, resulting in hundreds of negatives. *Custom Colour* presents the very beginning of this project.¹ What becomes beautifully clear standing before Eaton's prints is that color itself is a construction and that color photography, far from replicating our perceived reality, is an engineered approximation of it – an unreliable surrogate for seeing.

Jessica Eaton was born in 1977 in Regina, Saskatchewan and earned her BFA in Photography from Emily Carr University of Art and Design in Vancouver. *Wild Permutations*, a solo exhibition of her work, is currently on view at the Museum of Contemporary Art Cleveland. Past solo exhibitions of her work include *Ad Infinitum* (2014), presented by The Photographers' Gallery in London, and she was featured in the 2012 Daegu Photography Biennial and the 2011 Quebec Triennial. Eaton lives and works in Montreal.

For more information please contact Patrick Lloyd at 212-249-6100.

¹ MOCA Cleveland. Mueller Family Gallery. *Jessica Eaton: Wild Permutations*. Rose Bouthillier, 6 Feb. 2015. Web. 14 Apr. 2015.

M+B

COLLECTOR
DAILY

Jessica Eaton, Custom Colour at Higher Pictures

By Loring Knoblauch
May 4, 2015

JTF (just the facts): A total of 10 black and white and color photographs, framed in white and unmatted, and hung against white walls in the single room gallery space. 8 of the works are color carbon prints, while the other 2 are gelatin silver prints; all of the works were made in 2014/2015. Each print is sized 21×25 and is available in an edition of 3. (Installation shots below.)

Comments/Context: Very few contemporary photographers understand color as well as Jessica Eaton does. In her world, the colors we encounter every day aren't a given – in fact, they are something we can assume very little about. Her artistic output is grounded in an intense interest in the science of color, starting with the RGB rods and cones that process color in our eyes, moving to the ways cameras, films, and papers have been constructed and tuned to mimic that human color processing system, and finally coming to the ways printed inks are blended to create colors that attempt to recreate/match what's been captured. She's spent much of her short but fruitful artistic career deconstructing color, analytically ripping it apart and then building it back up again with rigorous, meticulous attention to the science of every step in the chain. While her results might look bright and bouncy, don't be fooled; her photographs are about as technically and cerebrally complex as anything being done in the entire field of contemporary photography right now.



Eaton's newest works are a stark move away from the crisp Albers-like geometries of cubes and blocks she has become known for, and if we didn't know better, we might be tempted to try to understand her recent overstuffed still life floral bouquets in the context of the history of that subject matter, as some kind of modern Dutch homage. Instead, her bursting explosions of flowers, set against an equally dense Victorian floral wallpaper, are really just a smart vehicle for her ongoing investigations of color. As her exuberant set-up covers nearly every hue and tint in the rainbow, she's just using something representational as her baseline instead of something abstract.

Given that Eaton's new works are luscious carbon prints (a now nearly extinct photographic process, often associated with the glamorous saturated colors of Paul Outerbridge), another mistaken assumption we might make is that Eaton is somehow now interested in antique photographic processes for their retro anti-digital nostalgia. And yet, Eaton's foray into the carbon process actually comes back to her thirst for exploiting arcane color technicalities – as a process, it is very flexibly (if difficultly) controlled and engineered, particularly in its wider tonal range and its suspension of individually exposed pigments in the emulsion that are later combined. Even with all its hardships, it offers unmatched color possibilities.

M + B

While all this might seem like far more than we really need to know, it's actually just the beginning of the lightning bolt of inspiration for Eaton. Starting with a very colorful subject (the flowers), she then takes an exacting array of images of that composition, each time adjusting the light the camera sees with different colored filters, effectively creating individual color separations that can be combined using, you guessed it, the now rediscovered carbon process. Where it gets even weirder is now imagine taking the "red" separation and outputting it not with red pigment but with blue; every red flower, every pink leaf, indeed everything with even a smidgen of red is now a substituted shade of blue. What emerges is photography as a complicated mathematical equation, where each end result photograph is generated by modifying a set of logical variables.

With this knowledge in our back pocket, the brilliance in this small show of 10 pictures starts to become more evident. Eaton sets the stage with 4 images: a "standard" gelatin silver print (where the colors are output as normal in black and white), a "standard" color print (where the colors are output as normal in color carbon), an "unregistered" color print (where the colors are output as normal but effectively offset just a hair so that they seem fuzzily and disconcertingly misaligned), and a "standard" infrared print (where the infrared separation is included). These images are like the control group in a scientific study – they show us what happens when we follow the rules and take the placebo.

The other six pictures on view are Eaton's iterative improvisational permutations, each moment of perception an unruly gathering of choices. What happens when she combines an IR separation output in red, a red separation in green, and a green separation in blue? The flowers become a sea of acidic yellow and orangey brown (reminiscent of Kodak Aerochrome). When she inverts the two red and blue separations, the original purple alliums turn yellow and blue spears turn orange. As she lets changes percolate through the formula (throwing in even more variables like ultraviolet separations and dodged/burned versions of the standard colors), the flowers alternately turn a psychedelic shimmering pastel peach, a soft shade of brown as though they were dead and dried, and even more puzzling and unnatural combinations of purple and green.

The point here is not only the surreal (and often oddly beautiful) nature of these images, but also the deliberate and thoughtful hijacking of our own visual system that is going on – Eaton is proving that camera vision and human vision aren't at all the same (however much they have been engineered to be similar), and that things can go wildly off the rails with even just a little clever (if unexpected) technical intervention.

What's most exciting about Eaton's work is her quietly confrontational stance – she's actively and aggressively challenging photography, rather than agreeing to take it at face value. For her, a camera is not just a tool to be casually used, but a whole technological world that can and should be dissected, unpacked, and unraveled as the basis for further visual experiments and adventures. In a sense, she's systematically hacking the code of color photography, and doing so with an artistic mindset. These new images are photography about photography at its richest and most robust, full of contagious intelligence and inquisitive persistence.

Collector's POV: The prints in this show are priced as follows. The color carbon prints are \$15000 each, while the gelatin silver prints are \$8000 each. Eaton's work has little consistent secondary market history, so gallery retail likely remains the best option for those collectors interested in following up.

M+B



Art

JESSICA EATON

April 16 2015 – May 23 2015

April 27, 2015

In a radical break from her earlier, technically sophisticated photographs of vibrantly colored cubes, the Canadian artist shows a series of gorgeously gaudy floral still-lives. If Josef Albers was a key influence on her previous work, the model here would seem to be Paul Outerbridge, who masterfully merged naturalism and artifice. Using an exacting, all but obsolete color process not unlike Outerbridge's, Eaton has produced ten variations on the same flower arrangement, shot against rose-patterned wallpaper. Only one of those pictures appears true to life; the rest skew brown, blue, red, or psychedelic pastel. Considered together, they subvert the conventions of realism to brilliant effect. Through May 23.

Higher Pictures
980 Madison Ave.
New York, NY 10075

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MONTECRISTO
MAGAZINE

Capture Photography Festival Presents Jessica Eaton

A matter of perspective

By Alison Sinkewicz
April 15, 2015



Perception is an abstract concept. The idea itself relies entirely on the individual and exists only by collective understandings. The age-old query “What if the colour I see isn’t the colour you see” exemplifies this truth aptly.

Montreal-based and Vancouver-educated photographer Jessica Eaton contemplates this question of perception continually in her work, approaching more challenging and thought-provoking questions in the process. Based in technical exploration of the camera, Eaton’s work is heavily process-based, involving tightly controlled manipulations of the medium, utilizing multiple exposures and lens filters. Her images effectively perceive what the human eye is unable to: light and colour only visible through the camera.

Her recently installed piece, DG Weave, is her largest public work to date and is presented as part of this year’s Capture Photography Festival. Located on the western face of the Dal Grauer Substation, Eaton’s exploration of light and colour in photography complement the Modernist history of the building.

“Vancouver is a lot of overcast, and I just felt like blasting colour,” says Eaton, reflecting on the specific choice of work. The buzzing and vibrating piece awakens the architecture. Eaton recalls her recent talk at Gastown’s Inform Interiors, acknowledging the similarities in aesthetic between her work and the existing building, “When Capture proposed this I clearly remembered the building, I talked a bit about the façade and the tile work, so immediately what I was doing seemed to make sense.”

While Eaton’s works are sometimes titled as references to paintings, including nods to Sol LeWitt and Joseph Albers, and her most recent work, floral arrangements reminiscent of Dutch still-lives, these historic visual references act as a detour around her more complicated technical process. “I think in terms of the technical stuff, it doesn’t matter how much I say, most people can only grasp at it. So I understand that no one is going to experience it in the way that is normalized in my mind by making it, so I actually think it’s important that there are other routes that are more accessible for people.”

Visual art is a practice of perception. While the passerby may notice hyper-real colours blur, enlivening the hazy windows and chipping tiles of Dal Grauer, others acknowledge the realization of another dimension of light and vision revealed by the artist. Both are correct. It’s all just a matter of how you look at it.

DG Weave is installed at Dal Grauer Substation and is presented in part by Capture Photography Festival and the Burrard Arts Foundation.

M + B

THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY

Capture festival's Jessica Eaton gives Dal Grauer Substation abstract pop

By Robin Laurence
April 1, 2015

In January last year, England's Guardian newspaper made a dramatic declaration.

"Jessica Eaton," Sean O'Hagan wrote, "is the hottest photographic artist to come out of Canada since Jeff Wall."

The comparison could hardly be more charged, so great is Wall's reputation and so profound are the differences between the leading figure of the so-called Vancouver School of photo-based art and the young woman sitting opposite the Straight in the café of a downtown hotel.

Quite apart from the obvious distinctions of gender and generation, Eaton works in a manner completely antithetical to Wall. He and his fellows have achieved success by producing elaborately staged tableaux in front of the camera, their subjects laden with historical references and cultural theory, their practice highly digitalized.



Photography star Jessica Eaton brings a shining element of vibrant newness to a fading local landmark, the Dal Grauer Substation.

Eaton creates her brilliantly coloured abstract photographs inside the camera, her principal tool and reference being light. She improvises on historic photographic processes with a large-format analogue camera, and sets herself challenging technical parameters.

"A lot of my work really comes from breaking the medium down to its base elements and reorganizing it," she says. "Really thinking about what is inherently photographic."

Born in Regina, Eaton spent 11 years in Vancouver in the late 1990s and early 2000s. She worked in film postproduction and earned a degree in photography from Emily Carr Institute of Art and Design before moving to Toronto and then to Montreal, where she is based—for now.

She's back in town to finalize elements of an ambitious new work, commissioned by the Capture Photography Festival and the Burrard Arts Foundation for the façade of B.C. Hydro's Dal Grauer Substation at 970 Burrard Street. The unveiling of her huge, gorgeous photograph, which is printed on vinyl, complements the launch of the festival. (It is also reproduced on the cover of the Capture catalogue.) Eaton's interwoven horizontal and vertical elements respond to the building's overall structure, while her individual pops of luminous colour create a visual dialogue with the mosaic tiles that frame parts of the façade.

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Kim Spencer-Nairn, founder and executive director of the Capture festival, joins us briefly to explain the project. The Dal Grauer Substation, she says, is an “icon” of West Coast modern architecture, overlooked and endangered. Designed by Ned Pratt and B.C. Binning in the early 1950s, it was distinguished by a glass and steel façade that revealed the facility’s brightly painted inner workings. The transparent effect, however, was undermined in 1977, when the glass was replaced by shatterproof Plexi, which has turned a dismal, semi-opaque grey.

“I thought that by placing a [photographic] work on it, we could draw attention to the building, to its architectural significance in Vancouver,” Spencer-Nairn says. Eaton, whose photos have sometimes been likened to hard-edge paintings, is the ideal artist to address the modernist design. And through her brilliant image and recent successes—she exhibits internationally, has won wide critical acclaim and two prestigious photography prizes, and is preparing for upcoming shows in New York, Los Angeles, and Toronto—she brings a shining element of newness to a fading landmark.

As she sips her espresso, Eaton’s conversation darts across colour theory, the science of optics, and the history of her medium. She talks about Bauhaus artist Josef Albers and experimental photographer László Moholy-Nagy. About what bees see and the adaptive reasons why some women may be tetrachromats, having four rather than the normal three types of cone cells in their eyes. About the first colour photograph ever made, based on an essay by the 19th-century Scottish scientist James Clerk Maxwell. And about re-creating historic photo emulsions in her studio.

Her assertions are at times startling. When we discuss the abstract nature of her images, she declares, “All photographs are abstract.” And when we talk about the intense colours she achieves, she insists, “There is no such thing as colour.” At least, not in the absolute.

Then she strikes a poetic note, proposing that the photograph can be more than a record of our earthly existence, it can be a vehicle for probing the vast unknown. “It’s a really beautiful, metaphoric way to ask questions beyond our limited experience,” she says. Questions, she adds, “about the wonders of the universe.”

M+B

FINANCIAL TIMES

"The Canadian photographer creates extraordinary images that are handmade with painstaking care, using old technology" • Financial Times

By Matthew Bremner
September 19, 2014



Jessica Bradley Gallery

Jessica Eaton: New Works

May 1 – 31, 2014

Opening reception Thursday, 1 May, 6:30-8:30pm

Jessica Bradley Gallery is pleased to present celebrated Canadian photographer Jessica Eaton's first solo exhibition with the gallery. A photography graduate from Vancouver's Emily Carr University who now resides in Montreal, Eaton has quickly risen to international prominence. Her work was recently lauded in *The Guardian* as "a dramatically beautiful response to the ongoing debate about photography's meaning in our age of relentless digital distraction."

Jessica Eaton uses analogue techniques often dating from the early years of photography to explore the elemental properties of the medium. She is renowned for her richly hued geometric compositions, which she describes as "photographs I wasn't able to see before they existed." Though her works are often mistaken for digital manipulations, her colour palette is produced entirely within the camera using filters and multiple exposures. While these optical effects appear to be entirely abstract, they result from an elaborate process of transforming her subjects into pure evocations of light. Interested in how a camera and the light sensitive matter of film can be used to "see" beyond what is possible within human vision, Eaton has taken her experimentation with colour and light to new levels of intensity and complexity in her most recent works.

Jessica Eaton has had solo exhibitions at The Photographers' Gallery, The Hospital Club, London (2014); Hyères International Festival of Fashion and Photography, France (2013); California Museum of Photography, Riverside (2013); M+B Gallery, Los Angeles (2012), Higher Pictures, New York (2011), and Red Bull 381 Projects, Toronto (2011). Her work has been included in group exhibitions at the Dunlop Art Gallery, Regina (2014); Kitchener-Waterloo Art Gallery (2013); Museum of Fine Arts, St. Petersburg, Florida (2013) and Presentation House Gallery, Vancouver (2012), as well as the Daegu Photography Biennale, South Korea (2012) and the Quebec Triennial, Musée d'art contemporain de Montréal (2011). Eaton was the recipient of the 2012 Grand Prix du Jury for the Hyères Fashion and Photography Festival and the 2011 Foam Talent Award (Amsterdam).

JESSICA EATON: AD INFINITUM

24 JANUARY - 8 FEBRUARY 2014

Exhibition Location:
The Hospital Club Gallery
24 Endell Street,
London, WC2H 9HQ

5 December 2013

Private View:
23 January,
19:00 – 21:00

Print Sales at The Photographers' Gallery in collaboration with The Hospital Club Gallery present Jessica Eaton's debut London exhibition: *Ad Infinitum*. This exhibit will consist of new works from Eaton's acclaimed series *Cubes for Albers and LeWitt (cfaal)* which began in 2010. A ground-breaking photographic series, the work is highly sought after and has been recognised with grants and awards, including the Hyères, Photography Jury Grand Prize, 2012 and the Magenta Foundation Bright Spark Award for photographers from the UK, Canada and USA.

Opening Times:
Monday – Sunday
11:00 – 18:00

Eaton's practice shifts the focus onto the photographic medium itself by deconstructing the various elements and effects involved in making photography. In her *cfaal* series she utilises analogue techniques such as the additive system of colour by photographing a series of wooden cubes that are painted various shades of white, grey and black against a monochromatic background. Through the use of multiple exposure and colour filters the cubes are coloured 'in camera' – with the reflective value of the painted blocks defining the resulting colour, which is only visible once the film has been developed.

The resulting brightly coloured graphic images are comprised of geometric shapes, often layered on top of each other to create optical effects, the vibrant colours contradicting the monochromatic origins of the subject.

Eaton's images challenge classical definitions of film-based photography. Her practice highlights the illusory nature of the photographic medium as well as drawing attention to the complexity and limitations of human perception. Through her images Eaton asks viewers to reconsider their perception of the elements which make-up their world.

In addition to the display in the Hospital Club Gallery, The Photographers' Gallery is also presenting Eaton's *cfaal 312* as part of its Touchstone programme. Touchstone is a quarterly display of a single photograph intended to encourage viewers to spend an extended amount of time with the work and respond to it through writing or drawing. *Cfaal 312* is on display on the Eranda Studio floor until 4 February 2014.

The Photographers' Gallery
16–18 Ramillies Street
London W1F 7LW

+44 (0)20 7087 9300
info@tpg.org.uk
thephotographersgallery.org.uk

This exhibition is in support of *Art for Care*, a Rise Art project that supports hospitals across the UK including The Royal Free London, The Chelsea and Westminster and Great Ormond Street to provide artwork and art kits to children patients.

The Photographers' Gallery is
a registered charity no. 262548
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is registered in London no. 986208
VAT Registration no. GB645332251

M + B

BLOG

Cubes For Albers and LeWitt: Jessica Eaton interviewed by Persilia Caton

February 6, 2014



Jessica Eaton, cfaal 320 R study, 2013

Persilia Caton: By way of introduction to your practice, can you talk about your influences, and how they have inspired your current and ongoing work, specifically Cubes For Albers and LeWitt (cfaal) 2010 – 13?

Jessica Eaton: I have laid the cubes to rest for the time being. I will be publishing a book on those three years of results with Morel Books. The nature of the project begs me to revisit it, possibly for the rest of my life: the set up of it asks me to just keep going. The most obvious influences for that body of work I have given over in the title of the series. Josef Albers, of course, as a model for working through a theory of colour, but perhaps more importantly Sol LeWitt. I was particularly struck by one of his Paragraphs on Conceptual Art. He speaks about reducing the subject to the simplest possible form, and reusing it so that the more abstract idea or concept can become the subject.

PC: It's interesting to me that often when people speak or write of your work, the goal becomes to understand your process of how you make an image, instead of why you are making certain choices. It's as if understanding the technical will shed light on the conceptual. Do you feel that the capacity or limits of photography is 'the subject' in your work, and is this inseparable from your process?

JE: Not necessarily. I'm interested in how a photograph can be made, and this will often fuel a project, but a lot of other concerns enter into that picture after that. It is really curious to me that people so badly want to know this information. Typically it feeds a frustration that would be settled if you just told a person it was Photoshop. As if your average person has any real understanding of what Photoshop is doing beyond a user-based level. It is also as if in Photoshop there is "a way" of just simply pushing a button and achieving a picture. This is ridiculous: it's a perfect example of the mostly false dichotomies the medium is loaded with.

M+B

design WEEK

Jessa Eaton - Ad Infinitum

Canadian artist Jessica Eaton's first UK exhibition, *Ad Infinitum*, opens at The Hospital Club Gallery 24 January 2014.

by Alex Horne
December 12, 2013

The exhibition includes pieces from Eaton's series entitled Cubes for Albers and LeWitt. The series, as the name suggests, is an homage to two influential abstract painters who devoted large portions of their artistic careers to experimenting with colour.

The eponymous cubes of Eaton's series are both the canvas and the subject of Eaton's work. Although the photographs on display show cubes completed with vibrant geometric shapes they are, in reality, painted in monochrome.

Eaton uses a sophisticated mixture of lenses and exposure techniques to colour the cubes in-camera, subverting the act of photography so that the process of taking the picture creates a radically different image rather than capturing the existing one.

As well as the overt references made in the title of her series to LeWitt and Albers, Eaton's work also has ties to Bridget Riley's Op-Art. Both use geometric abstraction to raise questions about human perception and its relationship to art.

One of the pieces from Eaton's series, cfaal 312, will be on display at The Photographers Gallery as part of its Touchstone programme.

The Touchstone programme displays one image alone on one of the gallery's floors for three months. The emphasis given to the image by its privileged position is intended to compel visitors to develop a fully formed response. Gallery attendees are then encouraged to respond to the piece in writing on cards provided by the gallery.



Courtesy of the artist and The Photographers' Gallery, London
Jessica Eaton, Cfaal 65, 2010

Ad Infinitum runs from 24 January – 8 February 2014 at The Hospital Club Gallery, 24 Endell Street London WC2H.



California Museum of Photography
Sweeney Art Gallery
Culver Center of the Arts
University of California, Riverside

3834 Main Street
Riverside, CA 92501
951.827.3755
culvercenter.ucr.edu
sweeney.ucr.edu
cmp.ucr.edu
artsblock.ucr.edu

PRESS RELEASE
For Immediate Release

FLASH! contemporary art series
California Museum of Photography at UCR ARTSblock

RIVERSIDE, Calif., Aug 10, 2013 – UCR ARTSblock announces the contemporary art series **FLASH!** which features new photography-based work by artists in all stages of their careers. The projects, about five per year, are presented in a small gallery on the third floor of the California Museum of Photography at UCR ARTSblock. The series is organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions. Each exhibition is accompanied by an original essay, available to visitors in the form of a gallery guide.

The inaugural project, **Flash: Amir Zaki (June 1–July 27, 2013)** was the presentation of a single photograph from the artist's recent series "Time moves still." *Tree Portrait #16* (2012), composited from dozens of smaller photographs, depicts a carefully framed treetop, the body of its trunk disappearing beyond the edge of the frame. The many image-captures used to make this photograph afford the subject an uncanny level of detail; the work evokes at once a sense of stillness and movement. Zaki has an ongoing interest in the rhetoric of authenticity as it relates to photography as an indexical medium, and is committed to exploring the transformative potential of digital technology to disrupt that presumed authenticity.

Zaki is an artist who lives and works in Southern California. His work has been included in exhibitions at the Orange County Museum of Art, Newport Beach; Santa Barbara Museum of Art; Whitney Museum of American Art, New York; and New Museum of Contemporary Art, New York, among elsewhere. He earned his MFA at UCLA in 1999, and is an Associate Professor in the Department of Art at UCR.

Currently on view, **Flash: Jessica Eaton (August 10–October 26, 2013)** is the presentation of a single photograph from "Cubes for Albers and LeWitt (cfaal)," a series that offers a new interpretation to the minimal abstractions of Josef Albers's paintings and Sol LeWitt's sculptures. To make her photographs, she engages the chemical properties of film, the effects of light, and the materiality of her medium. To create *cfaal 313* (2013), Eaton employed additive color techniques and layering of multiple exposures to create simple compositions in vivid, otherworldly spectra.

Eaton is an artist who lives and works in Montreal. Her work has been exhibited nationally and internationally, among elsewhere at the Abron Arts Center, New York; Presentation House Gallery, Vancouver; and Foam Fotografiemuseum, Amsterdam; and was included in the Daegu Photo Biennale in South Korea in 2012, and the Quebec Triennial in 2011. Eaton earned her BFA at the Emily Carr Institute of Art and Design in 2006. *Flash!* is her first solo museum presentation in the United States.

The third project, **Flash: Job Piston (November 9, 2013–January 25, 2014)** will feature six new works from "Reds," a series of photograms made by exposing light-sensitive photo paper with a laptop computer screen, after which he develops the paper, "literally dipping the pixels into a chemical bath." The resulting images,

each one unique, hover in a state both analog and digital. The artist will travel to Riverside to give a talk (details to be announced).

Piston lives and works in New York. His work has been exhibited at Artists Space, New York; MAK Center, Los Angeles; Jessica Silverman, San Francisco; Michael Benevento, Los Angeles; Roberts & Tilton, Los Angeles; and Khastoo, Los Angeles, among elsewhere. He earned his BFA at California College of the Arts and Crafts, San Francisco in 2006, and his MFA at UCLA in 2010. *Flash!* is his first solo museum presentation.

Visit artsblock.ucr.edu for further details about the series and related public programs.

ABOUT THE SERIES

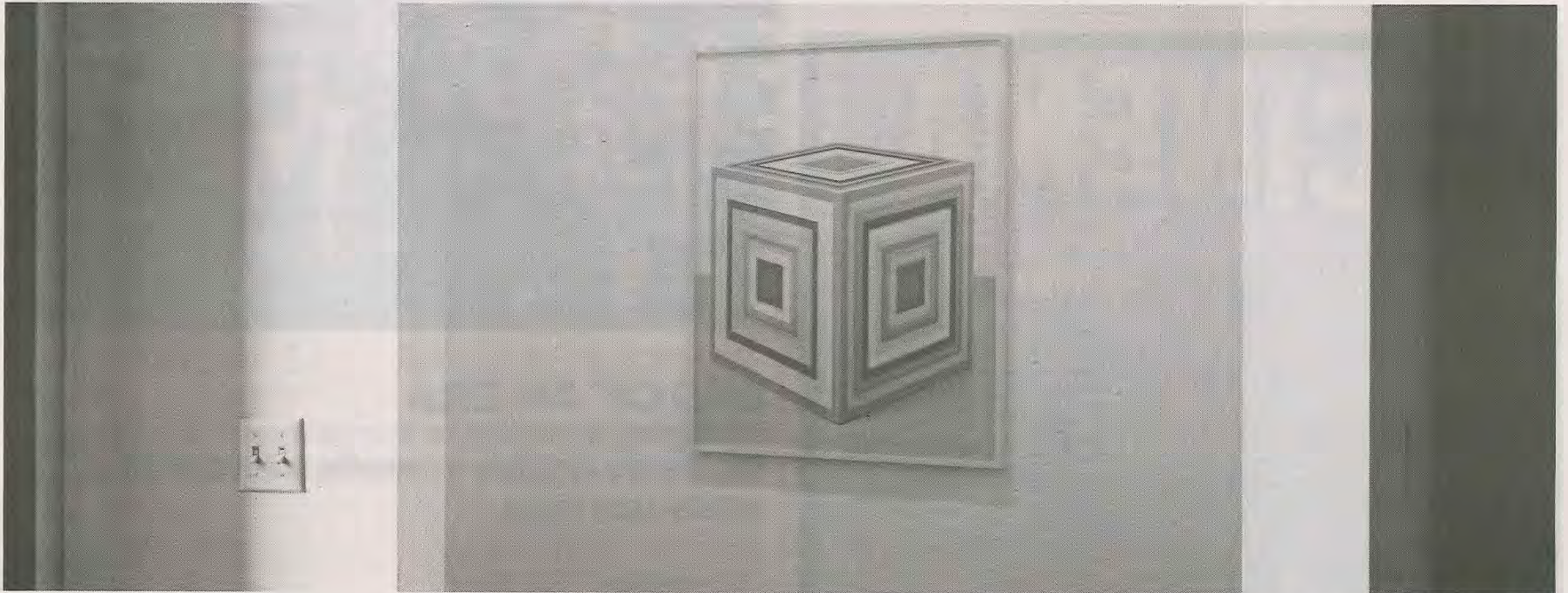
FLASH! contemporary art series is organized by UCR ARTSblock, and is curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions.

VISITOR INFORMATION AND PRESS INQUIRIES

UCR ARTSblock is located at 3824 & 3834 Main Steet, Riverside, CA 92501, and includes three venues: the California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery. ARTSblock is open Tuesday through Saturday, noon to 5 pm. Admission is \$3, which includes entry to all three venues. Galleries are open late 6–9pm and admission is free during First Thursday ArtWalks, which take place on the first Thursday of every month. Film screenings are held on Fridays and Saturdays in the Culver Theater. The Culver Center opens 30 minutes prior to film screenings.

Press contact: Joanna Szupinska-Myers, joanna.szupinska@ucr.edu
Public contact: artsblock.ucr.edu

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cfaal 313 by Jessica Eaton.
Images courtesy of UCR ARTSblock

THE DEVIL IS IN THE DETAILS

Riverside's CMP approaches contemporary photography in a great new series of exhibitions

By S.A. Hawkins

The California Museum of Photography (CMP) is the stronger older brother to the Culver Center of the Arts, together making up two of three parts of UCR's ARTSblock. The CMP is the modern-day version of a white cube, with large steel appendages and industrial architecture. Sitting atop the third floor of the CMP is a small and interesting corner room that has been newly rebranded as the FLASH Gallery, an experimental project space within the larger context of the museum. Curator Joanna Szupinska-Myers' vision for the FLASH series of exhibitions is to provide a dedicated space for solo shows of up and coming contemporary photographers.

Within the context of any large institution/museum, pre-planning is an utter necessity, large high dollar exhibitions take years of logistically planning. The beauty of this intimate gallery is its immediacy. Exhibitions can be installed and changed at seemingly a moments notice, allowing the curator flexibility to show amazing works that don't happen to fit into the context of the museum's upcoming programming. It is a room for spontaneity and experimentation; a possible home for hidden gems found during one of many studio visits, and most importantly, a place for the curator to "live with the work" as she conjures grand plans for the future.

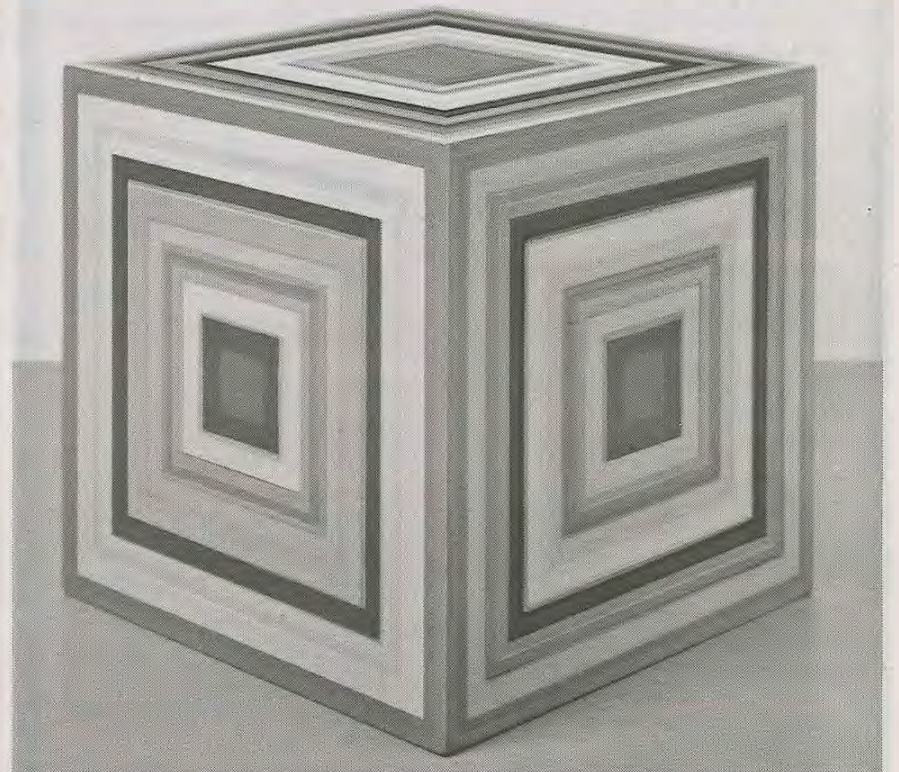
Juxtaposed in amazing fashion, the

entrance to the CMP's Camera Obscura is located directly next to the entrance of the FLASH Gallery. It seems so perfect that in a museum containing vast quantities of photographic history—including the world's largest collection of stereoscopic negatives—also offers a new contemporary exhibition space. Past, present and future are rubbing elbows.

The current exhibition is of artist Jessica Eaton, a non-conventional minimalist photographer. The work is simple, beautiful, familiar and yet utterly confusing. Walking in the room the viewer is met straight on by what is seemingly an illustrated or painted reference to a cube. The mind is enthralled by the work, but confusion sets in as one tries to pin down the process used to create this artwork. After all, the gallery is in a photographic museum, meaning that it is unlikely that this work is either an illustration or a painting.

While the work is tangible, a framed object hanging on the wall, it has that intangible ability to affect our minds in a way that many great artworks do. How can one explain the feeling of turning a corner at MOCA and coming face to face with a monolithic Rothko? The human body is physically affected by the artist's use of color, hue, orientation and technique.

Jessica Eaton's work *cfaal 313* has much the same affect on the viewer. This feeling comes part from the imagery, but also from her experimentation and utter knowledge of



the photographic process. In all actuality, the artwork is simply a still-life photograph of a cube with hand painted concentric bands of color, sitting on a neutral table-like surface. Many may say, "the devil is in the details," with this style of artwork, the "magic is in the process."

Eaton does not simply snap a still-life image and call it a day, rather she endlessly repositions, re-exposes, slightly modifies or repaints the cube, exposes again, over and over until what was seen on each different exposure begins to meld with what our minds interpret as an object in a photo. The final image is truly based on manipulation and distortion within the technical end of the analog photograph making process.

In this day and age of "save as" photo

manipulation it is so interesting to watch the traditional process being used in most contemporary of ways. This is not a "digital effect" or some command on photoshop, but rather the genius tinkering of an artist that truly knows the analog process.

The FLASH Series of Exhibitions is an amazing new asset to the programming of the California Museum of Photography and UCR's ARTSblock as a whole. I was lucky enough to catch a glimpse of the next upcoming FLASH exhibition of works by Job Piston, which proves to be yet another amazing show. □

FLASH: Jessica Eaton at California Museum of Photography, UCR ARTSblock, 3824 Main St., Riverside, (909) 827-4787; artsblock.ucr.edu. Thru Oct. 26. \$3.

FOR RELEASE: July 15, 2013

CONTACT: Elizabeth M. Wilson, Director of Marketing Communication
330.376.9186 x213, bWilson@AkronArtMuseum.org

With a Trace: Photographs of Absence
On View July 27, 2013—January 26, 2014



Akron, Ohio—*With a Trace: Photographs of Absence*, on view at the Akron Art Museum July 27, 2013—January 26, 2014, is comprised of ethereal images culled from the collection of the Akron Art Museum with additions from Northeast Ohio collectors Fred and Laura Ruth Bidwell. The exhibition showcases works by a multigenerational, international selection of photographers including Christopher Bucklow, Margaret De Patta, Adam Fuss, Alison Rossiter, Hiroshi Sugimoto and Minor White, among others. Organized by Senior Curator Ellen Rudolph, the exhibition features photographs created between 1939 and 2010.

With a Trace: Photographs of Absence reacquaints viewers with—or introduces them to—analog photographic techniques such as the daguerreotype and photogram, which can produce images that challenge the idea that a photograph should represent a concrete thing in the real world.

States Rudolph, “As the use of traditional photographic media continues to recede into the background of contemporary practices, it is important to highlight the range

of effects artists can produce by experimenting with the science of analog photography—light-sensitive material, chemicals and light.”

The images in *With a Trace: Photographs of Absence* bear traces of human presence, the transmission of energy, atmospheric phenomena and the movement of light. Using a wide range of processes to render their enigmatic subjects, artists demonstrate the versatility of non-digital photography in depicting such intangibles as memory, dreams and emotion.

Many of the artists share interests in psychology, philosophy, religion, physics and astronomy, evidence of which seeps into their images. Often deeply personal yet universally accessible, the images are as remarkable for their spiritual content as for what is visually absent. They contain the presence of something unseen: life, death, energy, beauty, love.

Process and theme go hand-in-hand in *With a Trace*. Alison Rossiter pours photographic developer onto the surface of expired vintage photo paper to create abstract compositions that resemble otherworldly landscapes. By contrast, twentieth-century master Minor White captured natural phenomena such as a pool of ice crystals that through his eye and technical expertise are transformed into ethereal scenes.

Time plays a critical role in the images in *With a Trace: Photographs of Absence*. Chris McCaw allows the sun to literally sear an image onto photo paper, representing the accumulation of light and heat over time. Hiroshi Sugimoto’s spare seascapes meanwhile reference the endurance of life through time, facilitated by air and water.

The physical presence of each photograph in the exhibition is unique. While the blankness of certain images provides a canvas on which to fix a meditative gaze, other vague yet evocative images promote self-reflection. Together, this diverse selection of photographs will emit the low-level hum of universal timelessness.

Artists in the exhibition: **Christopher Bucklow** (born 1957, Manchester, England; lives London); **Harry Callahan** (born 1912, Detroit, Michigan; died 1999, Atlanta, Georgia); **Margaret De Patta** (born 1903, Tacoma, Washington; died 1964, Oakland, California); **Jessica Eaton** (born 1977, Regina, Saskatchewan; lives Montreal); **Adam Fuss** (born 1961, London; lives New York City); **Lotte Jacobi** (born 1896, Thorn, Germany; died 1990, Concord, New Hampshire); **Chris McCaw** (born 1971, Daly City, California; lives San Francisco); **Daido Moriyama** (Japanese, born 1938, Ikeda, Osaka, Japan; lives Tokyo); **Alison Rossiter** (born 1953, Jackson, Mississippi; lives New York City); **Hiroshi Sugimoto** (born 1948, Tokyo; lives Tokyo and New York City) **Minor White** (born 1908, Minneapolis, Minnesota; died 1976, Boston)

This exhibition was organized by the Akron Art Museum and made possible by a grant from the Robert Mapplethorpe Foundation.

Museum Information

Address: One South High, Akron, OH 44308

Tel: 330.376.9185

Fax: 330.376.1180

Website: www.AkronArtMuseum.org

Gallery and Store Hours: Wednesday – Sunday: 11 am – 5 pm, Thursday: 11 am – 9 pm, Closed Monday and Tuesday and all major holidays

Library Hours: Wednesday, Thursday, Friday: 11 am – 4 pm

Admission: Adult general admission is \$7, Student and Senior (65+) general admission is \$5, Children (17 and under) are FREE, members are FREE. On the third Thursday of every month, individual admission to the collection is FREE. Special exhibitions may require paid admission. No tours available on these days.

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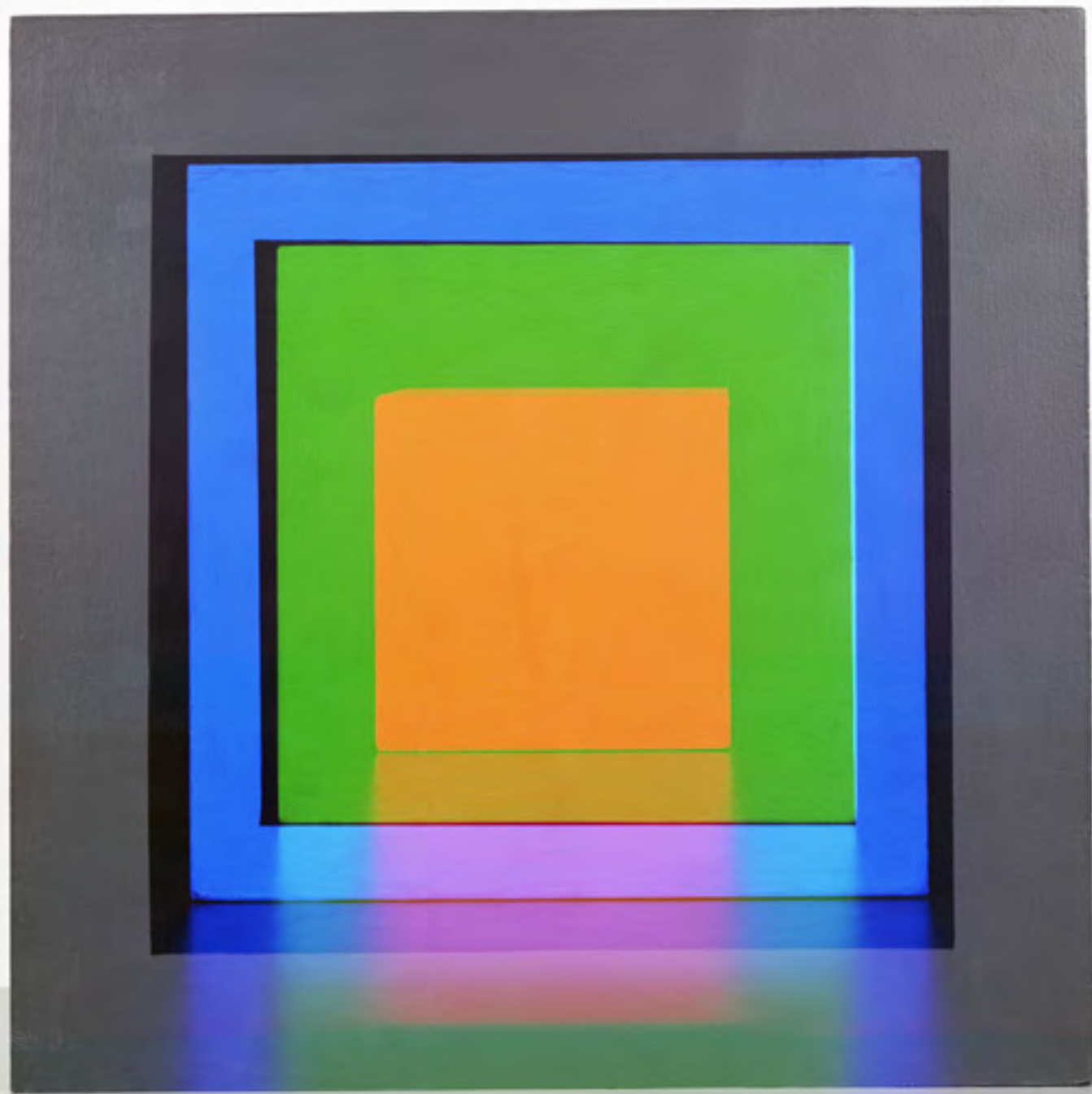
Image Credit: Christopher Bucklow, *Guest. (P.S.) 25,000 solar images, 6:34 pm, 29th March, 1995*, 1995, Cibachrome print, 39 1/8 in. x 29 5/8 in., Collection of the Akron Art Museum, Gift of William S. Lipscomb 2001.31

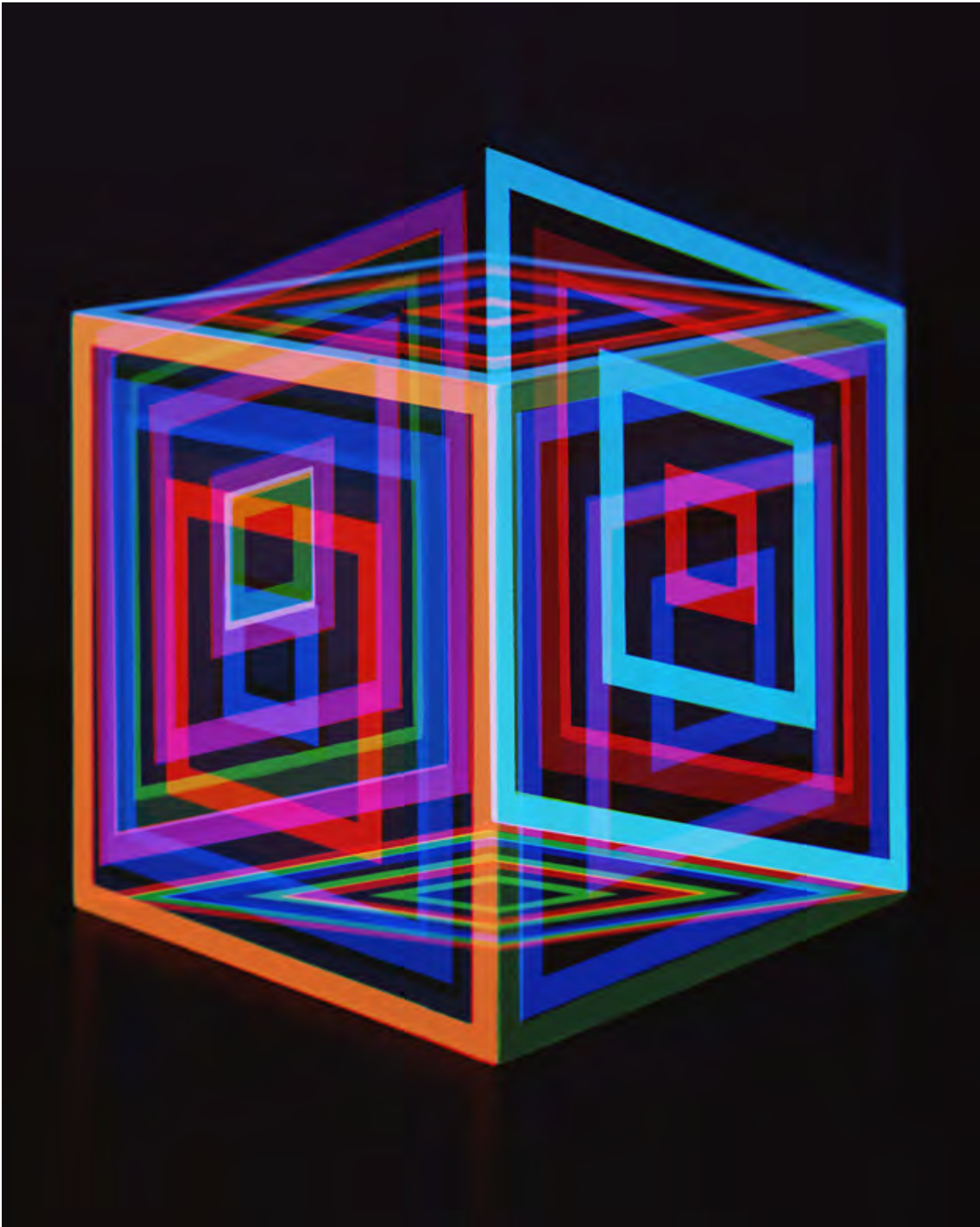
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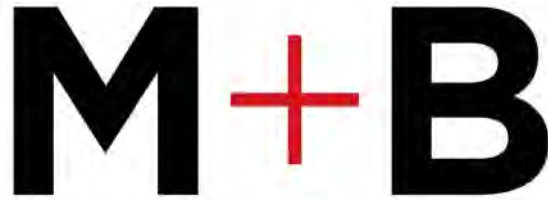


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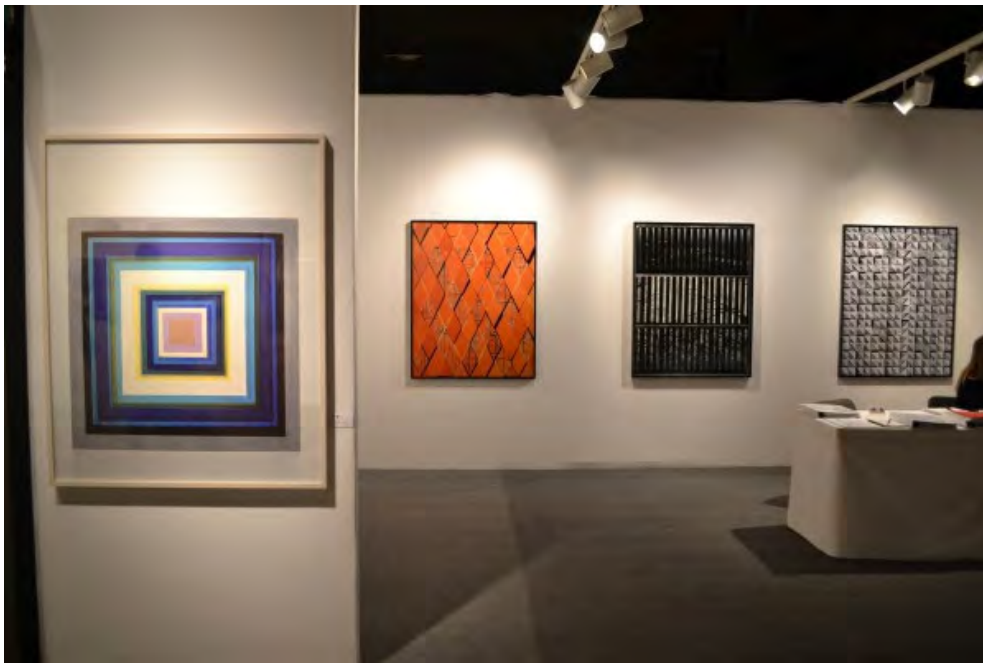


Gallerist

At the AIPAD Photography Show, Bits of Museum Shows, Past and Present

April 11, 2014

By Andrew Russeth



Works by Jessica Eaton and Hannah Whitaker at M+B. (Photos by The New York Observer)

If you haven't had the chance to see the photography shows that New York museums have staged recently, the Association of International Photography Art Dealers fair, which runs at the Park Avenue Armory through Sunday, offers quite a few opportunities to get up to date, since many of its more than 80 exhibitors have brought works by photographers that have popped up in the city recently. (And, of course, if you have been assiduous in your museum going, you'll have the chance to revisit work, and perhaps come across a few surprises.)

Works by Charles Marville, the pioneering 19th-century French street photographer who is now the subject of a stunning retrospective at the Metropolitan Museum of Art, for instance, are on view at London's James Hyman gallery and New York's Hans P. Kraus Jr., which also has a haunting albumen print of a weary-looking Sir John Herschel by the Victorian-era photographer Julia Margaret Cameron, whose own superb Met survey closed in January. (Kraus is presenting what amounts to a handy little précis of the history of early photography, including landscape drawings that Herschel made using a camera lucida—a precursor to the camera. They're strange treats.)

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Over at New York's Edwynn Houk Gallery, you can find a characteristically lascivious print by the wily Californian Robert Heinecken, who is the subject of a not-uncontroversial retrospective at the Museum of Modern Art. Nearby, Chicago's Stephen Daiter Gallery has a diptych by Dawoud Bey from his "Birmingham Project" series that features in this year's Whitney Biennial—tender portraits of an older woman and young girl. (The latter, just nine, is the age of victims of a 1963 church bombing in Birmingham, Ala., the former is the age that the victims would be today.) Yancey Richardson, of New York, also has strong portraiture in the form of razor sharp photos of LGBT women taken by the South African Zanele Muholi, which won her the 2013 Carnegie International's Fine Prize for an emerging artist.

If you haven't caught the Museum of the City of New York's show of Martin Wong's graffiti collection, you still have plenty of time (it's open into August), but a nice little preview is on view at New York's Steven Kasher gallery, which has long photos from the first half of the 1980s by Henry Chalfant that show full subway cars bombed with spray-painted patterns and designs. Invigorating stuff.

Those hunting for more contemporary art-leaning fare will find it at David Zwirner, which has filled its booth with works by James Welling, Stan Douglas, Gordon Matta-Clark, Thomas Ruff and Philip-Lorca diCorcia. Mr. diCorcia latter's offerings include four little Polaroids—sexy portraits, a handsome street scene in broad daylight—mounted on aluminum. Meanwhile, Los Angeles's M+B has of-the-moment works by Jessica Eaton and Hannah Whitaker that serve up photographic geometric abstractions.

The majority of dealers have taken a scattershot approach, showing a wide array of work, which means that there are plenty of hidden little gems to stumble across. Among the ones I saw: an otherworldly 1921 Edward Weston platinum-palladium print from Vienna's Galerie Johannes Faber of three nude women—dancers for Marion Morgan—hanging out near a pool, two tiny ambrotype portraits of samurais from the late 1860s by an anonymous Japanese photographer at New York's Charles Schwartz Ltd., and a sextet of completely absurd, complete chic fashion photographs at London's Eric Franck Fine Art by Norman Parkinson, including one of a model astride an ostrich.

And then there are the works that inevitably sneak up on you at any photography fair—traces of life that you don't want to look at, but can't turn away from, that shock you in the present. One example: at London's Daniel Blau gallery, there is a sequence of six images that show two reputed spies being led up to a post, standing before a firing squad and being shot dead by Fighting French forces in 1943, in Aleppo, Syria. But then, thankfully, you can break your gaze and, just inches away, find all sorts of other images to spend time with, like snapshots from the surface of the moon that were taken by NASA astronauts.

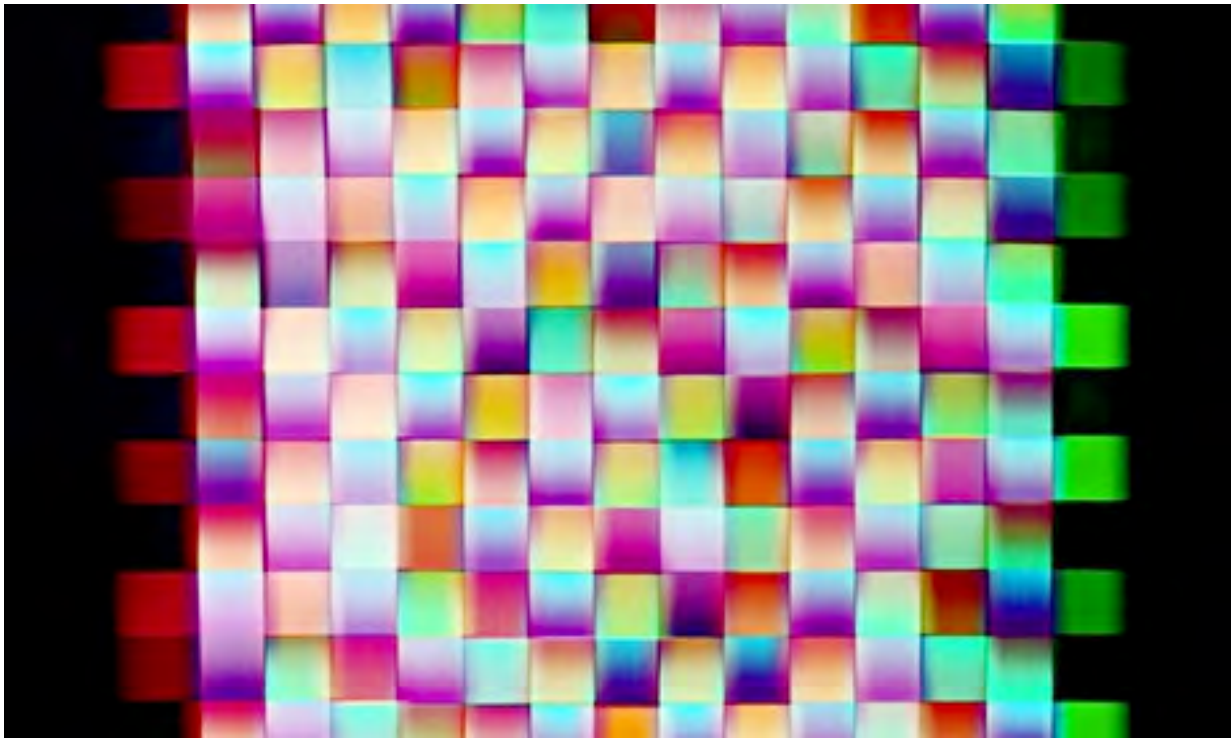
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theguardian

Jessica Eaton: from 50 shades of grey to the hottest photography around

She creates eye-scorching squares that look like digital confections. But they're actually painstakingly handmade – and nothing you see here is really in colour

By Sean O'Hagan
24 January 2014



Blurred lines ... MB RGB Weave 01 (2012) by Jessica Eaton. Photograph: Jessica Eaton/The Photographers' Gallery

"Theoretically there's no such thing as a colour photograph," Jessica Eaton tells me authoritatively as she guides me around her debut British exhibition, *Ad Infinitum* – though her brightly coloured geometric photographs dramatically refute this statement. Her images are, in fact, complex illusions made by the inner workings of her analog camera.

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Eaton uses light the way painters mix colours. Her images nod to colour field painting, Bridget Riley, Josef Albers and Sol LeWitt. And her end results are both formally beautiful and, the more you look at them, mesmerising in their tonal depth. This Canadian-born artist has created a considerable buzz of late – and now she has the backing of the Photographers' Gallery for this show at the Hospital Club, in London's Covent Garden.

Her complex works owe nothing at all to Photoshop, but emerge out of a painstaking process that melds technical expertise, chance – and a degree of surrender to hit-and-miss, old-school technology. “My fuck-up rate is pretty high,” she says. “On average, one work out of every 200 sheets of film. I think of it as a kind of strategy game. There is a lot of waiting and concentration involved.”



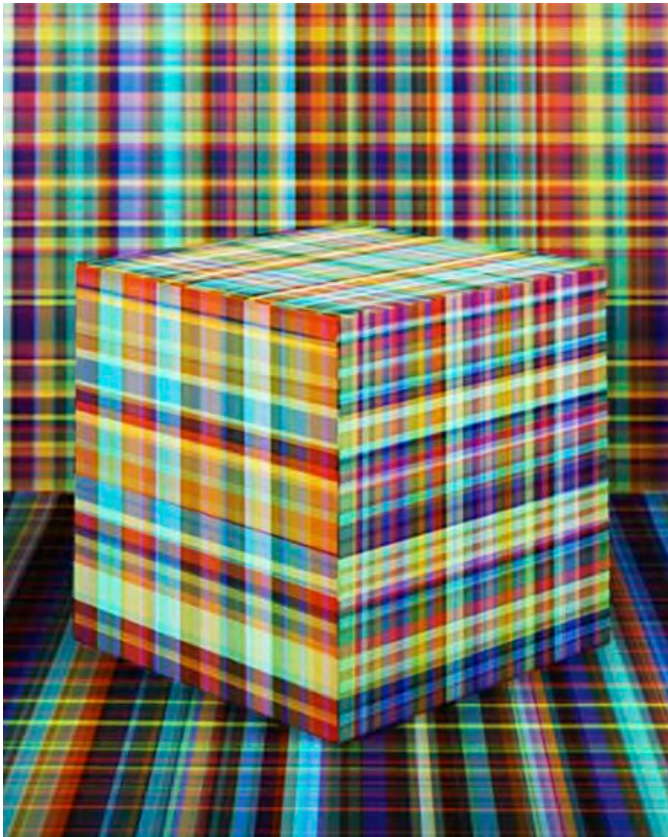
Jessica Eaton's Cfaal 346 (2013). Photograph: Jessica Eaton/The Photographers' Gallery

It's a way of working that takes some explaining – especially when you realise that the colours you see never exist in reality. The bright cubes come about because of a “tripartite additive colour process” she stumbled across in an ancient Kodak manual. Eaton makes actual cubes, which vary from 5 to 25 inches, paints them in various shades of grey, then shoots them over and over on the same negative. Each time, she places a red, green or blue colour separation filter over her lens and, with each exposure, the three colours eventually merge to become her signature vibrant, geometric cubes. (If you look closely, you can still see the rough textures of her painted surfaces, which gives them an unlikely arts-and-crafts earthiness.)

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"I'm basically exploiting the interior of the camera," she says. "The colours mix inside it. With paint, mixing colours is a darkening process, but light works in the opposite way, making increasingly bright colours each time. If I kept going, I would end up with a pure, brilliant white."

For more complex cubes, Eaton flips over the back of her camera and shoots more than one cube on the same piece of film. And for her blurred, retinal-scorching squares, she even moves the camera up and down as she shoots.



Jessica Eaton's Cfaal 397 (HTR), 2013. Photograph: Jessica Eaton/The Photographers' Gallery

Why squares and cubes, though? "I adhere to Sol LeWitt's idea that you find the most beautiful unobtrusive object that can be used over and over again until it disappears, and the idea becomes the subject."

Intense and intellectual, even when hungover and jet-lagged, as she is when we meet, 36-year-old Eaton is the hottest photographic artist to come out of Canada since Jeff Wall. To acknowledge this, the Canadian cultural attache opened her London exhibition with a speech that mixed deadpan humour and obvious pride in her achievements. Born in Regina, Saskatchewan, Eaton currently lives and works in Montreal, a city more renowned for its groundbreaking rock – Arcade Fire, God Speed You Black Emperor – than its art. Next year, she will relocate to New York and embark on her next exploration, of still lives of flowers.

Her work is a dramatically beautiful response to the ongoing debate about photography's meaning in our age of relentless digital distraction. But it will divide opinion. "I think photography is still relatively conservative in terms of its artistic possibilities," she says. "I suppose one of the big questions I am asking is: what is inherently photographic?"

That is as pertinent a question now as ever it was.

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PDN's 30 2013: Our Choice of New and Emerging Photographers to Watch: Jessica Eaton

March 11, 2013
By Conor Risch

By investigating the basic elements of the photographic medium—including light, color and exposure—and creating studio images with large-format film cameras that express the possibilities of those elements, Jessica Eaton has captivated art audiences in recent years.

“In knowing the history of photography, she certainly plays into it, but takes it one step further,” notes Kim Bourus, director of Higher Pictures in New York City.

In art school in Vancouver, Eaton was part of a community that recognized “constructed narrative” photography and not much else. When she went in a different direction, the reaction was “What on earth are you doing?” she recalls. For her thesis she created images that emphasized photography’s ability to freeze things in midair. “We can’t experience this [phenomenon] in our day-to-day lives, but a photograph does this really well,” she says. A teacher dismissed her images as abstractions when in fact they were representational. “It drove me nuts for years,” Eaton recalls.



A move away from the Vancouver art scene to Toronto and then, more recently, Montréal, was “eye opening,” Eaton says. She committed to making the photographs she wanted to make. “If that meant I bartend until I’m 40 and make them however I can wherever I can, that’s what I would do,” she recalls thinking. A break came when a curator friend gave her an opportunity to show at a gallery sponsored by Red Bull, the energy beverage company.

Eaton pitched a series of images investigating color that she’d been thinking about for a year but hadn’t had the funding to make. She used money meant for framing to produce the work, trusting she’d find the cash for framing when the time came. She did, and the series, “Cubes for Albers and LeWitt,” has changed her career.

Eaton continues to work on new iterations of her “Cubes” series, while also creating new work that investigates light. “I am really interested in [asking]: What is the most basic thing and then how can you push it?”

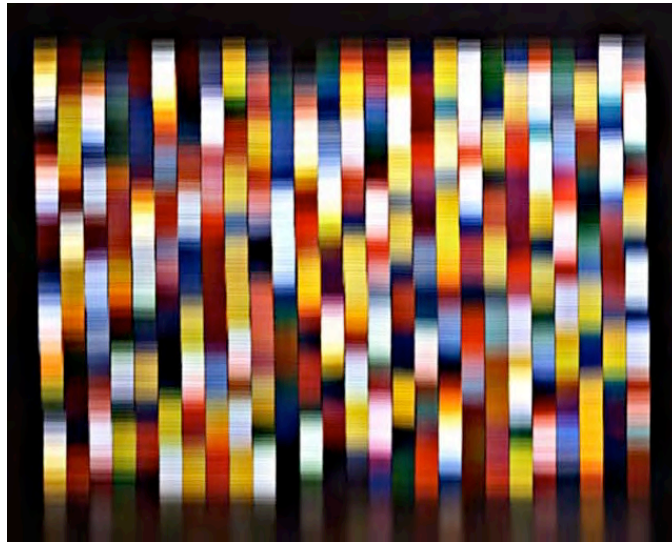
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BLOUIN ARTINFO

CANADA'S TOP 12 SHOWS OF 2012

December 21, 2012

By Sky Goodden, Benjamin Bruneau and Matthew Ryan Smith



It's been a big year for Canadian art. We've celebrated homegrown international success stories, like those of **Jessica Eaton** and **Ed Pien**; emerging talents, like **Olivia Boudreau**; storied icons making strong returns, like **Rodney Graham**; history-in-the-making, like the **National Gallery of Canada's** co-purchase of **Christian Marclay's** celebrated "The Clock" and its exhibition at two of our brightest institutions. Group shows have renewed our artists' currencies and demonstrated our country's curatorial strength; canonical figures, like **William Kurelek**, have come up for fresh air; and quiet but powerful partnerships have been forged among disparate talents. **ARTINFO Canada** commemorates the vastness of this year's achievements with a selection of some of our best — it's not nearly comprehensive, but it is a gesture of our marvelling appreciation for those making Canadian art what it is today.

"Jessica Eaton: Squeezed Coherent States," **Clint Roenisch Gallery, Toronto** (September 6 – October 13)

This year has been very good for Montreal-based photographer **Jessica Eaton** — her highly technical in-camera photographic abstractions have found a wide audience among international collectors, gallerists, and the hip denizens of Tumblr alike. The work is very *cool*, with an effortless composition and color that belie their meticulous creation. But Eaton's interests lie in perception and phenomenology, with an admirable rigor of production and endless experimentation. Standing at the forefront of a generation of young Canadian artists whose practices and concerns are increasingly aimed at international success over local renown, it would be best to buy now, before she's completely out of reach. — *Benjamin Bruneau*

Jessica Eaton's Abstract Analogue Photographs

DECEMBER 17, 2012

By Conor Risch



© JESSICA EATON

"Cfaal 115," 2011, a work from Jessica Eaton's "Cubes for Albers and LeWitt," series. Working with layers in Photoshop helped inspire her analogue work. To see more images, click on the Photo Gallery link below.

Working in a studio with a 4 x 5 camera, [Jessica Eaton](#) creates images that recall the Abstract Expressionist and Color Field Painting movements, but which are firmly rooted in an exploration of the ideas and possibilities of the photographic medium.

Her most-recognized series, "Cubes for Albers and LeWitt," for which she utilizes multiple exposures of cubes to explore the layering and blending of primary colors, was recognized this year with the Hyères Photography Prize; and in 2011 with the Magenta Foundation's Bright Spark Award and with publication in *Foam* magazine's Talent Issue, among other honors. Her work is showing this month at [M+B Fine Art in Los Angeles](#).

One of a number of artists who are pushing at the edges of the photographic medium and questioning its uses and definition, Eaton's work has intrigued audiences by being both pleasing to look at and interesting to think about.

Some of her fans gravitated "to this idea that because I'm working on 4 x 5 film and mostly in camera, that there's this whole analogue purist thing to it," Eaton says. "Of course I love film," she says, but learning Photoshop and working with layers was one of the ways she was "able to conceive" of her "Cubes" work. "I've always been someone who dissects things, so I started to question, 'Well, what happens if I create a photograph in layers?'" she recalls.

Eaton creates her "Interpolations Dramatizations" images by photographing blocks using motion blur or stepped multiple exposures to cause the blocks to blend together. This process was "loosely mimicking Bicubic Smoother versus Nearest Neighbor" Photoshop interpolations, she says, and grew out of her thinking about and looking for a real-world metaphor for how interpolation software works.

Color theory and specifically the Munsell color system, which understands color and the creation of color in three dimensions—hue, lightness and purity—helped Eaton work out that she could use grayscale and a simple object, the cube, to explore a range of color that she was unable to achieve when she began experimenting with the tricolor process in 2004.

While she can plan and predict what her photographs might look like when she gets the negative back from the lab, there are some "extraordinary failures," she admits, noting she just pitched a book of these to a publisher. When she was preparing for AIPAD this year, she spent three months shooting 200 sheets of film and ended up with three images, "so [my success rate] really varies," she says.

“People always ask me how I came up with such complicated things,” Eaton laughs. “I think that’s actually not true, it’s actually infinitely simpler, I’m often using the most base elements of things. It seems complicated because ... we’ve increasingly automated the medium to the point where you don’t actually have to consider how anything works.”

Her 4 x 5 camera doesn’t have a brain, she notes. It’s a “light tight box with a lens and an aperture. [The work] really is the opposite [of complicated] but it acknowledges how a picture is made, what’s really happening.”

Her work also defies the notion that “photography [is] a reflection or a referent [of] something that exists in the world,” a definition she rejected ten years ago when it was taught in her undergraduate classes. In school, Eaton was “annoyed about these attempts to define what photography was,” she recalls. “I remember reading [Roland] Barthes and found it completely ridiculous. None of it really made sense, it was really personal to him.” Her work is “not a frozen moment in time, it’s often many moments; it’s not even something you can necessarily see with the naked eye so certainly there is no real-world indexical equivalent.”

Eaton wasn’t initially conscious of making work that commented on or questioned the medium, but, “it’s certainly something I can intellectually acknowledge,” she says. She chose to pursue abstract, studio-based work because technique and darkroom experimentation were what made her happy. She recalls that while making one of her last staged, narrative photographs with her 4 x 5 she realized she was more interested in “having the plane of focus work out” than the substance of the narrative she was creating.

Eaton rejects the “everything’s been done” banter that she reads, both about her own work and about the photographs of others. She posits that at least some of the reason she’s won prizes and recognition for her work is that her photographs simply look different. When she applied to *Foam* for the Talent Issue, she says, “Out of the 900 [applicants], 800 people are photographing in the world and using the exact same automated machine,” she notes, referencing the proliferation of the Canon 5D Mark II as a tool of choice for many emerging photographers. “Of course I don’t think cameras make pictures, but those cameras all have the same sensor and the same automated functions and they all react the same way if you’re using it set to any of the automated settings ... If you let it override you, you end up with a lot of pictures that look exactly the same.”

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CANADIANART

LENSCRAFT: Jessica Eaton Asks Us to Think About What We See

December 14, 2012

By Gabrielle Moser



It's a hot late-summer afternoon in Montreal the first time I meet Jessica Eaton, and the artist is taking a brief but well-deserved break. She and her assistant have spent the day cleaning and reorganizing her large, light-filled studio on the second floor of a renovated warehouse in Little Italy. Their work has paid off: it is one of the tidiest studios I have ever visited. On a worktable by the door, Eaton's most common photographic subjects—wooden cubes and pyramids in a range of sizes, each painted in black, grey or white—are piled up like an imagined cityscape. Tripods, lights and bouncer scrims are nestled in an adjacent corner. Lengths of carefully folded fabric in gold and tie-dyed patterns hang from a clothes rack, separating the photo studio from a small living area and office space, where a bookshelf is filled with

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physics textbooks, old photography manuals and catalogues of the work of American landscape photographer Ansel Adams. By the big loft windows at one end of the studio, a strange vignette is evidence of some of Eaton's recent experiments: 10 vases filled with an array of fresh, dying and dried flowers are framed by a mirror ball hanging from the ceiling. A small, taxidermied black bear looks on.

Over white wine that emerges from the bar fridge under her desk (where the bottle contends for space with boxes of film stock), Eaton strategizes about how to tell her gallerists—in Toronto, New York and Los Angeles—that the studio will be closed for production for the next few weeks. Eaton is instituting a self-imposed studio residency so she can focus on making new work for the two solo shows she has agreed to mount this fall. "I'm in a bit of a strange place right now," she explains. "I have my dream job, making photographs all day, but I've also ended up with a job I never wanted, which is managing my own small business. I can finally afford to make the photographs I want to make; now I just need to find the time."

If Eaton has some trepidation about her success, it is with good reason. Studio time has been at a premium over the past two years, a period that has signalled a watershed moment in the 35-year-old photographer's career. Since graduating with a BFA from the Emily Carr Institute of Art and Design in 2006, the Regina-born artist has gone on to show her work in exhibitions across North America, including the Québec Triennial 2011, Toronto's CONTACT Photography Festival and a solo show at New York's Higher Pictures gallery. But, in the last year, the demand for her photographs and her time has increased dramatically. This spring, for instance, Eaton was in France for the 27th International Festival of Fashion & Photography in Hyères, where she took home the prestigious Photography Jury Grand Prize for her *Cubes for Albers and LeWitt* series (2010–ongoing). The summer saw her fly to Vancouver to install her work in Presentation House Gallery's critically acclaimed survey of Canadian photographers, "Phantasmagoria," then head to Toronto to participate in the "New Meditations" exhibition at Daniel Faria Gallery, and finally go on to LA to visit M+B, her newest dealer and the venue for one of her upcoming solo shows. In September, Eaton opened another solo show at Toronto's Clint Roenisch gallery before taking part in the main exhibition of Korea's Daegu Photo Biennale, curated by photo historian Charlotte Cotton and aptly titled "Photography is Magic!"

It is an itinerary that is not uncommon in an art world structured around international biennials, but Eaton's frenetic pace seems at odds with the slow time that unfolds when you stand in front of one of her photographs. Composed of geometric shapes in rich, saturated hues, Eaton's photographs glow from within. Spend time with them, and the edges of her forms begin to shimmer, dissolve and, in some cases, appear to move. In her most recent series, *Cubes for Albers and LeWitt* (usually known by its acronym, *cfaal*), cubes are her main subject, often nested inside one another like Russian dolls. *cfaal 260* (2012), for instance, features four translucent cubes that appear superimposed over one another, the largest a deep navy blue, the smallest an icy grey on one side, a warm melon on the other. The cubes seem ethereal, suspended in mid-air, yet they are also satisfyingly real. Evoking the building-block shapes used by modernist sculptors like Donald Judd and Sol LeWitt but also calling to mind the simple wooden plinths used to display art in museums, Eaton's cubes are solid, three-dimensional objects: their corners dented from use, the seams where their edges meet reflecting light, their bulk casting shadows on the ground around them.

An earlier image, *cfaal (mb RGB) 18* (2010), is even more mysterious. In it, 13 bars of blurred colour—yellow, red, blue, black and white—seem to teeter precariously on top of one another. Although a horizon line grounds the composition, the edges of each row blur as though the objects are vibrating at an

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impossibly high frequency. It's hard to discern just what we're seeing in some of Eaton's images. They encourage a prolonged process of contemplation, asking us to think about how we, and the camera, see. If we're accustomed to seeing photographs as images frozen in time, Eaton's works wriggle loose, teasing the eye with their refusal to stay fixed.

As a way to try to get a handle on the elusive qualities of her photographs, most writing about Eaton's work inevitably turns to an explanation of her process. While the effects she achieves at first seem the product of Photoshop, they are in fact created within the mechanism of the camera, using large-format, four-by-five- or eight-by-ten-inch analogue film. The *cfaa!* series is the result of several basic manipulations of the photographic process, such as multiple exposures and the use of lens filters. To achieve the nested cubes, for instance, Eaton uses one negative to photograph several cubes in succession. Some are painted a dark black, which reflects the least amount of light and therefore leaves space on the negative, while others are painted in shades of grey or even in a bright white, reflecting the greatest amount of light and maxing out the negative's ability to register images. By carefully tracking her exposures, Eaton builds up her compositions, testing the film's potential to hold information (in this case, light). She calls it a "strategy game" of trying to keep track of how previous exposures will be affected (or obliterated) by a future one. The premise is simple, but it yields a remarkable range of results. Eaton need only to invert a cube between exposures to shift the entire spatial arrangement, turning the familiar squares into overlapping diamonds, trapezoids and parallelograms.

Her radiant, otherworldly colours are also created in-camera, this time through a tripartite additive colour process she discovered in an old Kodak manual. The technique involves making multiple exposures of the same object, but placing one of three colour-separation filters—in red, green or blue—over the lens for each photograph. When the colour-filtered exposures are layered over top of one another, these additive primary colours produce a rich assortment of bright hues, from the more common cyan and magenta shades to subtler mint-greens and warm peach tones. Unlike the subtractive colour theory we are more familiar with from painting, where red and blue combine to create the darker colour purple, every time the perceptual additive system overlaps colours (as it does with televisions and computer monitors), they become brighter, eventually yielding a brilliant white.

Eaton's finished objects seem restrained, even cool, in their careful execution, but in her studio, explaining her working methods and walking me through her discoveries, the artist is warm and talkative, handing me polarized lenses and 3-D glasses, plastic prisms and custom-made steel plates: the simple materials of her practice, with which she seems to work magic. She often sketches her ideas using computer software, then tests her experiments in-camera. The result entails dozens of "failed" images for every successful photograph that ends up printed and hanging on a gallery wall. Though Eaton is a self-described perfectionist, she is most excited by her accidental discoveries: the experiments that "go wrong," but in the process reveal something new about photography, light and vision that she could not have otherwise seen. She describes these images as "photographs I wasn't able to see before they existed."

She shows me a video documenting one of her first photographic experiments with everyday materials: her BFA thesis work, a series of black-and-white photographs of Silly String caught in mid-air as it flew through the space in front of the lens. In the footage, we see Eaton standing behind her large-format camera and directing the action, where two lines of volunteers—male colleagues from art school—are crouched, each holding his own can of dollar-store string. Eaton counts down to one and string flies in

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front of the camera. She rushes to deploy the shutter, the string runs out, and the first take is over. Eaton jumps up and down on the spot.

That enthusiasm has been tempered by experience, but it has not waned. In preparation for a new body of work, she has just bought a multiple-ray projector, a device she read about in an article from the Harvard physics department, which uses lenses to direct five incredibly bright beams of light. Eaton paid an “exorbitant” amount for the small machine, which she is now using to experiment with blending and splitting light using lenses and geometric forms. When she aims one of the beams through a convex lens, the light divides into a rainbow of its constituent colours, sending rays of red, green and blue across the floor. She plans to make a series of images of these prismatic colours, creating photographs whose subject is light itself. In many ways, it is a deconstruction of one of her cube photographs. “I think in another life I would have gone into the sciences,” she muses.

Though her work is often compared to the abstract practices of Josef Albers and LeWitt, Eaton’s working methods have more in common with some of photography’s earliest pioneers: figures like William Henry Fox Talbot, who, as an amateur scientist, tested the camera’s capacity to capture the effects of light, space and motion. I mention these early photographers to her, and she nods enthusiastically: “I feel an incredible affinity with Man Ray and László Moholy-Nagy, in particular,” she says. “The thing I’m jealous about the most with those photographers is that they existed at a time before these boundaries were enforced between fine-art photography and all the other forms of photography. They could make the most experimental, surreal photographs one day, and then a conventional portrait of someone the next, and that made sense as two ways of asking the same question. It is a medium that at its historical roots is, first of all, full of nerdy geeks, but also filled with experimentation, with asking questions of light and seeing what it will do.”

Taking a cue from these predecessors, Eaton’s new works use a variety of materials as their subjects: one series features shots of cheap plastics, such as packing tape, photographed between two types of polarizing lenses to reveal rainbow patterns within their normally transparent appearances. And, despite her reservations about their reputation as a clichéd subject, Eaton is also photographing flowers, in huge, baroque arrangements by her studio windows.

Knowing Eaton’s process is satisfying, but it does not resolve her images. Despite carefully imposed conceptual parameters, her photographs remain enigmatic. She says this is because of the medium’s inherent contingencies, its ability to capture more than its operator can ever anticipate. But something else is at work in her photographs that keeps me looking, a sense that she has managed to activate the unrealized potential that remains embedded in photography. Eaton’s photographs suggest that what we see is never as simple as it seems: that there is a whole substrata of phenomena taking place at the level of light that only the camera can reveal.

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JESSICA EATON POLYTOPES

November 3 – December 22, 2012

Artist's Opening Reception

Saturday, November 3, 2012 from 6 to 8 pm



M+B is pleased to present Jessica Eaton's first Los Angeles exhibition, *Polytopes*. Eaton's latest work views the world through the capabilities of photography using a wide array of experimental, analogue-based photographic techniques such as color separation filtration, additive color theory, multiple exposures, motion blur, in-camera masking, cross polarization and lighting techniques. Building on her highly reviewed series *Cubes for Albers and LeWitt (cfaal)* with *Polytopes* Eaton develops more configurations from repeated fragments, constructing sculptural works on sheets of large format film. The haunting, luminescent images bloom and grow before the viewer, the result of layered time and additive color theory. *Polytopes* runs from November 3, 2012 through January 5, 2013, with an opening reception for the artist on Saturday, November 3 from 6 to 8 pm.

Eaton shapes her latest artistic output "in camera" through multiple exposures and the use of different colored filters. In two new works, *cfaal 276* and *cfaal 279* the tactile, present nature of the work is exemplified through lush details of textured wood grain and large brush strokes radiantly depicted under added colors, their reflections offering up an engaging dimensionality to the work. Bold, vibrant angles energetically cut across space in Eaton's *Tri/Colour/Angles* work, the moment of potential, surprise

and experimentation revealed at their aligning points. The use of the artist's studio as laboratory further expands in Eaton's *Interpolation Dramatizations* and *RGB Weaves* – the artist's analogue take on a digital solution. Through multiple exposures Eaton uses blur and stepped exposures to symbolize the bicubic smoother or Nearest Neighbor - interpolations algorithms used by imaging softwares such as Photoshop. Eaton's process and the fascinating result is a conversation with the world, navigating the forces of time and space the viewer is presented with a striking sense of possibility.

Jessica Eaton (b. 1977, Regina, Saskatchewan) holds a BFA in photography from the Emily Carr Institute in Vancouver, British Columbia. Her work focuses on the possibilities of the medium and is often experimental in nature. Jessica has been the recipient of the Grand Prix du Jury for the Hyères Fashion and Photography Festival 2012, Foam International Photography Magazine Talent Call 2012, the Bright Spark Award for the Magenta Foundation Flash Forward Emerging Photographers from the UK, Canada and USA 2011, "Hey, Hot Shot", Jen Bekman Gallery, 2010 and was awarded a Canada Council for the Arts research and creation grant 2011. Eaton's photographs have been published in numerous publications including *Foam*, *Border Crossings*, *The British Journal of Photography* (cover March 2012), *ARTnews* (cover image March 2011), *BlackFlash*, *Colour Magazine*, *Pyramid Power*, *Hunter and Cook* and *Lay Flat 02: Meta*. Jessica Eaton lives and works in Montréal. This is her first solo exhibition at M+B.

Location:	M+B , 612 North Almont Drive, Los Angeles, California 90069
Show Title:	Jessica Eaton: Polytopes
Exhibition Dates:	November 3 – December 22, 2012
Artist's Opening Reception:	Saturday, November 3, 6 – 8pm
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For more info, please contact Alexandra Wetzel at **M+B** at (310) 550-0050 or alexandra@mbart.com

#

Jessica Eaton: Polytopes

M+B Gallery, Los Angeles



Jessica Eaton, *cfaal 271*, 2012.
Courtesy the artist and M+B Gallery

Montreal-based photographer Jessica Eaton titled her last series *Cubes for Albers and LeWitt*. Consequently, if you saw the words before the work, you thought of the angles and boxes of Bauhaus or the cubes and grids of the minimalists as you looked at her psychedelically colored, geometric exposures. Her photographs seemed like paeans to artists (Albers, LeWitt and company) who came before. But her fall show at M+B's boxy West Hollywood space was called *Polytopes*, and that conjures a very different legacy.

The term "polytope" refers to a flat-sided geometric shape that can exist in any number of dimensions. A polygon, for instance, is a polytope in two dimensions; a polyhedron is a polytope in three dimensions, and the idea is that you can keep going into "higher dimensions" like four and five by piecing the flat-sides together.

The hypothetical fourth dimension where space and time meet most interested Alicia Boole Stott. An Irish mathematician, she was untrained because women didn't train to become scientists in the late 1800s, but she was too well-informed and well-parented to be amateur. Her mother wrote about toddlers and geometry and her father wrote about differential equations. Boole Stott introduced English mathematicians to the polytope, and to do this, she made weird, sometimes exquisite, often colorful drawings of multisided shapes converging on each other. You'd have a cluster of tilting triangles or rainbow-colored tetrahedra breaking apart. In one rendering, she had four squares flush against each other.

A fair number of Eaton's *Polytopes* look like squares stacked against or inside each other. *cfaal 65*, for instance, shows a gray box with transparent sides that allow you to see the four pastel-colored boxes inside it. You know it's an optical illusion, but you also know the objects of Eaton's images feel tangible, dimensional. She creates them, "in camera," using analog techniques: layers of exposures of different lengths made with different colored lenses. The "in camera" renderings of images are not unlike Boole Stott's drawings, hypothetical renderings of what geometric shapes might look like. Some are too hypothetical – in *cfaal 78*, for example, the background switches half way down from white to blue and abstract strips of light cut through the sides of the three boxes at the center. It announces itself as an illusion too loudly. But others, like *cfaal 271*, with six gray-on-gray squares that look two-dimensional at times but also cast shadows on each other, are best. They straddle that line between imaginary and real so nonchalantly you don't notice it's there.

—Catherine Wagley

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TIME
LightBox *From the photo
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Jessica Eaton: Cube, Color, Cosmos

May 16, 2012
By Lily Rothman

Canadian photographer Jessica Eaton uses her camera to create color invisible to the naked eye. She gives bright hues to gray forms in her series *Cubes for Albers and LeWitt*, and that work was recently awarded the photography prize at the 2012 Hyères International Festival of Fashion and Photography—a prize for which TIME’s director of photography Kira Pollack sat on the jury.

“We’ve all mixed two colors of paint together, and either it makes another color or, if you keep going, it gets muddy and progressively gets darker,” she explains. “In light, things work really differently.” Eaton explains that she exploits the properties of light through additive color separation: whereas the primary pigment colors (red, blue, yellow) get darker as they blend, the primary colors of light (red, blue, green) move toward white. Eaton applies filters in those three colors to her camera and takes multiple exposures, a process that turns the gray form seen here into the vibrant ones seen above. “The color itself is mixed inside the camera,” she says.



One of the byproducts of Eaton’s process is an element of surprise: because her images are created within the camera, she doesn’t know what she’ll get until the photos are developed. “It’s a bit of a conversation with the world,” she says. “With the forces of time and space and contingency and errors that happen, because often there’s so many steps going into one of these, I get back something that’s also new to me, and those are the pictures that tend to end up in exhibits.”

Her work in other series, samples of which are also included in this gallery, may use different techniques (for example, *Spectrum* is the product of covering a window with gels, as shown here), but they all come back to experimentation with light and color. That experimentation is something that she has been building toward throughout her career. Eaton says that when she began taking pictures, in 1998, her work tended toward documentary and portrait photography. But even then, working in the dark room, she says that she felt a push to test different processes and see what would happen. She was aware of the science of light at work even in what she calls “normal” photographs, aware that subject and content buried those

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phenomena, preventing viewers from seeing what was there. In 2006, her work shifted and she began to bring those hidden elements to the forefront. She isolated light and color and time, even though to do so was to challenge the classical definition of photography as a way to capture a single moment. Her multiple exposures—as in *Quantum Pong*, which comprises four exposures of more than 500 ping-pong balls that had been dropped 20 feet—allow her to leave that definition behind. “In most of these photographs, what you’re looking at is more than one moment,” she says. “They aren’t static moments of time. They’re layers of time.”

But the photographer likes challenging definitions, and not just photographic ones. Although she dislikes the term “abstract” as a description of her work—it implies that the light she captures doesn’t exist in reality—Eaton says that her photographs acknowledge “how incredibly limited our ability to perceive the world is.” We lack the sensory mechanisms to see her colors with our naked eyes, and Eaton sees that as a metaphor for our inability to see the extent of the physical universe, whether it includes multiple dimensions or parallel universes. And, in that metaphor, she sees hope. “I love the idea that no matter how bad it gets,” she says, “there’s this wild so-called reality way beyond what we have decided it is.”

Photo credit: © Jessica Eaton, *cfal* 113, 2011

Matt Hoyt: *Untitled (Group 67)*, 2009-11, 1½ by 15½ by 4 inches, and *Untitled (Group 28)*, 2006-11, 4½ by 18 by 5 inches, wooden shelves with mixed mediums; at Bureau.



crumpling in general and crumpling in particular are concurrent. The photograph, also mounted on aluminum and about 6 feet square with irregular edges, looks like a rocky gray landscape or an electron-microscope image, over which there recedes a grid of darker gray mesh. The aluminum mounting itself is also sliced into a grid, four sections by four, so that the sharp white of the gallery wall and the shadows cast by the support interact with the image itself, drawing the world at large neatly into the world of the grid.

—Will Heinrich

MATT HOYT BUREAU

Matt Hoyt works with subtle distinctions of color and shape that float just at the threshold of perception. Each of the eight untitled pieces in his new show was a painstakingly harmonious grouping of between two and six tiny elements resting on a low shelf. Conceived and produced separately between 2006 and 2011, these components are made of clay, putty, aqua resin, plaster, metal and/or electrical tape, and painted with oil, acrylic, tempera and/or pastel in the muted palette of a rock collection. Many of them are sections of circles or spheres, and the arrangements gently recall groups of seashells, pottery shards or chocolate truffles. One object resembles a child's top with two handles and no point, another an igloo, another a petrified thumb joint, a prosthetic nose or a cigarette butt. Because of the height of the shelves, the viewer was somewhere in between looking at and

looking down *into* these objects: They're just present enough to hold the attention, but the rest is up to you.

Untitled (Group 67) consists of a white hemisphere (the igloo); a smaller, cylindrical, ribbed black object (the petrified thumb joint); and a delicate black hoop that looks as if it were made from wire wrapped in tiny chains. The simplicity of this grouping (three objects, either black or white, placed in a straight line) highlights the compositional method at play in all the work. The number, the colors and the shapes (an unfolding of a sphere in three variations) can be taken in at a glance. The separate sensory impressions are so polished and restrained that, just by sitting side by side, the three elements *almost* weave together into a single object, itself as quiet and self-effacing as its parts.

The dynamism here is in that *almost*. The strong initial impression of polished smoothness slowly gives way to a series of subtle distinctions—the thumb joint is a deeper black than the hoop, there are minuscule bits of gray peeking through the igloo's white paint, all the circles are more or less irregular—that make the process of looking into a pedagogy. It's not about seeing but about learning to see, and the viewer is like a baby, trying for the first time to divide the world into separate pieces.

—Will Heinrich

JESSICA EATON HIGHER PICTURES

Canadian artist Jessica Eaton is one of a group of young, process-oriented, studio-based photographers whose pictures—like those of the Structural filmmakers of



Jessica Eaton: *cfaal 74*, 2010, pigment print, 40 by 32 inches; at Higher Pictures.

the 1960s—place emphasis on the medium itself. As do many of her peers, Eaton makes images that exploit photography's fundamental components and effects: film, chemicals and paper (or pixels, screens and code); light, time and motion; representation, abstraction and illusion.

Although Eaton may sketch out her initial ideas on a computer, her images are generally composed and colored in-camera on sheets of 4x5 film, through the use of multiple exposures, color separation filters and custom-made masks. Ranging from buzzing Divisionist landscapes to Mondrian-like accumulations of hundreds of colored squares, each of Eaton's pictures may take many hours and dozens of exposures to create, the final result revealed only after the film is developed.

For her series "Cubes for Albers and LeWitt," recently on view at the adventurous photo gallery Higher Pictures, Eaton photographed square wooden blocks of various sizes painted black, white and two shades of gray against similarly monochrome backgrounds. From these spare beginnings, she has conjured brightly hued geometric abstractions by exposing each sheet of film several times, switching blocks and filters for each exposure.

In the resulting prints, images of individual cubes, photographed straight on or from an angle, are superimposed one on another in compositions that mingle intentionality and chance, flatness and depth. Some are direct plays on Josef Albers's compositions of nested squares; in others the cubes interact in complicated ways that tease the



Jeff Wall: *Authentication*. Claus Jahnke, costume historian, examining a document relating to an item in his collection, 2010, four inkjet prints, left to right: 17½ inches square, 28¾ by 35¼ inches, 23½ inches square, 41¼ by 27½ inches; at Marian Goodman.

eye and the brain as they advance and retreat, separate and merge.

The photographs have none of the perfection of a digital product. Edges are blurred or don't quite line up; the visible brushstrokes on the blocks' painted surfaces and the small dings on their edges conspire to give them a solidity and shabby materiality at odds with their transparency.

Eaton's working process is most evident in *cfaal 65* (2010), a sequence of progressively larger cubes, each one floating within the next. More complicated is *cfaal 115* (2011), in which large and small blocks pinwheel and twist in space. It calls to mind Constructivist sculpture, while the serene black, green and blue *cfaal 101* (2011), involving two or three cubes and their entwined reflections, evokes James Turrell.

In some places Eaton has moved the camera to create a blur of color. In others, movement is only implied, as in *cfaal 74* (2010), a glorious composition in sienna, yellow, blue, gray and white in which three cubes photographed from different angles seem to orbit a central axis.

As did the rather dry methodologies of Albers and LeWitt, Eaton's systematic approach yields surprisingly poetic results. Like Albers's color variations on a single abstract schema or LeWitt's wall drawings, executed by assistants according to written instructions, her cubes bloom and glow, their real-life austerity alchemically transformed into unexpected opulence.

—Anne Doran

JEFF WALL MARIAN GOODMAN

Jeff Wall's exhibition at Marian Goodman was a continuation of the Canadian photographer's signature approach: using staged scenarios to feign the appearance of straight documentary. His rigor in producing sets that appear totally natural is as legendary as his exacting technical acumen, which was fully apparent in the nine works on display.

The exhibition unfolded in two parts. Occupying the main gallery were six pieces that Wall created in the last two years; an additional three photographs from 2007 hung in a smaller auxiliary room. These latter works, which depict Sicilian landscapes, served as a smart counterpoint to his newer pictures. One might presume hillside and headstone appear as Wall found them, but the details, astutely arranged in these big pictures, suggest the truth might be otherwise.

While there are no humans in the Italian landscapes, people figure prominently in all of Wall's new pieces, which include one work composed of four small inkjet prints, four enormous C-prints and the most sumptuous silver gelatin print this reviewer has ever seen. At over 9 by 5 feet, *Young Man Wet with Rain* portrays a teenage boy standing before a nondescript cement wall absently gazing away from the camera in his soaked denim jeans and dripping rain jacket. It was the sole moment of reflection in a collection of photographs wherein most of the subjects are engaged in action. A band performs to a dancing crowd, two boys spar, another boy tumbles from a thick tree limb,

a woman poses in a period costume in front of an audience reflected in mirrored doors. No one addresses the camera directly, which is consistent with most of Wall's orchestrated visual narratives and adds to the inherent theatrics of his work.

Because of its relatively modest scale and the fact that it consists of four photographs—each a different size—the most surprising piece was *Authentication*. Claus Jahnke, costume historian, examining a document relating to an item in his collection (2010). It presents a seated man studying old documents, two close-ups of similar documents and a white collarless shirt on a hanger. Rather than pack all the narrative power into one image, Wall breaks the flow into multiple discrete shots. In the quotidian scenes represented as well as the linear arrangement of the prints, this work recalls the photographic short stories of Paul Graham, as seen in his 12-volume *A Shimmer of Possibility* (Steidl/MACK, 2007). The four-photo work could be a microcosm of Wall's oeuvre; the pictures complement one another, but they are also succinct on their own. It's as if Wall created a self-contained exhibition inside a larger one.

—Charles Marshall Schultz

ZEFREY THROWELL KLEMENS GASSER & TANJA GRUNERT

No one could accuse Zefrey Throwell of modesty. Recent work by the painter, videographer and sometime exhibitionist

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THE STUDIO ISSUE

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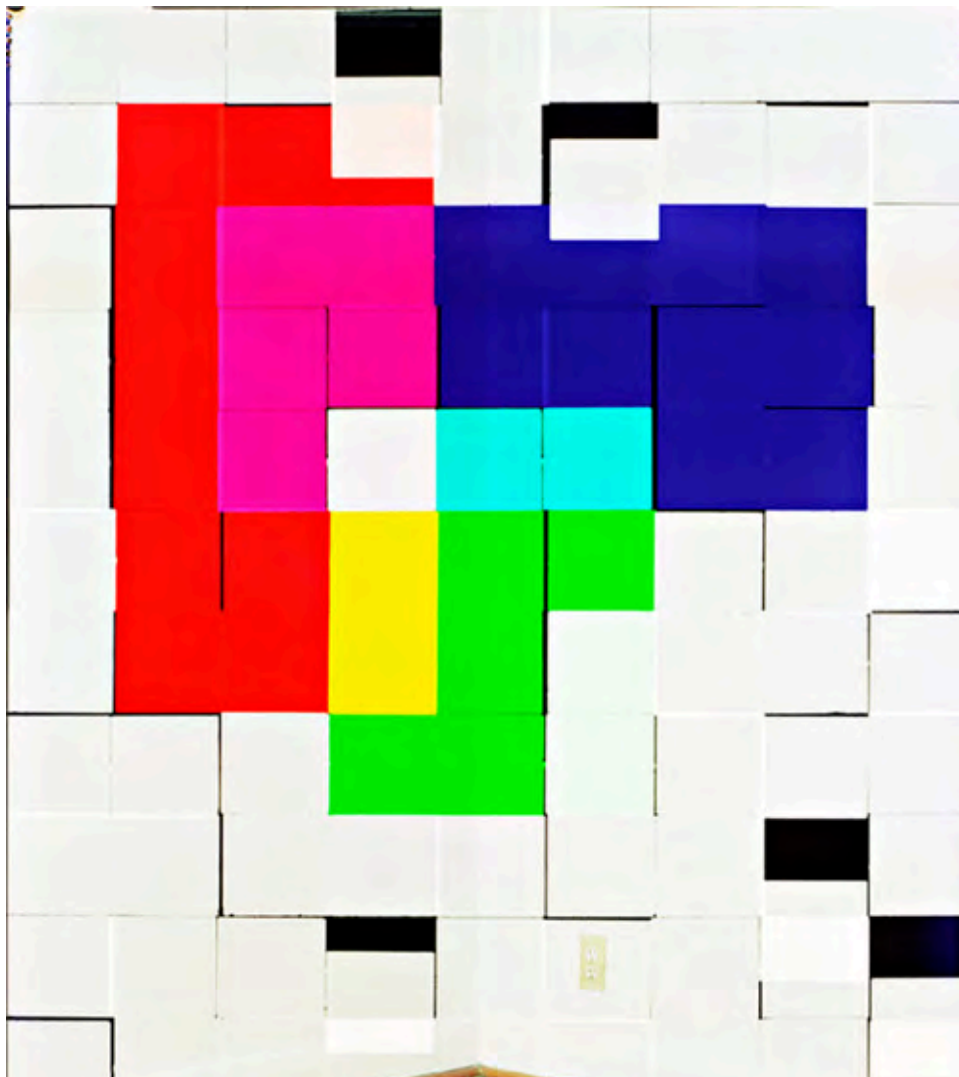
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ART

FEBRUARY 27, 2012



This interview with photographer [Jessica Eaton](#) was conducted by Otino Corsano. The process behind photograph *108_06* (pictured above) is discussed. Last week, [we featured three](#) of her images on The Believer Logger.

THE BELIEVER: Is there a simple way to describe the process involved in the creation of *108_06*, or are the techniques you employ inherently complex and sophisticated?

JESSICA EATON: The techniques themselves are not inherently complex or sophisticated. The techniques involved in much of my work actually deal with the most basic elements of the photographic medium. However, these basic elements are combined in ways not readily available in the commercial packaging of the medium – so it can seem mysterious. *108_06* was made inside the camera on a single sheet of 4x5 film. I used masking—a set of 108 masks—which means covering up parts of the film during each exposure so no light sees the negative. I also used additive colour separation, which involves separate exposures of the additive primaries of red, blue and green.

BLVR: How did you mask the film?

JE: First, it's important to have an idea of how large format film works. It's sold as sheets, rather than in a roll. Each sheet of film loads into its own dark box. I worked with a designer to make a blueprint for a set of masks that would fit inside the 4x5 film holder. I worked out a grid of 108 squares, then had the masks manufactured. They were cut out of steel. So these 108 individual masks slide in and out of the film holder while the film is in the camera, each mask with a small square cut out.

BLVR: Is it difficult to anticipate additive colour effects, or have you mastered them by now?

JE: The effects are a result of colour theory and exposures, so they're predictable. Making very specific colours can be tricky, but making a general hue is easy. For *108_06*, I knew I would achieve these exact colours as it is only the primaries and secondaries against a white wall. The only surprises were the black spaces, which are the results of errors. The black areas were created from the slides not being inserted correctly, leaving some parts of the film unexposed and other parts doubly exposed.

BLVR: Tell me why analogue materials are essential to this project.

JE: *108_06* would be, in essence, impossible to create digitally. First, a digital camera providing a comparable resolution would be very expensive, and it's not exactly practical to start shoving pieces of cut metal in front of a \$40,000 camera's sensor. The beautiful thing about working with a 4x5 camera is how simple it is – it's basically a light-tight box with a lens. So it's easy to have some agency over it. There are, of course, a host of ways to deal with digital media in an experimental sense – but that requires a very different skill set. Secondly, with additive colour theory, I need a fixed a variable. Film provides this. I can see how the process relates to the results. There could be a digitally-created version of *108_06*, say one constructed in Photoshop, but that would come out clean and perfect. I'm more interested in having an immediate conversation with physical phenomena. I actually have another version of *108_06* where all of the slides were set properly. It's very predictable compared to the original, with all of its errors. I prefer the original. The imperfections make it a more interesting composition.

BLVR: *108_06* seems to have no specific narrative, beyond that of fracturing the white cube.

JE: *108_06* is almost a diagram of additive colour. Each of the squares is built up of individual

exposures of the primaries. In the center, I strip the cubes down to the three primaries. Then, where the primaries cross, the secondaries of cyan, magenta and yellow emerge. The center shows all three overlapping at proper exposure, with a return to normal. The entire outside frame is the same value as this center square. Essentially, *108_06* neatly strips down how colour in light works.

BLVR: This meta-photographic slant seems aligned with the work of the conceptual artist Christopher Williams, or even the early experiments of pioneers like Paul Strand, who embrace photography as their subject matter, to a degree. The “photographs about photography” genre can be quite literal – photographers photographing cameras. At other times, it offers more complex investigations into the medium while employing the medium. Is this reading relevant to your work?

JE: I accept any reading of my work. I can’t really see my photographs outside of my personal relationship with making them. When I look at my own work, I only see what I will do next.

BLVR: Are you invested in Purist dialogues within photography?

JE: Not really. People get attached to specific approaches and then feel they’ve figured out the only way and the best way. I am interested in trying every way.

BLVR: This photo is devoid of any human presence, yet there remains a human trace.

JE: Definitely. If a photograph can have a trace of the hand, many of mine do.

BLVR: What influences your abstract aesthetic?

JE: I think “abstract” is a weird word to apply to photography; de- or re-contextualized might be better. You’re recording light and light *is*. With analogue photography, there’s a fundamental connection to – maybe not “reality,” but physical phenomenon right? The pictures are of something that very much exists.. Regardless of how we perceive reality, light *is*. It’s outside of ourselves, and it *is*.

BLVR: So maybe the question should be, have any life experiences led you to this approach?

JE: Well, I don’t know... my mother died when I was young, so of course you’re left with these photographs, and there’s a real understanding that this has nothing to do with who she was, you know? It’s this very faint trace of a physical semblance that means very very little, compared to who that person was. It’s also manipulative. For a while, when she was in her teens, my mother dated a photographer, so of course there are these very romantic, beautiful pictures of her on the prairie, and they call up, I guess, these false ideas and emotions that build up an idea of who someone was. But of course this is not realistic. It’s nostalgic and romantic. It’s an image dictated by the desire of the photographer and subsequent abstractions of the specific camera, film and lens he used. I have a letter from my mother that was dictated and apparently tape-recorded the day before she passed away. The recording has been lost, but I have often thought I would trade in all of the photos of her for that recording of her speaking.

BLVR: You grew up on the prairies, then lived in British Columbia, then moved to Toronto, and now you live in Montreal. Do these locations inform your work directly?

JE: I don’t think you need to be anywhere specific anymore. You can live anywhere these days

and still get your work out there. But you do still need to go places. Physical presence can't be replaced, but the most important thing is the work. The only thing that really matters is the work.

BLVR: Why have you chosen Montreal as your home base?

JE: I really love this city in terms of just the general *joie de vivre*. It's a relatively easy place to live. It's relaxed. There's a lot of support for the arts. Another huge factor is economic. I can have a reasonably sized studio here for a fraction of what it would cost in any other major city in North America. My practice requires a studio, so I will live anywhere I can afford one without having to have two part-time jobs to run it. In the two years I have lived in Montreal, I have made almost as much work as in the previous ten because that is all I have to do here.

BLVR: Have your art and life ever merged in unexpected ways?

JE: Well, my artwork *is* my real life. They are one and the same. I think about photography every day for the majority of every day, and it's been this way for many, many years. So there's no separation between the two.

BLVR: As photographic images become more ubiquitous, your images appear as accessible as NASA-released solar spectra. It seems you can't completely blame a young electronica band member for using your work as online album art these days. Flattery or forgery?

JE: Yes, you can blame a young electronica band member for using work they do not own the rights to. Obviously, when you post work on the Internet you lose some control, and I have to accept this. At the same time, I think there is a lot of education going on about acceptable use of images. Being able to share images so readily as the Internet affords is relatively new. If anything, this has brought me more opportunity than it has problems. Anyway, a 600-pixel jpeg is a far cry from my exhibition prints. They almost aren't even the same thing.

BLVR: So we should end with a disclaimer: The image featured here, *108_06*, is not to be reproduced without the permission of the artist.

JE: No. Image credit is sufficient.

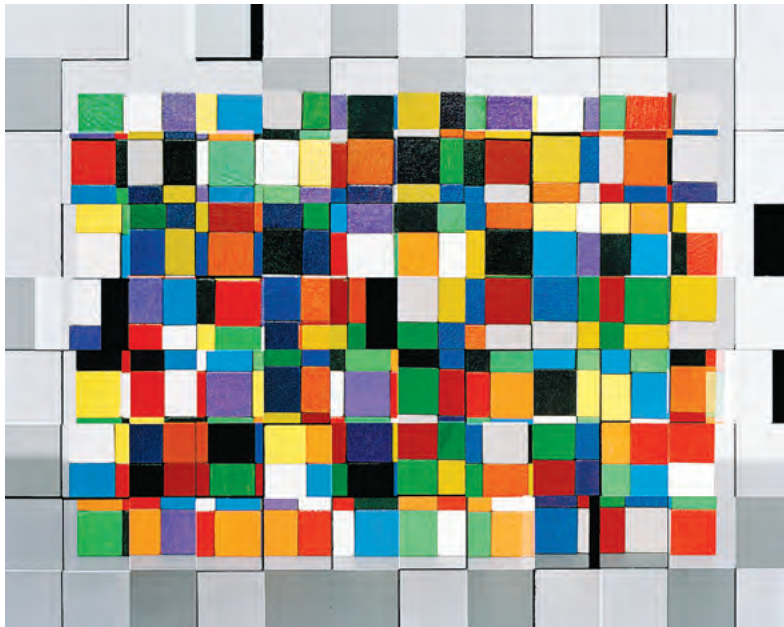
hunger. While the contemporary culinary follies of Rubell and Azoulay promote food's power to entertain, historic works engaged with food's political power: its ability to sustain and to nourish.

Tiravanija's first pad thai project was also engaged with failure in representation—albeit with a degree of self-reflexive criticality that recuperated that failure and structured it into the work's too-often overlooked social critique. On the night *Untitled (pad thai)* opened, while Tiravanija laboured over the dinner he was about to serve, visitors to the gallery took him to be the caterer.

Which brings us back to signification, and its failure. Azoulay's work is both a synaesthetic love poem to fireworks and an elegy

to their failed semiotic likeness, which neither salad nor sculpture nor sound art can wholly describe. This places *Carnation Thunder* in the unenviable position of simultaneously acknowledging and rejecting the impossibility of representing fireworks—a contradiction that Azoulay demonstrated awareness of even as a child. In this way, a degree of self-consciousness enters *Carnation Thunder*, with the work serving as an extended elegy to that precocious childhood self.

Liz Linden is an artist and writer based in Brooklyn, New York.



JESSICA EATON: STRATA

RED BULL 381 PROJECTS, TORONTO
NOVEMBER 18 – DECEMBER 18, 2010
BY ROSE BOUTHILLIER

Jessica Eaton's structured, incandescent images tend to evoke the molecular. Her solo exhibition at Red Bull 381 Projects—the gallery's last—closed the space with the sparkle of many tiny bangs. The Saskatchewan-born, Vancouver-schooled and now Montreal-based artist's photographs call for close viewing; they don't readily reveal what they are or how they've materialized. As such, this unfamiliarity gives them a striking sense of *possibility*.

To start with what can be seen, they glow. In particular, the nested layers of the *Cubes for Albers and Lewitt* series (abbreviated to *cfaal*; all works 2010) seem to be lit from within. *Interpolation Dramatization 4* and *108_21* show smaller blocks of shade and colour set in morphing, shuffling grids. All of the compositions are filled with straight lines, though the edges are soft, some ever so slightly fringed with light. Large, velvety brush strokes, worn

corners and visible wood grain provide just enough texture for the shapes to exert objectness, held up by shadows cast on the solid ground beneath them. Distinctly photographic tones—certain ranges of grey, bright magentas and cyans—are interspersed throughout a vibrant palette. Diverse visual references are called up: minimalist paintings, isometric diagrams, pixelated swatches and vision tests.

These appearances raise questions concerning the images' categorical status and construction—they're obviously photographic, but it's unclear exactly how. Such apprehension means Eaton's process is often forefront in discussions of her work; each of these images comes from a single scan of a 4x5 negative, output on an inkjet printer, the different effects achieved through multiple exposures, masking and camera movement. To create the cube-within-a-cube effect, a large dark cube, a medium grey cube and a small light-coloured cube were photographed in succession, through different colour lens filters. Darker surfaces reflect less light onto the film, leaving available space on the negative, while lighter ones reflect more, exhausting the grain. Each cube, lit from the side, has

three tonal values, making each overlapping surface a unique variable. While it's gratifying to work through such technical details, knowing what the images are and how they came to be doesn't subdue their mystery, it only leads to a long list of collapsing distinctions: abstraction and representation, duration and instantaneousness, calculation and chance.

Photographs always show us something that is impossible to see because a mechanical eye lacks distinctive characteristics of human perception: sensitivity, unreliability, slowness and constant motion. Troubling this relationship, Eaton uses the measured system of the camera to develop opportunities for surprise, multiplied through each exposure. If Eaton's images leaned more heavily on digital compositing, they would still be beautiful; their logic would just be less intriguing. Though wary of fetishizing analogue processes, her photographs' most captivating qualities rely on a correspondence to real-time physical facts.

This indexicality takes on a sculptural dimension, as the negatives are *built up* in blocks of textured colour using light and time. Rarely are negatives so relevant; they usually exist as a forgotten step between event and image, or as sources of collagable data. *108_21* illustrates the physicality of the negative in a particular way: Eaton assembled a wall of wooden blocks, which she photographed 108 times onto a single sheet of film—limiting each exposure to a different square on a 9x12 grid. In between each click of the shutter, she destroyed and rebuilt the wall, resulting in a chance composition that was only seen later when the film was developed. Eaton's labour differs from that of Thomas Demand and Georges Rousse, both of whom also create perceptual uncertainty with their photographs but whose efforts go into building something *for* the camera. By contrast, Eaton builds *with*, or even *inside* the camera. Comparisons with other contemporary photographers don't readily spring to mind (a pleasant blank), though in their physicality and medium reflexivity, there is some affinity with Wolfgang Tillman's

↑ Jessica Eaton, *108_21*, 2010, from the series *108* and other *Observations*
IMAGE COURTESY OF THE ARTIST

Impossible Colour series (1997; 2001–ongoing).

Joseph Albers and Sol Lewitt are explicit art historical references, but they're called up with the sentiment of a novel's dedication page rather than as keywords for conceptual links. Even *cfaal 59*, which clearly echoes Albers' immense series of painting and prints, *Homage to Square* (1940s–1960s) seems peacefully self-contained, as if arriving at the same conclusion (or question), independently. Eaton's process resembles Albers' too: the studio as a laboratory where carefully controlled amounts of colour are combined in particular orders. Accordingly, the images feel experimental, like beautiful test results approaching some larger unknown.

Subtractive colour theory is an analogue photographer's game, but *Interpolation Dramatization 4* turns to the digital blending enabled by image-manipulation software, which can increase the resolution of a file by generating additional pixels based on the average values of surrounding ones. Starting with a wall of dark and light blocks, Eaton shifted the camera up and down, and side to side, between multiple exposures, creating the effect of a closely cropped digital zoom. Albers stressed the adaptability of vision—how the eye adapts and compensates, filling in and relativizing information. Similarly, *Interpolation* made me stop and think about how the human eye adapts to digital light, how viewing information on screens for hours every day might actually, immediately and over time, alter one's perception of the off-screen world.

Just as those versed in art history can interpret Eaton's photographs with knowledge of modern and conceptual movements, those of us who have spent hours fumbling around in darkrooms can read them with a nuanced physical awareness. Such understandings add other layers to Eaton's photographs, but what makes them so compelling is their ability to transcend such labels and techniques, to directly absorb viewers in the pleasure of images through their radiant, mysterious integrity.

Rose Bouthillier is a curator, writer and artist currently based in Toronto.



MARCEL DZAMA: BEHIND EVERY CURTAIN

DAVID ZWIRNER, NEW YORK
FEBRUARY 17 – MARCH 18, 2011
BY GABRIELLE MOSER

Winnipeg-born, New York-based artist Marcel Dzama's multimedia practice—encompassing drawing, sculpture, diorama and now film—has consistently involved an interplay between historical and contemporary narratives that uses dream logic to unlock the psychic effects of quotidian materials and forms. Influenced by surrealist approaches, such as dream analysis and automatic writing, Dzama's works bring together a cast of animal and human figures who struggle (sometimes violently) with one another and with their environment in scenarios that simultaneously evoke childhood games and late-19th-century guerilla warfare. But while his earlier projects subtly reworked the representational strategies of Marcel Duchamp and others associated with the modernist avant-garde, in his recent solo exhibition at New York's David Zwirner gallery, Dzama's appropriation of these themes takes on an explicitly gendered dimension. In an exhibition that gradually builds from Dzama's characteristic two-dimensional drawings to larger-than-life-sized sculpture and, finally, to a live-action video of a ballet conceived by the artist, *Behind Every Curtain* focuses on the links between chess, art and the subconscious that long preoccupied the work of people like Duchamp. Rather than offering us an ambivalent pastiche of the modern avant-garde, however, Dzama's work invests surrealist tropes with a rich substratum of new meanings that seem to respond to the contingencies of the time and space in which he works.

The exhibition opens with *Untitled (Winnipeg was won, Winnipeg was one)* (2009), a large, panoramic drawing in three sections that maps out a fictitious and epic battle set in the artist's hometown. Recalling the narrative structure of medieval battle representations (such as the Bayeux Tapestry), Dzama employs his trademark palette of muted browns, olive green, rusted burgundy and steel blue to depict a human conflict that is firmly set in an ambiguous past, yet unmoored from any particular historical moment. Organized in "shots" numbered from 1 to 59, in much the same way that a commercial film is plotted out on a storyboard, the dozens of figures who march and fight alongside one another engage in a serious, yet strangely bloodless, battle over unknown spoils. On

↑ Marcel Dzama, *Turning into Puppets [Volviendose Marionetas]*, 2011, steel, wood, aluminum, and motor
165.1 cm × 198.1 cm

For immediate release

October 7, 2011

Jessica Eaton

Cubes for Albers and LeWitt

November 3 – December 17, 2011

Opening: Thursday, November 3, 6 - 8 pm

Higher Pictures presents *Cubes for Albers and LeWitt* the first solo New York exhibition by Jessica Eaton.

Bound by no visible reality, Jessica Eaton creates art in consideration of what Joseph Albers called the "discrepancy between physical fact and psychic effect". Eaton's 'instruments for seeing' are constructed through a process that render colors unconnected to any solid object - producing an effect where a steady gaze becomes a steady haze.

"The series *Cubes for Albers and LeWitt* explores the possibilities of manipulating time, space perception and, in particular, the additive system of color. The images are constructed on sheets of 4 x 5 film. The subject is in reality monochromatic. The photographs use a set of cubes and ground options painted white, two tones of grey, and black. Through multiple exposures the colour hues in each image have been made by exposing the film to additive primaries of red, green and blue. The reflective value of the cubes controls the value of lightness of that hue, and the black is utilized as a type of reflective mask, holding potential on the film for other exposures. The images are completely photographic yet not visible to the naked eye."

-Jessica Eaton

Jessica Eaton (b. 1977, lives in Montreal) holds a BFA in photography from the Emily Carr Institute, Vancouver. Since graduating in 2006 Eaton has exhibited regularly in group and solo shows in Canada and the United States. Her photographs have been published in numerous publications including *Wallpaper*; *Foam*; *Hunter and Cook*; *BlackFlash*; *Color*; *Pyramid Power* and *Lay Flat 02: Meta* among others. *Artnews* reproduced Eaton's "cfaal (mb RGB) 18, 2010" on the cover of March 2011 to accompany the article, *The New Photography*.

For press inquiries please contact Kim Bourus at 212-249-6100.

PLEASE NOTE our new address as of January 2012: 980 Madison Avenue, NY, NY 10075.

ARTnews

MARCH 2011

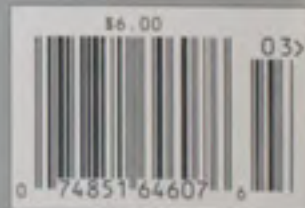


THE NEW PHOTOGRAPHY

The Top 10 Photo Collectors

Scents and Sensibility: Smell in Art

Liu Xiaodong: China's Expressive Realist



BUILDING PICTURES

Working everywhere from Photoshop to the woodshop, a growing number of photographers shoot, appropriate, manipulate, print, paint, and sculpt their works, making objects that stretch the traditional definition of the medium

'In my mind, they're one-third photography, but the other two-thirds are just as important,' says Sam Falls, looking at the poster-size compositions pinned to the walls of his Bushwick, Brooklyn, studio. From across the room, the works on paper resemble pastel abstractions, with creamy oranges and blues layered in thick bands over pink and navy grounds. But a careful look reveals a more complicated story.

"First I photograph something—for the more abstract ones, I'm photographing construction paper and backdrops," says Falls, 26, who shows at Higher Pictures in New York. "I scan the film and work on it in Photoshop, usually with the paintbrush tool, masking certain areas and sampling colors to apply digitally," he explains. Up close, some washes of color appear too precise, too perfectly transparent, to have been made by hand. Other places show marks of impasto



LEFT Corin Hewitt at work in the studio he constructed at the Whitney for *Seed Stage*, a 2008–9 installation. There Hewitt photographed still lifes made from food, textiles, and other materials.

OPPOSITE His works, such as *Untitled #21, October 25, 2008* (top), were hung on the walls. Viewers could peek inside the studio (bottom) to see the artist in action.

brushwork. "I make the final print, and then I go back and work on it with paint and pastel. It's like this pastiche or collage of mediums."

Falls is part of a growing contingent of studio-based photographers who have little interest in traditional distinctions between mediums and genres. Taking up whatever materials and techniques fit their needs, they work with Photoshop and the chemical darkroom and often shoot with large-format cameras. They also incorporate found imagery culled from books, magazines, and the Internet. They build their pictures with wood and mirrors, fabric and plaster, ignoring differences among mediums. While these artists don't adhere to a particular sensibility or look, they share a set of tools and are reacting to the same forces—including the changing nature of photography itself. "They're asking, What does it mean to see the world through a lens?" says Eva Respini, associate curator in the

BY REBECCA ROBERTSON

Rebecca Robertson is photo editor of ARTnews.

department of photography at the Museum of Modern Art. "Anyone looking at photography in the last several years has noticed artists increasingly working in the studio. They're collecting, assembling, manipulating materials," she says. Respini chose six artists working in this way for the museum's exhibition "New Photography 2009."

"I don't think artists today are asking themselves, Am I a photographer? Am I a sculptor?" says Tina Kukielski, a curator for the 2013 Carnegie International and former senior curatorial assistant at the Whitney Museum, where she organized contemporary photography shows. "It's more about fluidity and the flexibility it creates."

That fluidity is possible in part because of photography's mainstream status in the arts. "Before the 1970s, photography had a separate market value, separate galleries," says Respini. "For these artists, it's never been a stepchild."

In the '70s and '80s, Pictures Generation artists such as Richard Prince referred to images from magazines and advertising, pointing out their ubiquity and questioning the creative role of the artist. But for this new generation, says Respini, "appropriation is no longer a political act. It's a nonissue." Elad Lassry, who makes slick, magazine page-size C-prints and films of banal still lifes and publicity shots, has described his work as having a "post-Picture Generation approach." Lassry undermines the commercial quality of his shiny, kitschy objects, animals, and food by using frames painted to match each picture and employing subtle double exposures or Photoshop tweaks. Last year his work was included in MoMA's "New Photography 2010" show, as well as in solo exhibitions at the Contemporary Art Museum of Saint Louis and Luhring Augustine, his New York gallery.

Although they may not be recognized as a group or a movement, artists working in this way have been gaining recognition. For "New Photography 2009," Respini chose works by artists who work in a studio but have wide-ranging concerns. Her selections included assemblages made from historical and personal photos by Sara VanDerBeek and Leslie Hewitt, Daniel Gordon's pictures of figural sculptures he built with images of body parts taken from the Internet, Carter Mull's metallicized prints of newspapers and magazines, Walead Beshty's cameraless abstractions, and Sterling Ruby's hybrid pictures combining graffiti and Photoshop manipulations. Last year's "Greater New York" at MoMA PS1 included several artists bending the conventions of photography, as did Higher Pictures's survey of young artists, "50 Artists Photograph the Future," which featured Falls. A 2008 show at Gagosian, "Untitled (Vicarious): Photographing the Constructed Object," exhibited young artists alongside some of

their predecessors, such as Vik Muniz and Fischli & Weiss. "The Edge of Vision: Abstraction in Contemporary Photography," organized by the Aperture Foundation in 2009 and currently at the Cornell Fine Arts Museums in Winter Park, Florida, showed artists such as Barbara Kasten, who has been building and photographing abstract scenes since the '70s.

Kukielski, who curated VanDerBeek's solo show at the Whitney in 2010, had presented Corin Hewitt's *Seed Stage*, in which the artist worked in a combination laboratory-kitchen-studio, at the museum in 2008. During prime visiting hours,



Nude Portrait, 2008, by Daniel Gordon. Gordon's photographs depict sculptures built from prints of images he finds online.

Hewitt could be seen preserving vegetables, composting leftovers, and composing still lifes of canned carrots arranged with colorfully patterned clothes. He photographed and printed the results and exhibited them on the gallery walls. As the audience watched, Hewitt acted out a form of studio-based photography, emphasizing how the finished images were the result of an elaborate process.

Many of these artists call attention to how their images are made. "Photographs are odd because, unlike a sculpture or a painting, when you do something to a photograph, people are going to retrace your steps," says Lucas Blalock, who was included in the Higher Pictures show. Blalock makes pictures of household objects with a view camera and Photoshop that he hopes "can't resolve easily." In a recent work, the image of a football-shaped sports cup was repeatedly copied and pasted in Photoshop until the object became unreadable. "The viewer is going to have to walk back out to make it a natural picture again."

To retrace the steps that Jessica Eaton takes to make her large C-prints requires patience and an understanding of photographic technique. The Canadian artist explores the fundamentals of optics, color theory, and illusion in photographs that refer to painting and film. Experimenting with custom-built camera equipment and props, she sometimes works for six or seven hours on a single negative from her large-format



Lucas Blalock's *00000*, 2010, was made with Photoshop and a large-format camera. Blalock makes work that he hopes "can't resolve easily!"

camera. For her series "108," which can be thought of as an analog-film approximation of digital pixels, Eaton made a set of 108 metal plates to use as dark slides. Whereas a normal dark slide protects film from light, Eaton's slides each contained a small square hole. When the slides were inserted one at a time in the camera's back, adjacent patches of film met the light, creating a negative made from 108 separate exposures. For *108_21* (2010), Eaton aimed her camera at a wall of multicolor blocks. Between each exposure, she knocked the

blocks down and restacked them, making a picture that looks like a wild rainbow plaid. It's a record of chance over time and, according to Eaton, enacts Sol LeWitt's remark that the "idea becomes a machine that makes the art."

Before going to work in the studio, Eaton sketches her ideas for prints using a computer program such as Adobe Illustrator, trying out compositions and color combinations before re-creating them on film. But the textures and imperfections inherent to film and wood and paper are essential to the final piece. In her digital models, "everything is so cold," says Eaton. "They lack spirit."

The influence of digital photography, whether photographers like Eaton use it or not, is front and center. "I see it reflected in their retreat to the studio, in this hands-on, tactile approach to photography," says Respini. "They're interested in the materiality of photography, in light, paper, process."

In contrast to Eaton, who sketches with a

OPPOSITE Jessica Eaton made *108_21*, 2010 (top), by building, knocking down, and restacking multicolor blocks; each iteration was photographed on a section of a single negative. For *cfaal 74*, 2010 (bottom left), and *cfaal 78*, 2010 (bottom right), Eaton shot a set of gray, white, and black boxes under combinations of red, green, and blue lights on the same sheet of film. Where red and blue light overlap, the boxes look magenta. "I'm testing my ability to re-create additive color theory," says Eaton.

computer but makes her finished works on film, Falls uses Photoshop in a way that is "very painterly," he says. For Falls, working as a retoucher during graduate school at the International Center of Photography-Bard changed his approach. "When it came time to work on my own photos, I really didn't want to keep doing what I'd been doing. I realized how inane it was to take pimples out of someone's face. I wanted to sort of do the opposite using the same tools." Retouching had meant removing supposed imperfections, so Falls instead began adding elements to his pictures. Aside from the abstractions built

from colored paper, his recent series, which will be on view at Higher Pictures through March 19, consists of sunny Southern California landscapes, still lifes, and portraits that are all treated with a mixture of Photoshop brushwork and real-world paint and pastel.

For Falls, the unexplored possibilities of these materials push his work. "If we're dealing with a contemporary medium where there's still room for experimentation and new printing processes, I think that should be leading to

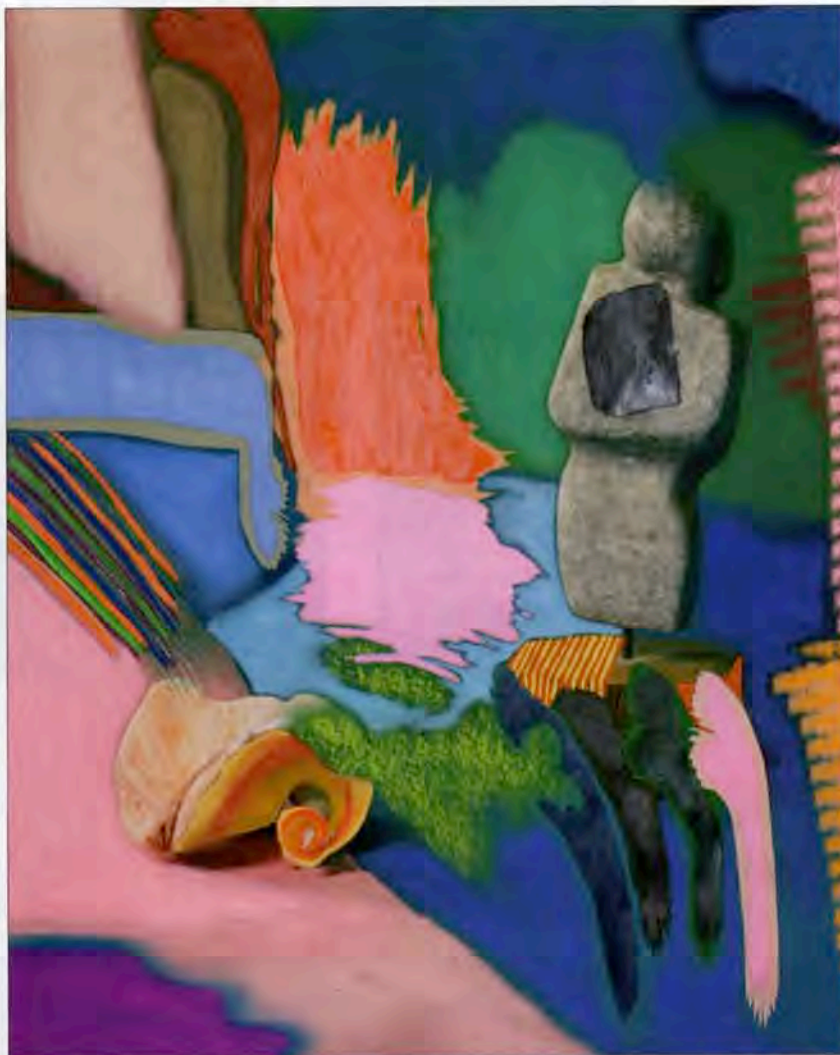
different esthetics. I'm interested in archival-pigment printing and painting on the photograph, being loose with Photoshop, and incorporating it all—in using all the tools.”

If Falls is looking forward with his materials, Sara VanDerBeek, 34, is more concerned with the past. With scaffolding and armatures built to hold images culled from magazines, books, old newspapers, and her own portfolio, VanDerBeek's elegant works function like diagrams of memories. *A Composition for Detroit* (2009), which she made for “New Photography 2009,” consists of four large prints, each showing a series of tall interlocking frames against a dark blue background. Set within them are sections of glass dripping with white paint and images that refer to sunlight and darkness: a solar eclipse in pink and blue or patterns of light through blinds. The structure of the work was inspired by a bank of broken factory windows, says VanDerBeek, who shows at Metro Pictures in New York and will have an exhibition this fall at the Hammer Museum in Los Angeles. “A lot of the images were taken from publications that were distributed during the time of the riots. They were quite frail and yellow, and I really wanted to convey that texture, to get a sense of this fading image. The images might be folded up in someone's drawer and kept as a marker of this particular event,” says VanDerBeek. For her, the work is about “how one image may loom larger than another, and how things shift in memory.”

“To Think of Time,” her 2010 exhibition at the Whitney Museum, consisted of 29 cool-toned photographs, arranged in sections named for poems from Walt Whitman's *Leaves of Grass*. Many showed vertical, architectural plaster forms that VanDerBeek cast and then photographed in the warm light of dusk and dawn; these were interspersed among blue and gray photographs of the scraped cement foundations of houses destroyed by Hurricane Katrina in New Orleans. VanDerBeek cites the structure of Whitman's work as an influence, noting the way it moves “back and forth, with these shifts of scale, from personal, internal perspectives to larger, universal views.” She is also interested in American history from the time Whitman was writing. “I went to New Orleans because that was such a formative place for Whitman,” says VanDerBeek, “but also because it was rich in the development of the history of this country.” For her, the plaster structures refer to classical forms, especially Greek and Roman friezes and sculptures and Greek Revival architecture from Whitman's time.

While she was constructing the casts, VanDerBeek would ask herself why she shouldn't simply put the objects them-

selves in the gallery. “Why is that act of photographing them so important?” she recalls wondering. But the process of turning her plinths into two-dimensional renderings proved necessary to preserve the light in the studio she set up in her family's 1868 Baltimore home, which she felt was essential to the work. “Something about capturing them at a particular moment—an hour in the afternoon or morning—really



Sam Falls's *Untitled (statue and shell)*, 2010, combines acrylic and pastels over a Photoshop-painted archival-pigment-print photograph. “If we're dealing with a contemporary medium where there's still room for experimentation and new printing processes, I think that should be leading to different esthetics,” says Falls.

changes the situation and changes the object. I think they function better in their photographic form than they do just sitting there.”

Like her peers, VanDerBeek stretches the definition of the medium. “What I think is amazing about photography is that it can be so expansive. It can take all of these different forms. I wanted to explore the idea of breaking my practice open.” ■

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HOT SHOT Q&A: JESSICA EATON

January 13, 2010
By Casey Gollan



Today we're back with another Hot Shot Q&A, with questions for and answers from Jessica Eaton! Jessica's photographs, often exploring the limitations and possibilities of photography as a medium, are the definition of experimental. So it comes as no surprise that she states, "I want to make photographs that surprise myself." But Jessica isn't the only one surprised by her work, so were our Hey, Hot Shot! Panelists. You can find a full statement and bio in Jessica's official Hot Shot post, and more on her work in her contender post which ran during the competition. We caught up with Jessica by email from her "self-directed residency" in Argentina, where she took a few minutes out from her daily experiments to answer our questions:

From: Regina, Saskatchewan, Canada. I have also lived in Vancouver, Toronto, Montreal, and currently, Buenos Aires. I will be in NYC this March and hopefully Berlin to follow.

Formal and/or informal education and training: I have a BFA in photography from Emily Carr University, Vancouver. However, very little of my technical knowledge of the medium came from there. Most of what I know technically came from books, colleagues, friends, staff at labs, rental departments and most importantly: trial and error. I re-shot my *Quantum Pong* series six times in studio and I would still re-shoot everything I have ever done to "fix things" if reality didn't stop me.

This is not to say that art school was a useless experience. On the contrary—the institution gave me the access to studios, darkrooms and equipment that would have been difficult to obtain on my own. Most importantly, school allowed me to connect with other people involved in the arts and provided me with a basic language and historical context for both the medium of photography and fine art and design in general. I would love to do my MFA if the opportunity became economically feasible.

How you pay the bills: Throughout my life I have been faced with the dilemma of how to live with very little money to cover basic needs and high photography expenses. I take the odd music-related photography gig, editorial assignments, wedding recommendations, photographs for other artists and sometimes stills for independent film. Typically, I have maintained service industry jobs but recently gave

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it up to focus exclusively on my photography. At this point in my career, I am lucky to have the financial support of some very generous people who have faith in me. I have been given the privilege to concentrate solely on my work and to put exhibits together for show. Fortunately, this is beginning to pay off with increased exposure, awards, new opportunities and many kind letters from admirers of my work. I am optimistic that the financial rewards will soon be realized. I will often pre-sell friends the first edition of a gallery-finished piece for the cost of getting it on the wall. They get a great deal on a piece of work and I am able to do my exhibit.

Best advice you ever received as a photographer (and/or as a human):

"It isn't the gear you have, but what you do with it."

"Demand more, expect less."

"Happiness is a choice."

"There is no point to fret over not being able to afford a Hasselblad H3D or something like it. These days, photographs created with a point and shoot, a plastic black box, or even a cell phone, could end up in the MoMA. Sadly, too many people who are lucky to own an H3D or what-have-you, produce nothing but crap. For me ultimate creativity [comes from] work[ing] with limited resources, figuring out something interesting that I can do in the now. There are infinite possibilities. I have never met a person with real passion and perseverance for their art that I didn't like and respect, even if the works were not particularly to my liking. However, I have met many people primarily fixated on their lenses and DPP reviews whom I find difficult to tolerate.

I have also been advised to "always be closing," although I interpret this to mean "always be working." It is dangerous to ride or get stuck in your own success or failure. The only way to move forward into the future is to forget the past. I apply this rule of thumb to always be working on something, completing it, and moving on with new ideas. Imogen Cunningham said something to the effect that her best photograph was the one she would create tomorrow.

Top 3 Favorite Artists: Other than restaurants, I avoid making top lists. Every day there are new and amazing things just around the corner. I do think it is a good idea to put big ideas out there because that is the only way they might happen. As such, I will say that two well-known artists I would love to do collaborations with are James Turrell and Olafur Eliasson. I am very interested in and inspired by their work with light, space, scale and phenomena.

To include those no longer with us, I'd also add the late, great, Maya Deren. I have often felt like I have been working with her since I first discovered her anyway. Similarly, with regard to limited resources, Maya stated: "I make my pictures for what Hollywood spends on lipstick". Ms. Deren was first brought to my attention during art school by my friend Zoe Gordon. She suggested that I made photographs in her spirit which compelled me to learn more about her. Coincidentally the documentary, *In the Mirror of Maya Deren*, had just been released, a heart-warming and inspirational film for me to experience. If even just a tiny bit of her spirit is with me, that is enough to inspire me to dance in her footsteps.

Photograph (or other work of art) that you can't get out of your head, ever: There is a photograph I have held in mind and [it] has affected my entire life. It is a silver gelatin print, about 18" in height, cut and framed with a bubble of glass to an oval. The photograph, from the early 1900s, is of a little girl aged 2 or 3. The child is the sister of my grandfather who died from bad milk shortly after the photograph was taken.

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My grandparents had an impressive wall of family photos in the house they lived in throughout my childhood. I remember being fascinated by the wall and spending a great deal of time looking and thinking.

By the time I could talk, I would ask about each of the people in the photographs. Upon learning that the girl with the eyes that stared back at me had died, I became particularly fixated with [her photo]. It was this image, at around age three, the same age she was, that gave me my first memorable philosophic experience. It was an absolutely Barthean moment, having to do with time, the "real," the image and death. Being so young when these thoughts first dawned on me, there was something about the ideas that I recall as being more of a physical experience, a knowledge and questions embodied, as opposed to constructed in language.

In 1991, my mother passed away, so there are all those pictures as well. Although I didn't start taking photographs until 1998, I think all this death and the photographic relics of the deceased throughout my childhood significantly influenced my practice. I quickly realized that even if I had thousands of photographs of my mother, not one or all could adequately describe anything about her. All that remains is a mutable physical appearance and at best the suggested, contextual interpretation found in gesture. I would not hesitate to trade them all for a mere 15 minutes with her again, or even a recording of her voice. I ventured into photography with the idea that a photograph always was much more or something other than what it was presumably a picture "of." I think this has all made me most interested in creating a photograph that often disregards the indexical — a photograph that is about being a photograph and hopefully pointing to something more metaphysical.

Reading now: Being in Buenos Aires at the moment the obvious answer is, basic Spanish, as well as the history and politics of Argentina. Most days I find myself reading through restaurant and museum guides. I typically and avidly read fiction but have put that aside in favour of photography writing and non-fiction over the last few years. I just started the novel *The Brief Wondrous Life of Oscar Wao* by Junot Diaz, as sun tanning while reading off a laptop is so wrong and difficult to see the screen. I brought no books and barely any clothing with me as camera and computer gear took up most of my luggage. When picking up fiction for the first time in far too long, a Pulitzer Prize winner is usually a safe bet—so far it's great! Sadly it is difficult to find books in English in Argentina and they are expensive. Fortunately there are many expatriates who are willing to share.

Top 3 photo-related websites/blogs:

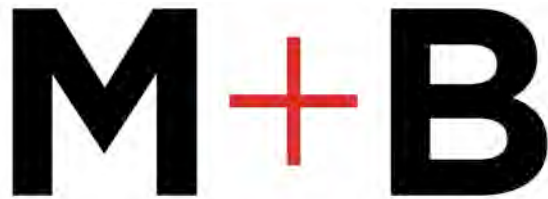
Again no hierarchical top list, especially with so much of great stuff out there. I wish I could name them all but I do make an effort to back-link them on my weblog. That said, I would never turn down an opportunity to promote a few of the things I think are great. I have given this much thought and it was very difficult to name just three with so many out there. Here you go:

1. Flak Photo

Go Andy Adams GO! That is all I have to say about that :)

2. Tinyvices

Tim Barber's web site was the first place where my photographs were published online. I think my first portfolio went up on tinyvices in 2005 and photography was just starting to be disseminated online. Most of my initial images were poorly scanned 8x10 darkroom prints and at that time I had barely touched a



computer, nevermind scanned a negative or used a curve. No doubt tinyvices is the first place many people first saw my work (I think it is how I ended up doing a 20x200 edition!), and for that I am forever thankful. While maintaining an active personal photography career and art practice, Tim has just redesigned the website and continues to graciously promote the work of others. It is a special thing to discover people who are both content producers in a serious sense as well as disseminators and promoters for the work of others. There are many more people doing this now, people with such an obvious passion for the photographs. Bless you all!

3. GIMP, the GNU Image Manipulation Program

GIMP is open-source software, very much like Photoshop but free. I do indeed use Photoshop and even the GNU folk will tell you that they are not trying to replace Photoshop or discredit the importance of higher-end commercial software and proprietary software. In my opinion, the three main reasons to use GIMP are in situations where maybe your computer has crashed and you are having an image editing emergency or when using a computer that does not have Photoshop installed, but most importantly, if you don't feel comfortable resorting to piracy. Open source is the heart of the Internet and computing, and indeed, much love can be found.

Top 3 non-photo websites/blogs:

1. Processing

More open-source software, in this case a programming language created to teach programming basics within a visual context. On my list of things to explore in 2010.

2. Tumblr and Wordpress

The two best ways to blog and the two that I use. Thank you! An extra shout out for Wordpress founder, Matt Mullenweg who has made me absolutely confident and content that I won't wake up one day to find my weblog gone for no apparent reason, without any explanation like a certain "140 character micro-blogging service" once did to me. ehemmm!

3. Zero.in (a.k.a Project guiGoog)

Coming soon, but you can check out a limited preview beta now. Zero.in is a Graphical User Interface (GUI) for Google Advanced Search. I have been watching the development over the past 6 months in my kitchen by a smarty-pants techie whom I spend a lot of time with. Every now and then, I pester him to focus more on image searching and he assures me this is in the works for the next release.

What project or idea are you working on now? In 2010, I am focusing on a number of new ideas although I am continuing with works utilizing masking, both in and out of camera like "108" and "Other Obstructions." These pictures and the process are very time consuming and I don't have a fantastic success ratio, yet they are extremely satisfying when things come together. I am working on my next solo show, to be held in Montreal tentatively in late spring at PUSH Gallerie. Other current works in progress fall under "Incidence and Accidents" and they bring together and fill in gaps of my tests of phenomena and geometry as interpreted through the camera.

I have recently started a collaborative project with a fantastic NY-based photographer, Lucas Blalock. The project, brought to the table by Lucas, will eventually be a publication and hopefully an ever-changing exhibition. Look for more news of that in the fall. We are both doing work independently at the moment

M+B

but in March I will spend the month in NYC, developing the project and photographing together. When I first saw Lucas's work, I was struck by how many times I felt we were trying to work out the same ideas. I am totally fascinated by the differences in how we photographically expressed that process. I am quite excited to see how the collaboration unfolds between us. My biggest hope is that things present themselves in ways I can't yet imagine.

I am experimenting with some stop-motion, captured digitally. I have a few ideas where I would like to work with dancers — stop-motion pieces using bodies and different exposure variables, as well as stills based on the same ideas; dances that are choreographed specifically for a camera, the camera's options and lighting effects; the camera as dance partner.

Another project on the agenda for 2010 is an idea for a 35mm motion picture and surround sound project that I have had in my head for far too long. Funding and producing film and complex sound works has always intimidated me, but in 2010 I will try. If all goes well I hope to produce the work sometime in 2011.

A huge thanks to Jessica for answering all of our questions! We've almost reached the end of our Hot Shot Q&A series, but our final Q&A for this round, with Hot Shot Marisa Aragona, will run on Monday so be sure to check back.

Photo credit: © Jessica Eaton, *Additive Pong*