

Bergamot Station Galleries Visit – 2017– Your Name: _____

| Gallery and Artist(s) | Location | Comments |
|---|----------|----------|
| Rose Photographer: <i>Graciela Iturbide</i> Illustrator: Zeke Peña Text: Isabel Quintero | G5 | |
| DNJ <i>LA Marler</i> Artist Visit Session One: A day (10:30-11:15) Session Two: B day (11:45-12:30) (artist statement attached) | J1 | |
| Duncan Miller <i>"The Australians"</i> Group Show | A7 | |
| Craig Krull Astrid Preston Rose-Lynn Fisher (artist statements attached) | B3 | |
| Peter Fetterman Sebastião Salgado The Platinum Print (group show) | A2 | |
| Other 1: Gallery Name: Artist(s): | | |
| Other 2: Gallery Name: Artist(s): | | |

The TAG gallery often has photography in it.

If for some reason the gallery listed above is not showing that artist – just put a line through the Comment section for that artist.

Craig Krull Gallery Artist Statements

Astrid Preston's work is always about the philosophy of perception, particularly with regard to beauty and nature. Is not beauty an abstract human concept that exists purely in our minds? Are we able to distinguish between the object and the sensation? Does our ability to think abstractly, an ability that we believe elevates us above animals, actually distance us from nature? Certainly, landscapes do not exist in nature either, they are artificial and exclusive outlines. In fact, the pixels in Preston's new work exemplify this by deconstructing beauty as an idea, and formally building a landscape. It is the persistence of these conundrums, and their exploration by the artist, that constitute the beauty of Astrid Preston's art.

A catalogue of the exhibition at Craig Krull Gallery is available. Concurrently, The Bakersfield Museum of Art is presenting a 30-year survey, *Astrid Preston: Poetics of Nature*, through March 24, 2018.

Rose-Lynn Fisher's *The Topography of Tears* is an examination of human tears through an optical microscope. During a period of loss, sorrow and change, Fisher began to wonder about the physical nature of her tears, what they looked like, and whether tears of grief, joy or laughter had differing characteristics. She found that her photographs, taken through a microscope, revealed "how the patterning of nature seems so consistent, regardless of scale." The images actually evoked a sense of place. Fisher observed that they are "like aerial views of emotional terrain. Though the empirical nature of tears is a composition of water, proteins, minerals, hormones and enzymes, the topography of tears is a momentary landscape...like an ephemeral atlas."

DNJ Gallery

LA Marler

Artist Statement

Words and poetry are central in my contemporary, photo-based artwork. My work is a negotiation between the sentimental comfort of analog media, and our shift from ten digits to two thumbs—abbreviated language and cyber lives. "Key Words" is an ironic comment about needing the key words on the backside of websites for spiders to feed the almighty new machine: the internet. As a turn-of-the-century artist, who has worked in publishing from hot-waxed galleys at the daily newspaper to the Tweeting President and random video stars, my artwork narrates the contrast of reminiscing while being present. As a high-tech artist with vintage sensibilities and traditional techniques, I create statements about analog media and digital age, two radically different times. This series is full of universal truths that challenge and withhold. While attending group meditations and lectures at the Self-Realization Temple Lake Shrine, I resonated with certain keywords and phrases that minimized a thought or feeling into a simple phrase and noted them. Obsessively I started to think visually in this way about other conversations. Melding the elevated spirit (that esoteric part of us with its similarity to digital life, in its non-physical abstraction) with the challenge of communicating via text message (with its inherent drive towards brevity), I reduce each idea to the least strokes.

Rose Gallery - Graciela Iturbide

ROSEGALLERY presents *PhotoGRAPHIC*, an exhibition of the upcoming graphic novel *PhotoGRAPHIC: The Life of Graciela Iturbide*, published by the J. Paul Getty. Accompanying works by the legendary photographer, ROSEGALLERY will present the novel in its entirety, with original drawings by Zeke Peña and prose by Isabel Quintero. Photographs, illustrations and prose come together to illuminate the artistic power of Iturbide's life and work. Presenting the multifaceted manifestations of her story, the exhibition will run from 8 September 2017 until 21 October 2017, and will be open to the public during normal business hours on the 8th of September from ten am to six pm.

Just as in the graphic novel about her life, Graciela Iturbide's work exists at the intersection of captivating imagery and poetic language. Born in Mexico in 1942, Iturbide studied photography under the Mexican icon Manuel Álvarez Bravo, a contemporary of Tina Modotti, Frida Kahlo and Diego Rivera. With the uniqueness of her own eye, Iturbide captured her surroundings in intimate and empowering expressions. Often highly metaphorical, Iturbide's photographs visually and poetically connect her own surroundings with a deeper understanding of the world.

Told through text, illustrations and Iturbide's photographs, *PhotoGRAPHIC: The Life of Graciela Iturbide* delves into Iturbide's history and photographic works with the guiding vision of the artist herself. From the Sonora Desert to Juchitán, India and the American South, the graphic novel tells of Iturbide's explorations throughout the world, all caught through the lens of her camera. In the beginning pages of the graphic novel, it states, "Graciela Iturbide is a photographer. She is an icon. Orgullo mexicano. Maestra." With her masterfully crafted photographs, Iturbide proves each title true. Iturbide's exploration of often overlooked and eclectic subjects brings a range of perspectives to her work and her own story. Each image transcends the border between reality and myth. Birds come to her through many of her dreams and often reappear in flight in her photographs, tracing a line through her imagination and her world in the poetic language of their collective motion. Following the trail of birds on the walls of *PhotoGRAPHIC*, one may glimpse into the rhythm of Iturbide's vision as her story unfolds.

Isabel Quintero lives and writes in the Inland Empire of Southern California, where she was born and raised. She received her B.A. in English and M.A. in Composition from Cal State San Bernardino. Her first novel, *Gabi, A Girl in Pieces*, was one of *School Library Journal* and *Kirkus Reviews* Best Books of 2014, and won the American Library Association's William C. Morris YA Debut Award prize for a debut YA novel. Her second book, *Ugly Cat & Pablo* (Scholastic), was published in April 2017. (© Getty Publications, 2017)

Zeke Peña is an artist and illustrator whose work about the U.S./Mexico border community explores universal themes by remixing contemporary and historical narratives. He received a degree in Visual Studies (Art History) from the University of Texas at Austin and has exhibited at the National Museum of Mexican Art in Chicago, Albuquerque Hispanic Cultural Center, Houston Center of Photography, El Paso Museum of Art, Museo de Arte Ciudad Juárez as well as galleries in Los Angeles, New York, San Diego, San Antonio, Houston, and Mexico City. (© Getty Publications, 2017)

Choose one artist that has an artist statement. These are typically located in a binder on the reception desk. I would suggest looking at the work first and then read the statement.

Name of artist or name of group show:

Gallery name:

Basic summary of statement:

How does the statement help clarify the work on display? Is the statement not necessary to fully understand the work? Does the statement give more clarity to your understanding of the art? Would the artist's intentions be very hard to understand without the statement?