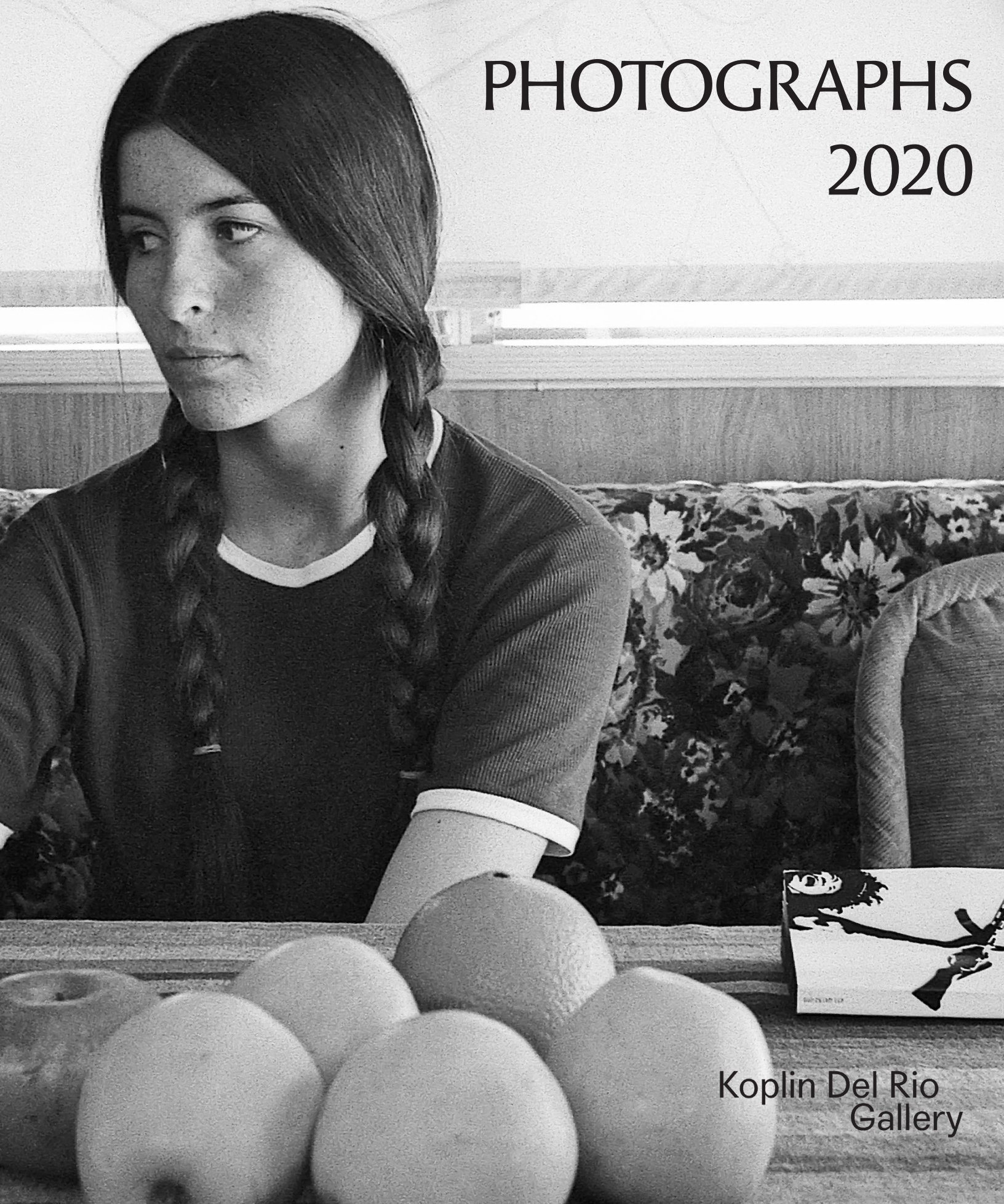


PHOTOGRAPHS 2020



Koplin Del Rio
Gallery



TYLER BOLEY
Garfield County WA 2, 2014 (negative) 2020 (print 1/15)
 Monochromatic ink print, 25 in x 32.25 in

TYLER BOLEY
Pacific County WA 2, 2017 (negative) 2020 (print 1/15)
 Monochromatic ink print, 25 in x 32.25 in

"My friend, photographer Jeff Corwin, and I made regular road trips around the state for over 15 years, turning up any little obscure road anywhere."



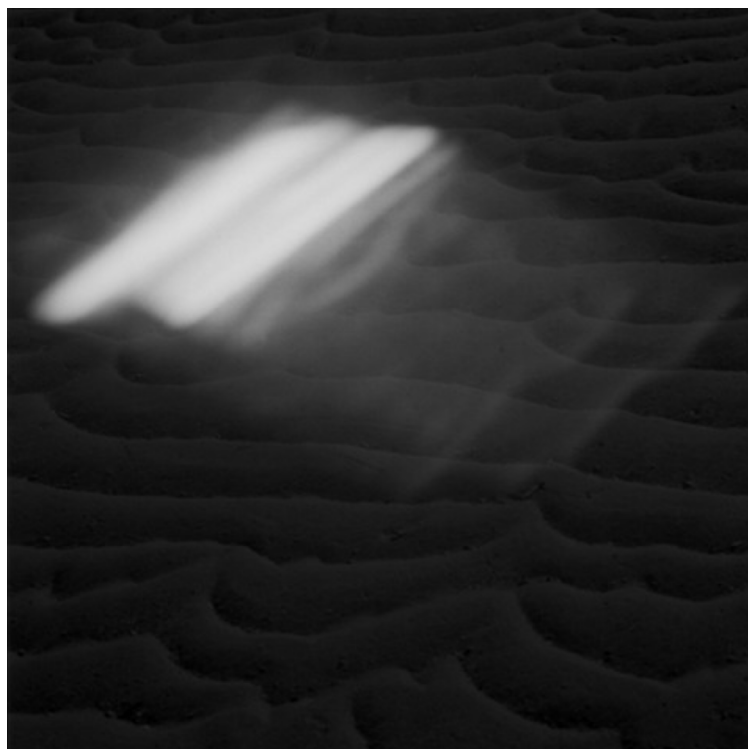
HEATHER BOOSE WEISS
Syzygy, 2013
 Archival pigment print, 1/10, 34.5 in x 34.5 in



HEATHER BOOSE WEISS
Polar Wander, 2006
 Silver gelatin print, ed 2/10, 25.5 in x 25.5 in



HEATHER BOOSE WEISS
Mystic Sail, 2015
 Archival pigment print, ed 1/10, 35 in x 34.75 in



HEATHER BOOSE WEISS
Confluence, 2013
 Archival pigment print, ed 1/10, 34.5 in x 34.5 in





MARSHA BURNS
45775, nd
Silver gelatin print, 5/25, 15 in x 13.25 in



MARSHA BURNS
 Untitled (Michael John Burns), 1980s
 Silver gelatin print, 13.25 in x 15 in

MARSHA BURNS
 451573, 1980s
 Silver gelatin print, 13.5 in x 15 in

"I have always been interested in the human condition. My early work combined this interest with nude studies and the exploration of the perfection of beauty. I found that the subjects helped me to express my panic over the epidemic of Aids, and the feelings of helplessness, lassitude, and ennui. In this way it was important that the physical work was beautiful."





MARSHA BURNS
45276, 1980s
Silver gelatin print, 15.25 in x 13.5 in



MARSHA BURNS
45676, 1980s
Silver gelatin print, 7/25, 15 in x 13.5 in

"...my work became more specific with each person having a personality unique and dignified in my mind. I was driven by a pure desire to see the beauty and complexity of our culture through my subjects."



MARSHA BURNS
451100, 1980s
Silver gelatin print, 15 in x 13.25 in



KRISTIN CAPP
A Bunda, Salvador de Bahia, Brazil, 2004
 Archival pigment print, 1/10, 21 in x 23 in unframed



KRISTIN CAPP
Under Niemeyer, Niteroi, Brazil, 2004
 Archival pigment print, 2/10, 21 in x 23 in unframed

"While living in Rio de Janeiro in 2003, I became attracted to the architecture of Oscar Niemeyer. His use of concrete and curved, sensual shapes enticed me to photograph his work wherever I could find it. Niemeyer's work was new and radical to my eye, and seemed to connect nature and a profoundly modern and original view of the future of urban space."





ELLEN GARVENS
Blue, Ambivalence Series, 2004
 Emulsion mounted inkjet on acrylic, 30 in x 25 in x 2 in



ELLEN GARVENS
Index, Ambivalence Series, 2003
 Emulsion mounted inkjet on acrylic, 35.5 in x 29.5 in x 2 in

"In a philosophical way this project is also about seeing the space around and behind my photographs. What was there before the images were taken? What remains after they disappear? What is beneath the surface of my images and what is just outside their boundaries?"



EIRIK JOHNSON
 Untitled / Debris, 2004
 Archival pigment print, 24 in x 30 in

EIRIK JOHNSON
 Untitled / Cliffs, 2005
 Archival pigment print, 24 in x 30 in



EIRIK JOHNSON
 Untitled / Tree, 2004
 Archival pigment print, 47 in x 57 in

EIRIK JOHNSON
 Untitled / Sweater, 2004
 Archival pigment print, 24 in x 30 in





KERRY JAMES MARSHALL
Welcome to the Jungle, 2013
Archival inkjet print, 2/6, 33 in x 39 in



KERRY JAMES MARSHALL
Landscape (Michigan Flag), 2018
Archival inkjet print, 3/3, 54 in x 42 in



ROBERT PRUITT
SuperConductor, 2007
 Digital print from a Holga camera on archival paper
 30 in x 30 in unframed



ROBERT PRUITT
Chillin Like A Villain, 2007
 Digital print from a Holga camera on archival paper
 30 in x 30 in unframed

"The figure in this image, a pregnant, black woman lounges comfortably on an antique couch. She is composed and self-possessed and dressed in a T-shirt and jeans, in contrast to her antiquated setting. This scene is further disrupted moving from foreground to background revealing the setting is actually a shop full of other antique detritus. This work considers ideas of power, ownership and legacy."



GLENN RUDOLPH

Gertrude, Just Home From The Hospital, 2005

Inkjet print, 16 in x 20 in

"My 91 year old friend Gertrude had a heart attack and had just returned home from the hospital. Her house was full of her many friends and we were all waiting for the nurse to arrive to make sure she was settled in. I decided a photograph was in order and set up my ancient 8x10 camera. As I composed the shot everyone moved around and wound up standing behind me and the camera. Gertrude was the only person in the picture. She was a painter who studied art at the Boston Museum School and the Art Students League in NYC in the 1930s. When she later saw the photograph she laughed, seeing that she appeared to look so much like Manet's 'Olympia' and that she should have been nude. She recovered and lived to 102. Her brownies are famous. Her humor nonstop."



GLENN RUDOLPH
Clearcut, Palmer, WA, 1985
 Silver gelatin print, 16 in x 20 in

GLENN RUDOLPH
Tote Goat, 1971
 Silver gelatin print, 16 in x 20 in



GLENN RUDOLPH
Hail Storm, 1979
 Silver gelatin print, 16 in x 20 in

GLENN RUDOLPH
Mrs. McKee, 2005
 Inkjet print, 16 in x 20 in

"Mrs. McKee lived in South Seattle, not too far from Beacon Coal Mine Road. I always stopped by to photograph her garden and trellis when heading to my haunts along the Duwamish River. Sometime later when I stopped by to deliver a print, the house and garden were gone."



ROBERT WADE
Moroccan Souk, 1973
Archival pigment print, 21.75 in x 16.5 in



ROBERT WADE

Joan, 1970

Archival pigment print, 16.5 in x 21.75 in

"Joan and I met at work, in 1970, at the Occidental Life Insurance Company, in downtown Los Angeles. I was on the corporate communications team. The photo was taken in a camper, in Death Valley, near Zabriskie Point. We went on that trip with my friends Park and Martha, the camper owners. Park and Martha had to work to convince me to join them on that particular trip, as I questioned whether I wanted to visit a place with "death" in the title. Turned out to be one of the most spectacular and memorable places I've ever been. Joan, part Native American, had a beautiful spirit and was a wonderful travel companion."



ROBERT WADE
Connie (Bobby Seale), 1969
Archival pigment print, 16.5 in x 21.75 in

"I spent the summer of 1969 traveling and making photographs in Europe. Copenhagen was my home base that summer and a Eurail Pass allowed me to travel throughout Europe. Soon after my arrival in Copenhagen, I met Connie at the Drop Inn, a live music venue. She was both executive secretary of a UNESCO cultural organization and the European organizer for the Black Panther Party. I took the photo the night we received word that Black Panther Party leader Bobby Seale had been arrested in the United States."

PHOTOGRAPHS 2020

JUNE 4 - JULY 11

Koplin Del Rio is pleased to present its first ever exhibition of photographs in the gallery's 30-year history. As an introduction to the medium, *Photographs, 2020* presents a group of works varied in technique and subject matter by artists including Ellen Garvens, Kerry James Marshall, Eirik Johnson & Marsha Burns. Co-curated by Graham Shutt and the gallery director, Katelyn Norris, the exhibition invites viewers to consider what it means to look at photographs in an era when millions of new pictures are created each day.

"Katelyn Norris and I began organizing Photographs, 2020 in the fall of last year, long before an outbreak of a novel coronavirus became a global pandemic, and long before the death of George Floyd at the hands of police catalyzed our current movement for racial justice. The photographs on exhibition look different to us than they did before these two signal events. That is as it should be. While the photographs may look different, we believe the questions which originally motivated this project remain valid and deserve consideration today. What is the relation, for example, of a coffee cup sitting on your desk to a photograph of the cup? How much of the photograph is a product of the mechanical aspects of your camera? How much of it is a product of your skill as a photographer? What is photography's relation to other picture-making processes, for example, to drawing and painting as well as to other types of printmaking? How does photography change what you see and believe is worth documenting? The issues raised by these questions are not merely aesthetic in nature; they are practical and ethical as well. They form the tools photographers use to place themselves imaginatively, and therefore effectively, in their lives. They are the tools viewers use to do the same. As we wrote in the original statement for Photographs, 2020, nearly 200 years after its invention in early nineteenth-century France, photography continues to raise such questions, their force undiminished by the endless stream of photographs we take and view with our smartphones each day. To this we may now add the digital images that have come to mediate our lives in unprecedented ways."

- Graham Shutt

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