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EXHIBITION: **Photograms: Uniquely Simple** (Curated by Darryl Curran):
Featuring Marsha Red Adams, Elizabeth Bryant, Jerry Burchfield,
Robert Heinecken, Jonas Kulikauskas, Jason Lazarus, Laura Parker,
Sheila Pinkel, and Julia Schlosser

Gallery II: **Darryl Curran: Daily Dose**
SHOW DATES: July 17 – September 4, 2010
RECEPTION: Saturday, July 17, 6-8 pm
ARTIST TALK: Saturday, July 17, 5-6 pm

DNJ Gallery is pleased to announce its upcoming exhibition, **“Photograms: Uniquely Simple,”** a group show curated by artist Darryl Curran. The exhibition features the work of nine artists who have explored a minimal, straightforward process—the photogram. By definition, “a photogram is a kind of photograph, although made without a camera or lens by placing an object or objects on top of a piece of paper or film coated with light-sensitive materials and then exposing the paper to film or light.” Experimentation with this simple process produces complex visual wonders when manipulated by creative artists.

Guest curator, **Darryl Curran**, lives and works in Los Angeles. For the past forty years he has sought to expand the definition of ‘photography’ to include experiments of the medium in its many forms, including camera and film, light as subject, camera-less image-making, obsolete photographic printing processes and scanner as camera. Curran’s work is in the permanent collections of the Los Angeles County Museum of Art, the Philadelphia Museum of Art, the Museum of Modern Art; the International Museum of Photography/George Eastman House; Fogg Museum, Harvard University and others. His work has been shown nationally and internationally

Robert Heinecken’s photograms are chancy explorations into pages from women’s magazines, where the overlap of imagery from one side of the printed page interacts with the image/text on the other side. Where as most photograms are negative, his images are positive, made on Ilford’s Cibachrome (now called Ilfachrome) material.

Jerry Burchfield also explored Cibachrome, using projections, direct exposure, objects and people. He documented his Hawaiian shirt collection in reference to Pop Art. His “Amazon” Lumen prints are like no other images ever made. While on the Amazon River, he collected plant material and placed specimens on outdated, exposed black and white photographic paper. Plant and paper were in contact in the sun for hours as the two blended and exchanged their various chemical components. Results were varied, but we only present the finest.

Like Jerry, **Julia Schlosser** forges a documentary strategy. Her animal accessory cyanotypes, made of toys, leashes, and collars, are named and dated to generate a tongue in cheek scientific air.

Jason Lazarus’ “Heinecken Studies” photograms were made with a portion of the cremated remains of the late Robert Heinecken (with the permission of the Heinecken Estate). This work is firmly in the ‘documentary’ camp, although the abstract images created seem either galactic or microscopic. The work is a conceptual homage to Heinecken and his image making process.

Jonas Kulikauskas shows a large cyanotype piece, "A.U.M (Assets Under Management) No. 1." The title parodies Wall Street corporate language, and Jonas makes a big statement using a simple metaphor for stock market excesses.

Laura Parker's beautiful, fundamental photograms, negatives and positives, salute the simple yet profound Noguchi paper lamp. She took the process further by contact printing her first negative prints onto fresh photographic paper to make the positive image. This process refers back to experiments by the English inventor, Henry Fox Talbot, who explored a similar but more primitive negative to positive process in the 1830's.

Marsha Red Adams' unique enlargement photograms shows another creative approach to the medium. Her connection to time and place, signs and symbols, land and spirit and performance based art propel her investigations of camera and camera-less hybrids.

Elizabeth Bryant, similar to Marsha, combines objects, symbols, toys, logos, and shapes into complex commentaries on social and political issues. Her photograms present overlapping layers of imagery and text both passive and potent. Her "Police Target" pieces examine a mix of conflicts associated with civil obedience and disobedience, law enforcement and freedom of choice.

The darkroom has been **Sheila Pinkel's** creative laboratory since the early 1970's. In her lab, she fashions illusionary images using the simplest means: photographic paper, bits of string and light. Her luminous, subtle, nuanced images reveal the poetry of the black and white photographic process in the hands of a master.

Gallery II presents a solo exhibition of new work by **Darryl Curran**. "**Daily Dose**" includes 365 autobiographic gum-pigment photograms created every day in 2007. The disciplined process tracks Curran's artistic choices (color palette, type of objects-- kitchen, office or garden, mechanical or organic, and multi-color or single, etc.) and creates a document of the objects, juxtapositions, associations, and the fine distinction of light and shadow that preoccupied the artist over the course of one year. The work in the exhibition is a credit to the process and the system.

Please contact the gallery for more information or images.