

press release

Galerie Miranda is 6 !

The Big Birthday Exhibition with 4 exhibitions and 22 artists
from 1 February to 29 June 2024

Process and picture

16 April – 18 May 2024

With experimental works by Ellen Carey, Chuck Kelton, Laura Letinsky, Thomas Ruff, Nancy Wilson-Pajic

For the third capsule show of its 6th anniversary cycle, Galerie Miranda brings together 5 major artists whose different practices explore and disrupt the fundamentals of the traditional photographic medium: the darkroom, the artist's gesture and the representative function. Chuck Kelton's abstract chemigrams resemble landscapes; Laura Letinsky's still lives are in fact meticulous compositions of found images, torn and collaged; Ellen Carey's Finitograms are 'ready-made' unique works, unsigned and unfinished; and Thomas Ruff's digital photograms reinvent the 'traditional' photogram, like those also on show by Nancy Wilson-Pajic, a pioneer in experimental photography in France.

CAREY, Ellen (1952, American):

Ellen Carey's Finitogram project is a portfolio of light sensitive, 10x8 inch pictures of nothing that began in conditions like those in Carey's sightless, color darkroom based in time, total darkness, and invisibility. These non-images are unpredictable as they change in palette and enlarge in form. As the chemical clock ticks, this new getting ready-to-be-made from its once unfinished state, by time and by light, unfolds, becomes Finitogram. The historic photogram re-named as ready-made adds to Carey's handbook guide through photography's nearly two centuries' arc of light, photogram, colour and Polaroid. Photography Degree Zero (the artist's Polaroid practice) and Struck by Light (her darkroom practice) visually consult Talbot, Daguerre, and Anna Atkins, the powerhouse tripod of 19th century game changers. Talbot's negative-to-positive duality of the photogram-as-image is doubled, while Daguerre is mirrored in the glossy polish of Polaroid's pristine surface and crisp picture. Talbot's soft-focus, non-color compositions in blurry outlines see light's 'shadow' while Prussian blue sees colour-as-light transformed in Anna Atkins' cyanotype images. Each of them used light with light-sensitive processes to create their images – all unique pictures, all-in-one totalities – originating visual impact for which the gestalt is c'est.

LETINSKY, Laura: (1962, American):

Laura Letinsky creates delicate, meticulous tableaux that sublimate and honour the forgotten details of everyday domestic life. Her large-scale, carefully crafted scenes often focus on the remnants of a meal or party, as she plays with ideas about perception and the transformative qualities of the photograph. Her series *Ill Form & Void Full* (2010-2014), explores the tension between material and image, as Letinsky extracts elements from already existing imagery in magazines of food and domestic wares, calling attention to the constructed nature of all photographs.

Works presented in friendly collaboration with Yancey Richardson Gallery

KELTON, Chuck (1952, American):

Chuck Kelton makes unique, camera-less photographs, working in full daylight outside of the darkroom and spending weeks, sometimes months, sketching and preparing each work. A master printer, Kelton is also a passionate collector of photographs, practical manuals and tools from the history of photography. He explores 19th century techniques and chemistry such as gold chloride and selenium, that he combines with bleach and developer to coax a lush palette of colours from light sensitive, traditional silver gelatin papers. Describing his approach as "calligraphy with chemistry", Chuck Kelton combines chemogram and photogram techniques: the image in a photogram is the result of exposing photographic paper to light – writing with light – whereas the image in a chemogram is the outcome of exposing photographic paper to developer and fixer – writing with chemistry. Kelton often folds the paper in two - a transgressive act in photography - creating a visual break that is understood by the viewer as a horizon line creating depth of field in the artist's misty palette.

RUFF, Thomas (1958, German):

In a series of abstract works that he started making in 2012, the photographer Thomas Ruff has explored technical and aesthetic aspects of the photogram. A process based on the same photochemistry that underlies analog photography, the photogram had its heyday in the modernist era, when László Moholy-Nagy and others created abstract black-and-white assemblages. Ruff has now brought this cameraless technique into the 21st century, building a virtual darkroom and using a 3D program to aggregate diverse objects such as rods, lenses, and paper in manifold constellations. The software also lets him enhance the compositions in digital space with colored lighting. What we see is a polychrome play of shadows, refracted light, and the silhouettes of objects. In appropriating a traditional photographic technique and aesthetic, Ruff at once deconstructs them, harnessing the potentials of cutting-edge digital image processing to make his own rules and manipulating new parameters to achieve a drastic enlargement of the range of creative possibilities.

WILSON-PAJIC, Nancy (1941, France-USA):

After a first chapter of her artistic career with the New York avant garde of the 1960s, in 1978 Nancy Wilson-Pajic moved to Paris where she began exploring the representative character of photography in relation to text and other forms of information, "My work is concerned with the processes by which information accumulates and is transformed – by juxtaposition with other information, by memory, and by the individual's order of priorities. I have used sound recordings and written text, video and film, photographs, drawings and computer technologies – in installations, in book form and on the wall – to create mental spaces within which creative reflection may take place." Her early experiments with traditional photographic processes such as gum bichromate, carbon transfer, photogram, cyanotype, established Nancy Wilson-Pajic as a precursor of the artists' photography movement.

Galerie Miranda, à propos

In spring 2018, Galerie Miranda opened its doors in the 10th arrondissement of Paris with a program focused on presenting established non-French photographic artists, little-known in France and Europe and principally women. Since then, and despite an historically complicated economic period (Covid, war...), Galerie Miranda has produced 31 gallery exhibitions, 6 art fair exhibitions, 3 off-site exhibitions and 3 festival solo shows. Bringing major contemporary artists to Europe for the first time, the gallery has also enjoyed provoking renewed interest in exceptional, little-known historical works (Charles Jones, André Kertész polaroids...). Contemporary works have been placed by the gallery with key French and international collections, both public and private. Also a bookstore, the gallery has also held over 6 years innumerable book launches and artist events, in collaboration with key artists and publishers of the contemporary French photographic scene.

In celebration of these projects, artists and works, the gallery is delighted to open 2024 with a birthday season that reviews the gallery's choices to date. A curated, non-exhaustive cycle is programmed in four 1-month capsules running from February until June. Organised around broad themes by director Miranda Salt, this 6th anniversary cycle places major historical references in dialogue with distinctive contemporary signatures, with works both unseen and from the gallery's rich inventory. It presents a personal vision of the endless investigation into and renewal of the photographic medium; the impossibility of defining boundaries between different photographic forms and, most of all, the curiosity and the artistic excellence that have inspired the gallery's program since inception.

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21 rue du Château d'Eau 75010 Paris FRANCE
Tues-Fri 14:00 – 19:00 / Sat 12:00-19:00
or by appointment: www.galeriemiranda.com

PRESS VISUALS: *Process and picture*

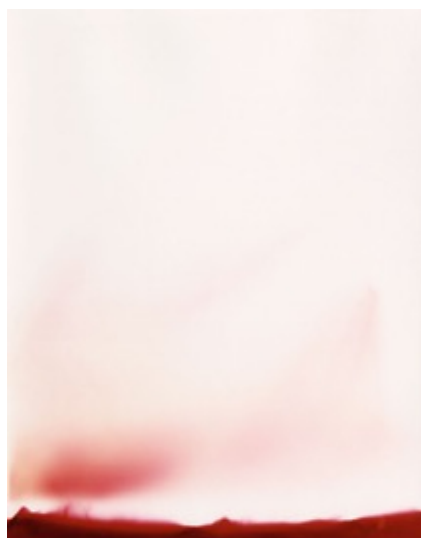


LAURA LETINSKY

Untitled from Ill Form and Void, 2011

Tirage pigmentaire d'archive, Feuille 40x48in (100x120cm) /image 31.5x40 inch (78,75x100cm)

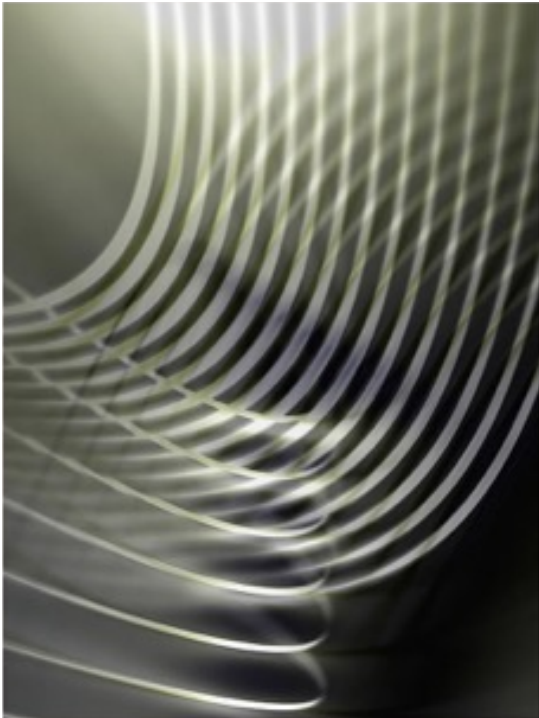
(c) Laura Letinsky / Galerie Miranda



ELLEN CAREY

Finitograms, Colour Photograms, 2022, 25x20cm, Unique

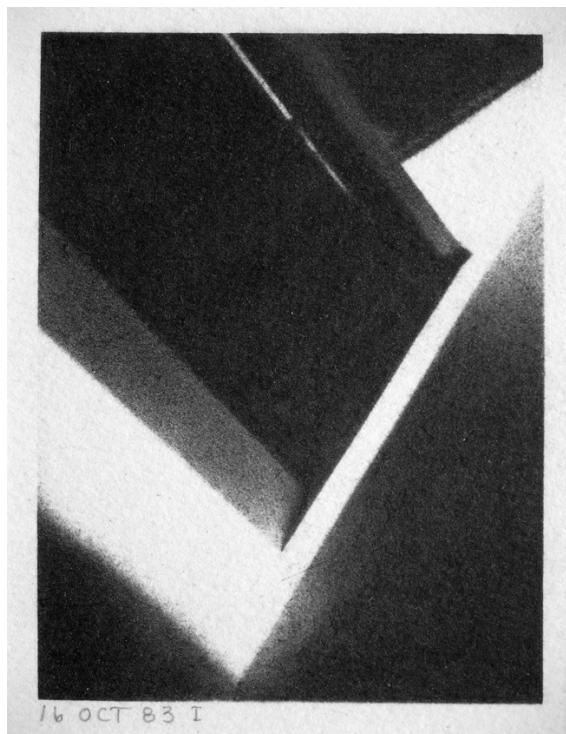
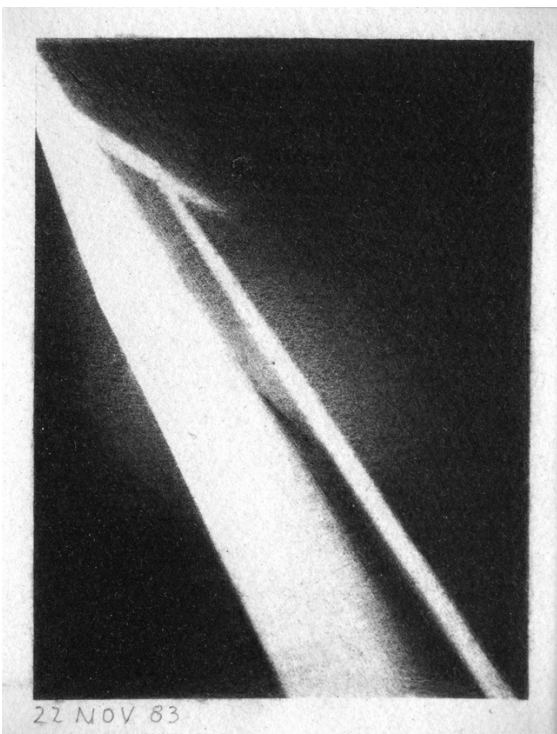
(c) Ellen Carey / Galerie Miranda



THOMAS RUFF
phg.s.04, 2014
Tirage chromogène 74 x 58
(c) Thomas Ruff / Galerie Miranda



THOMAS RUFF
phg.01.I, 2014
Tirage chromogène 74 x 58
(c) Thomas Ruff / Galerie Miranda



NANCY WILSON PAJIC
Thresholds, 1983
Tirage à la gomme bichromate sur papier de gravure BFK Rives 74x58 cm
(c) Nancy Wilson-Pajic / Galerie Miranda



CHUCK KELTON
A View, Not from a Window, 2021
Photogram & chemigram 50x 40 cm
(c) Chuck Kelton / Galerie Miranda



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Untitled from III Form and Void, 2011

Tirage pigmentaire d'archive, Feuille 40x48in (100x120cm) /image 31.5x40 inch (78,75x100cm)

(c) Laura Letinsky / Galerie Miranda