

**THE
PHOTOGRAPHERS'
GALLERY**



**TOM JULIE VIRGINIA HOLLY GERALD JOHN
BUTLER COCKBURN ECHEVERRIA ROBERTS SLOTA STEZAKER**

REGENERATION

02 MAY - 06 JUL 2014

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PRINT SALES:

REGENERATION

**TOM
BUTLER**

**JULIE
COCKBURN**

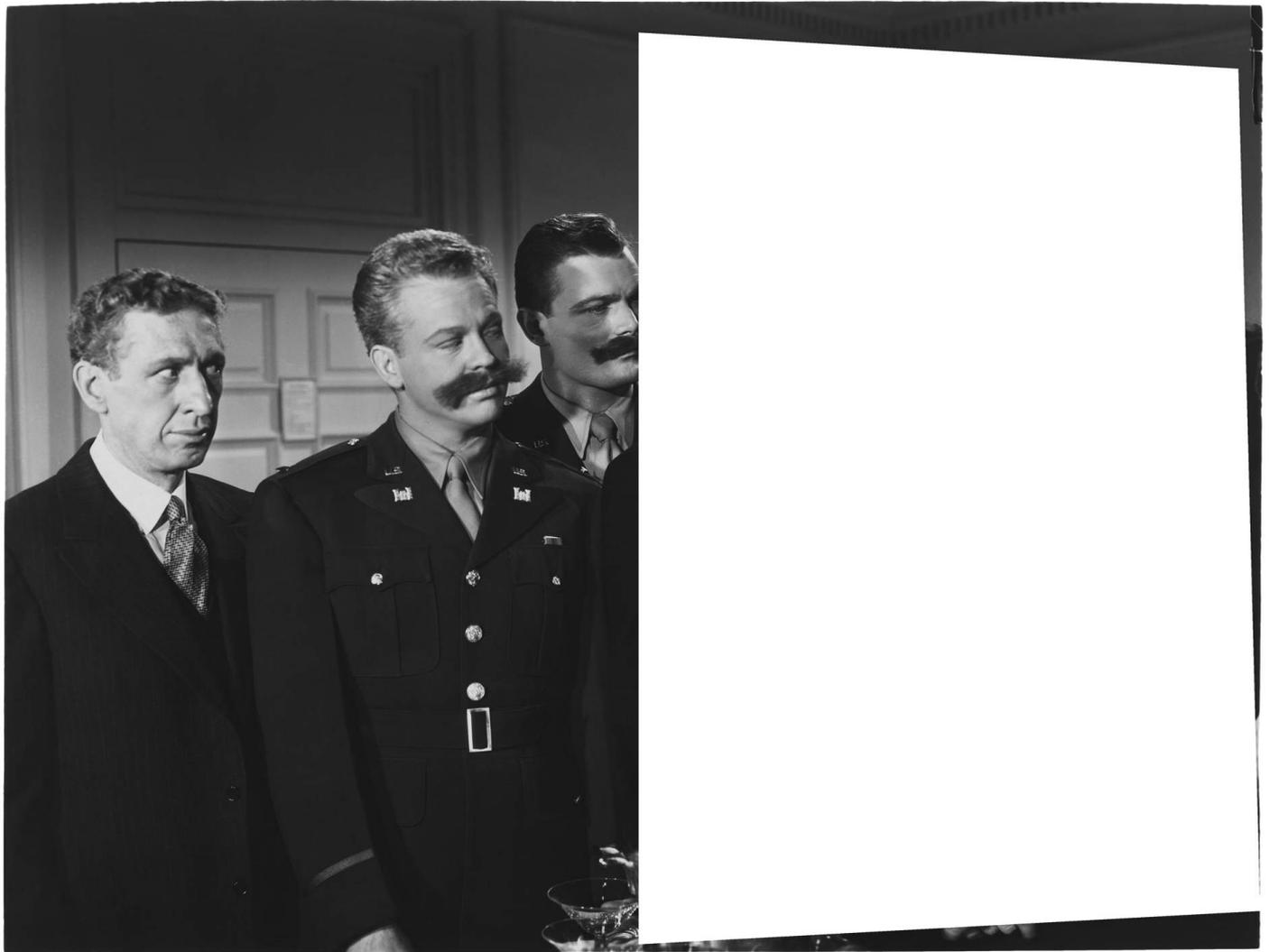
**VIRGINIA
ECHEVERRIA**

**HOLLY
ROBERTS**

**GERALD
SLOTA**

**JOHN
STEZAKER**

Regeneration is a survey of work by six image-makers both emerging and established, who are pushing the boundaries of photography. These artists represent a diverse group of curious experimentalists who in their individual ways are propelling the medium's evolution. All of these artists share an interest in the sculptural potential of the photographic print and they illustrate a growing trend within the photographic medium.



JOHN STEZAKER

John Stezaker (b.1949) is one of the leading artists in modern photographic collage and appropriation. Employing vintage photographs, old Hollywood film stills, travel postcards and other printed matter, Stezaker creates seductive and fascinating small-format collages that bear qualities of Surrealism, Dada, and found art.

Indeed, in referring to the large compendium of images he has collected, Stezaker asserts that the images “find him”, not the other way around.

With surgical-like precision, Stezaker excises, overlays and conjoins distinct images to create new personalities, landscapes and scenes.

John Stezaker studied at the Slade School of Art, and currently teaches Critical and Historical Studies at the Royal College of Art in London. In September 2012, he was awarded the Deutsche Börse photography prize. Stezaker’s work has been exhibited internationally since the 1990’s and has been adopted in renowned museum collections around the world such as the Museum of Modern Art, New York, the Saatchi Collection, London, and the Tate Modern, London.

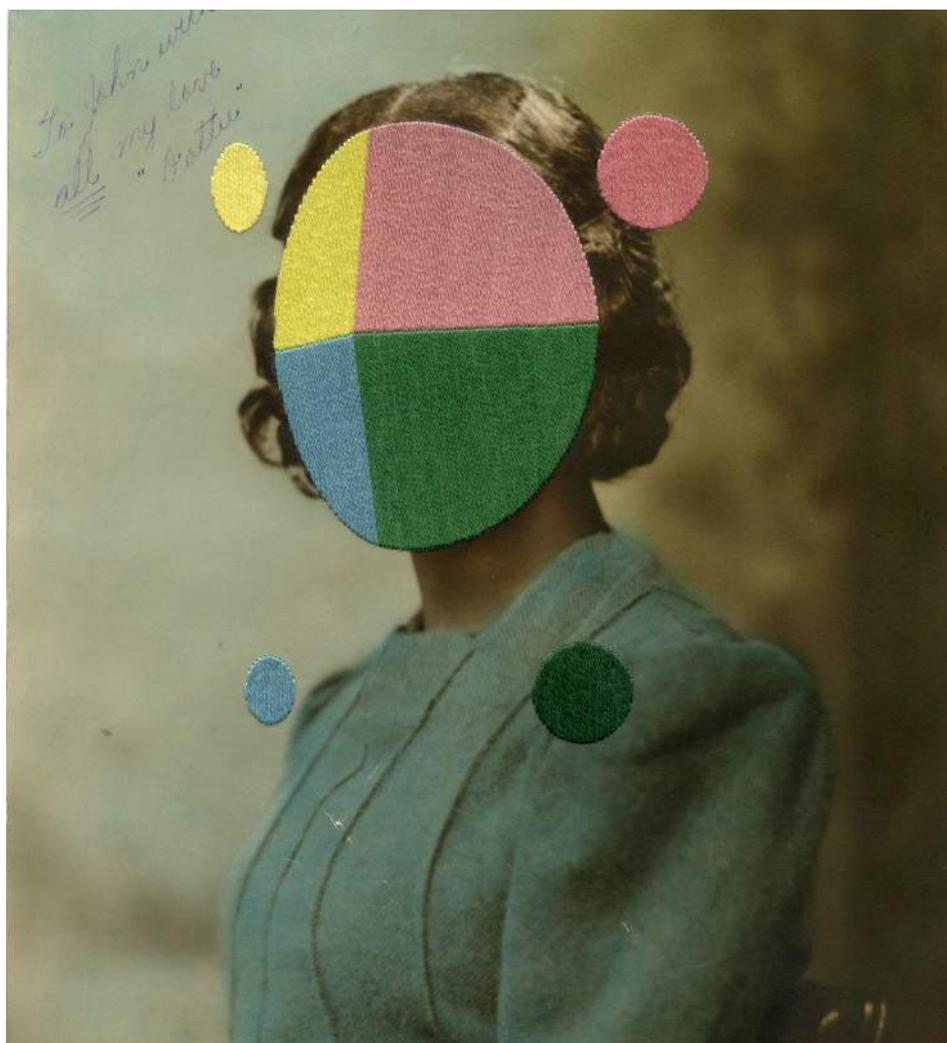
ARTWORK INFORMATION

Gallery edition price £750 + vat.

JULIE COCKBURN

ARTWORK INFORMATION

Prices start from £1,500 + vat.



Julie Cockburn takes found photographs and through cutting, embroidering and collaging makes them her own. The images she uses, from Hollywood actors to 50s American high school pictures, lends her work a nostalgic quality. Her work becomes a link between the past to the present.

For Cockburn the aim of her work is to bring these images back to life. Obsessed with film and images in magazines from an early age, Cockburn reinvigorates these images through her interventions. She considers not just the sitter but also the photographer who chose the

position and the final printed image, when deciding how she manipulates the image.

Julie Cockburn has exhibited across the world. Living and working in London she studied at Chelsea College of Art and Central St Martins College of Art and Design. She has exhibited extensively in the UK, Europe and the United States and her work is included in a number of collections.

GERALD SLOTA

ARTWORK INFORMATION

Prices start from £1,850 + vat.



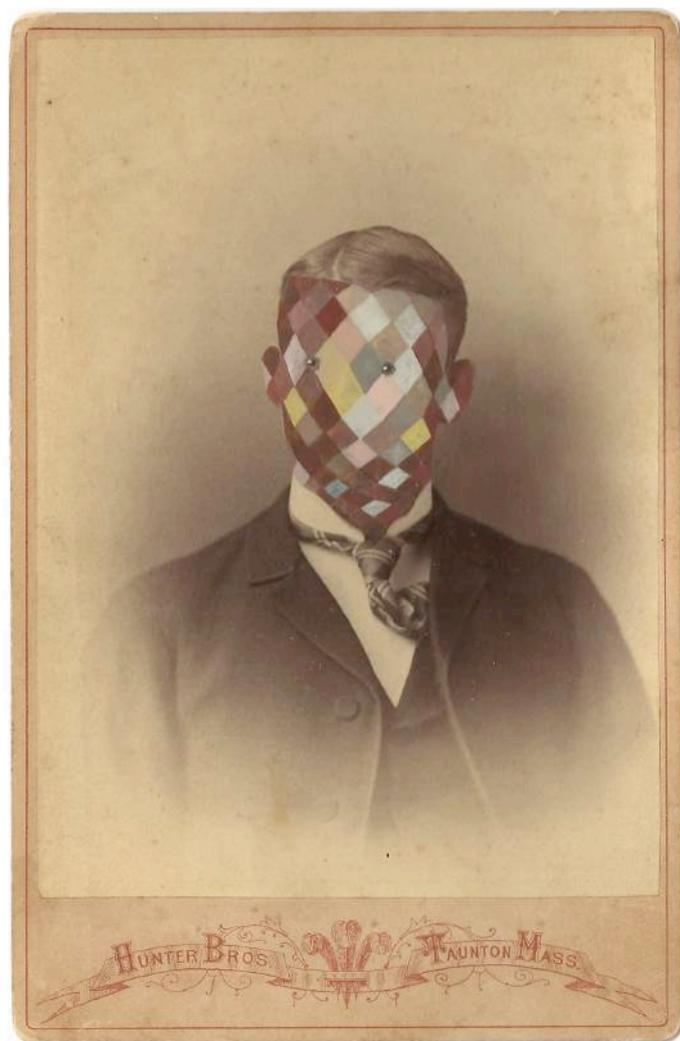
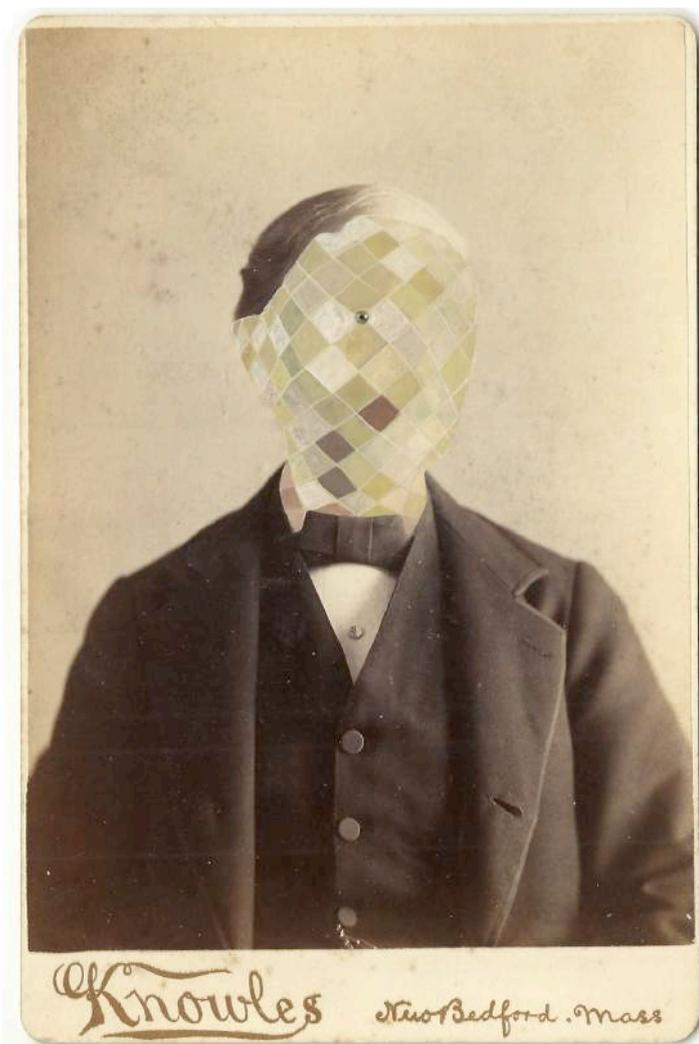
Gerald Slota's photographs take an aesthetic cue from his notebooks, which are compiled of torn and reassembled photographs and handwritten notes. For Slota, the surface of a photograph is an active site, where amendments are made visible. His images allude to the sinister.

Slota has been widely exhibited across the US and abroad. He has had solo shows at the George Eastman House in Rochester, NY, and Langhans Galerie in Prague, Czech Republic, as well as been shown at Recontres D'Arles in Arles, France.

Slota's images have appeared in numerous publications including The New York Times Magazine, Newsweek, The New Yorker, New York Magazine, Discover, and Scientific America and Aperture.

He currently teaches at the School of Visual Arts in NYC, and has lectured at many institutions such as the International Center for Photography (ICP). Gerald Slota has garnered many awards including a Polaroid 20"x24" Grant, a MacDowell Artist Residency, and a Mid-Atlantic Fellowship Grant in 2001 and 2009.

TOM BUTLER



Tom Butler (b. 1979) is most recognized for his ongoing series of painted calling cards. Used widely from the mid-19th century after the invention of albumen prints by Louis Désiré Blanquart-Evrard, the cabinet card remains a familiar visual object. Butler relentlessly collects these cards and works over the surface in immaculately rendered gouache. His unique and technically consummate approach makes him a leading proponent in this genre.

Balanced delicately between beauty and the grotesque, Butler works seamlessly over the faces of the sitters, where they become overtaken by hair;

feathered or mottled surfaces; and more recently bandages or geometric patterns. Occasionally features of the subject remain unpainted, asserting the presence of the subject from beneath some parasitic growth that appears to emanate from within. There are clear allusions to a visualization of the unconscious where the monstrous becomes apparent. Contemporaneous to the use of cabinet cards were the psychoanalytical theories of Freud and the high point of public interest in freak shows, and Butler recalls these areas of interest simultaneously.

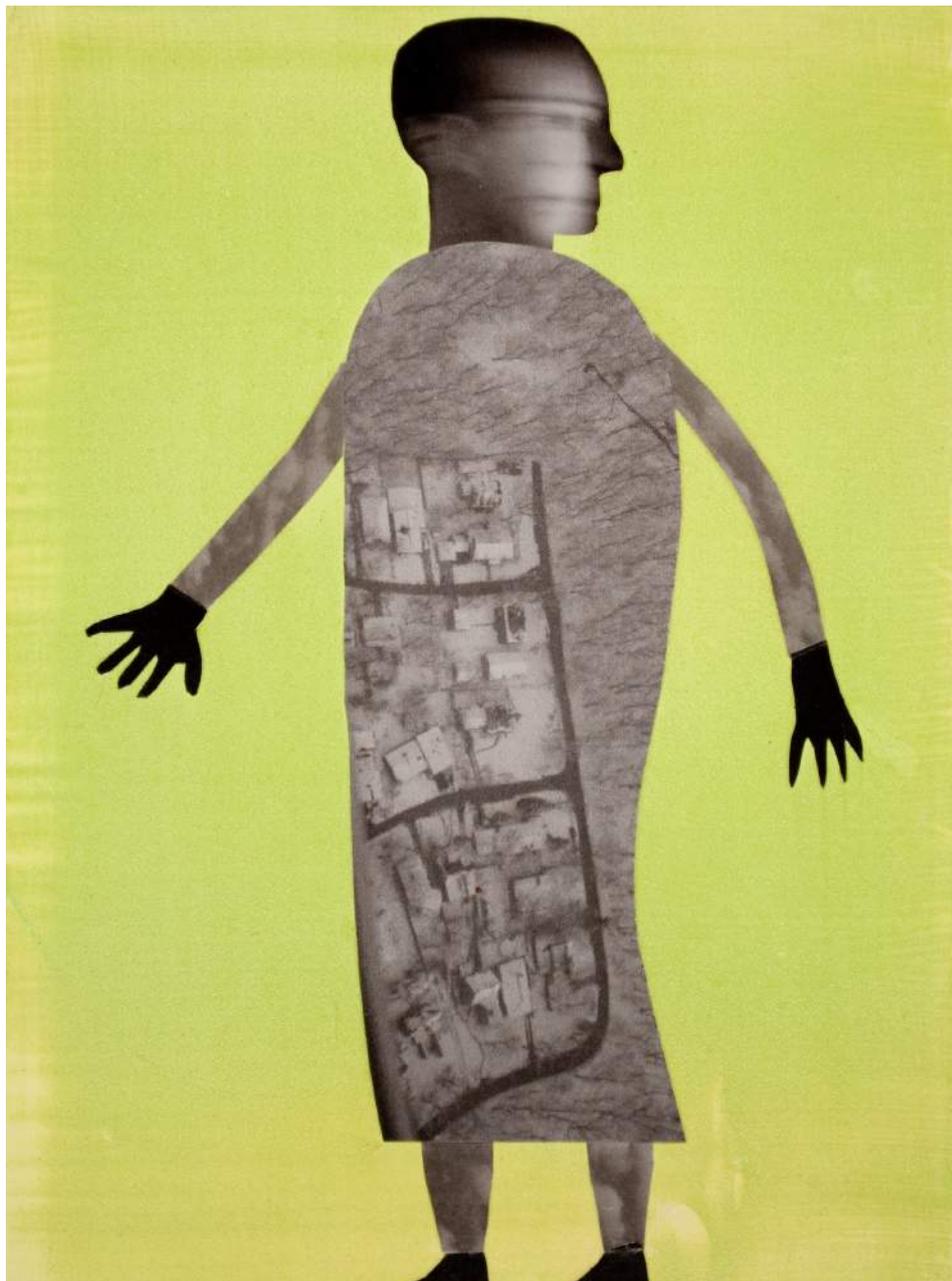
ARTWORK INFORMATION

Prices £325 + vat.

HOLLY ROBERTS

ARTWORK INFORMATION

Prices start from £900 + vat.



Holly Roberts, born Boulder, Colorado, earned an M.F.A. from Arizona State University, Tempe, in 1981. Her pieces are nationally and internationally exhibited and have been published in three monographs. She has twice received National Endowment for the Arts Fellowships. She currently lives and works in Corrales, New Mexico with her husband, Robert Wilson.

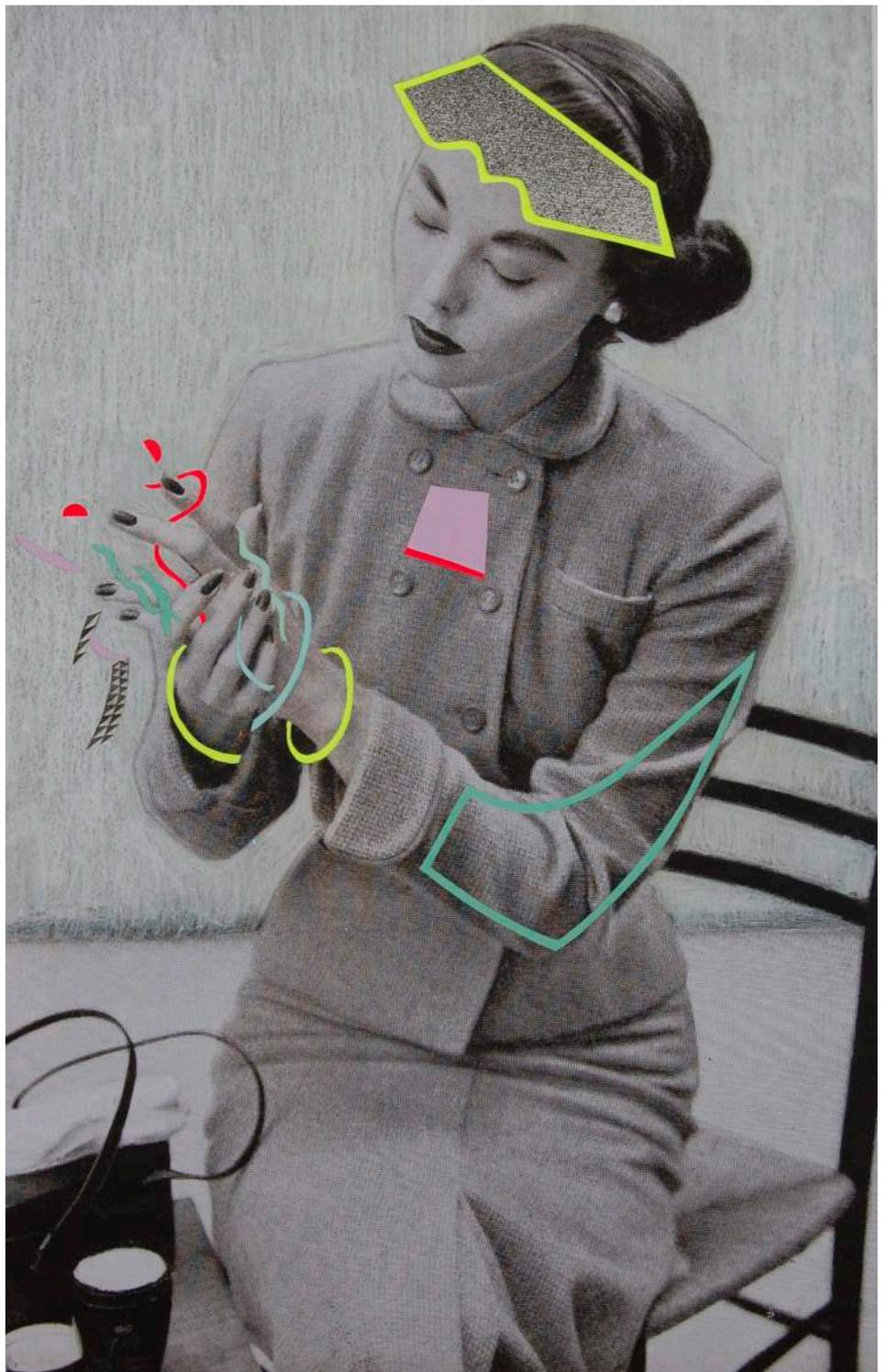
Roberts works intuitively, painting an abstract landscape on a panel before

applying her signature photo fragments. She uses muted colors of paint and black-and-white photographs to create images that are filled with humor, irony and mythology. Her metamorphic beings illustrate archetypal emotional or dream states, although her subject matter has expanded from the internal to a wider worldview, touching on religion, technology and the environment.

VIRGINIA ECHEVERRIA

ARTWORK INFORMATION

Prices start from £550 + vat.



Virginia Echeverria (b.1975, Chile) uses found vintage images from books and magazines to create what she refers to as 'analogue collages'. Working intuitively she applies simple yet intricate techniques of cutting and gluing with coloured paper and sequences to create images which balance the abstract with the literal.

SELECTED PRESS

JOHN STEZAKER

The Guardian
3 Sep 2012

Why John Stezaker deserves his Deutsche Börse win

John Stezaker may not be a photographer, but the quiet oddness of his work makes him a worthy winner of the £30,000 prize

Sean O'Hagan

theguardian.com, Monday 3 September 2012 21.30 BST

 Jump to comments (12)

Back in December 2011, when this year's Deutsche Börse [photography](#) prize shortlist was announced, [I wrote](#): "The judges' verdict seldom chimes with my wishful thinking ... but, for the record, my heart says (Rinko) Kawauchi, but my head says (Pieter) Hugo. As is often the case with the Deutsche Börse prize, I may well be shaking my head in bemusement when the winner is announced next year."

In July of this year, when the shortlist exhibition went up at the Photographers' Gallery, [I had revised my opinion](#), concluding that [John Stezaker](#) "may yet become the the first winner of the Deutsche Börse photography prize never to have taken a photograph".

This has indeed turned out to be the case, and I can't say I'm surprised, nor even that bemused. Stezaker is "having a moment", as they say. It has turned into a prolonged moment that began with last year's Whitechapel Gallery retrospective and continues with this prestigious award, a late – very late – acknowledgement of his art. Stezaker began working as an artist in the early 1970s, but only rarely exhibited his work. He was rediscovered by the art market relatively recently.

For the uninitiated, Stezaker makes his often surrealistic images by slicing, juxtatposing, removing or rotating found photographs and postcards. In one series at the Deutsche Börse show, The 3rd Person Archive, he has isolated a single tiny detail – a human figure – in a series of found photographs from John Hammerton's Countries of the World encyclopedia from 1920. The end result is a signature as recognisable as any in contemporary art, but oddly old-fashioned in its deployment of collage.

Is Stezaker a photographer? No. Does that matter? Evidently not – except to other practitioners who may think photography still has something to do with deep seeing, and then capturing that moment of deep seeing, in a split second. That is now in danger of fast becoming an irredeemably old-fashioned idea, both in the teaching of photography and in the market-driven curating of photography.

All of which makes the old-fashioned nature of Stezaker's photographic readymades more intriguing and ironic. Against Kawauchi's luminously intimate gaze, or Hugo's detailed portraits of young African men scavenging for a living among the detritus of our digital world, his work seems to belong to another time. It speaks of another long-lost world – of stardom and the stiltedly manufactured photographic representation of the same. His black-and-white spliced portraits from the Marriage series, started in 2004, say little about modern celebrity in all its ubiquitous vulgarity, its shrillness and its emptiness. Conversely, this is part of their strange charm.

Stezaker certainly makes you think about photography, its uses and its manipulations. Then again, so does Hugo, and in a more provocative and contemporary way. How one chooses between two artists of such dramatically different kinds is a mystery, one that hangs over all art prizes. For the record, I like Stezaker's work for its quiet oddness. He has a singular, even obsessive vision. I wish him well in his long moment in the limelight; he most certainly deserves it.

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Article history

[prizewinner 2012 – in pictures](#)
Worcester-born John Stezaker has been awarded the £30,000 Deutsche Börse photography prize for his surrealist mashup made from found images. Here's a selection of his best

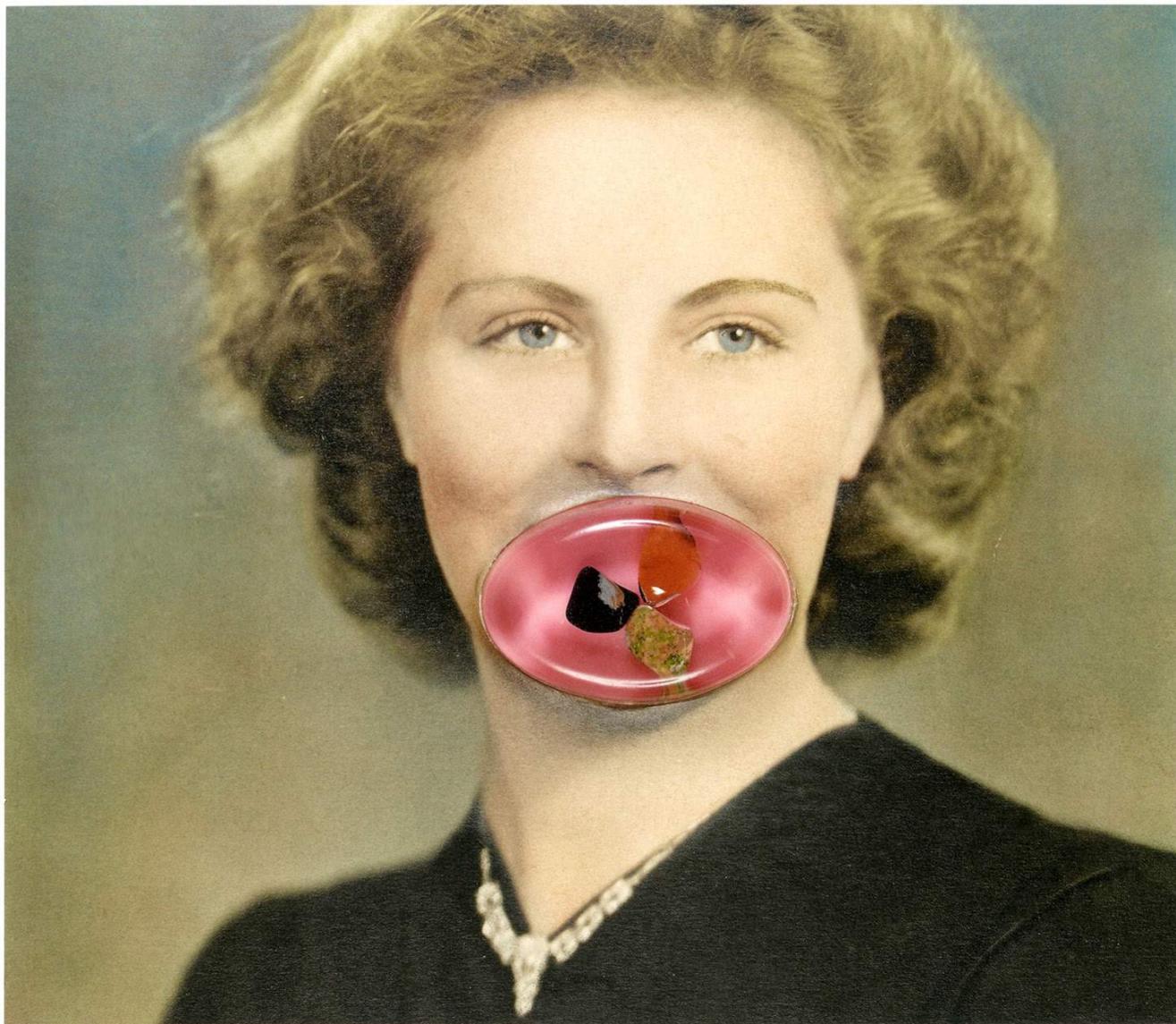
[Deutsche Börse photography prize wo](#)
by John Stezaker

PHOTOGRAPHY

A Different Take

The world's longest-running photography magazine, established 1854

US \$14.99 AUS \$14.95 £6.99



PICTURE © JULIE COCKBURN

ALTERED IMAGES

THE ARTIST'S ISSUE

Constructed photography is back as a new generation returns to montage and staged imagery

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JULIE COCKBURN

British Journal of Photography Magazine
Oct 2010

Noah Becker's

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May 2011, Extraordinary @ Core Gallery



Tom Butler, *Coffrin*, 2011
Gouache on antique postcard (detail), 13.5 cm x 9 cm
Courtesy, the artist, photo by Chris Osburn

Humour, ambiguity, intensity and contradiction take the limelight at a South London gallery and confirm there's more to London's art scene that merely what's on north of the Thames.

"Francis Bacon meets Donnie Darko" in an exhibition exploring a "disjointed world of macabre coexistence". That's how Core Gallery curator, Rosalind Davis, describes *Extra-Ordinary*, a subversive mixed media show by three London artists (Tom Butler, Alyson Helyer and Marion Michell, co-curated by Jane Boyer) diving headlong into the depths of identity and the psyche, the real and the unreal, and the anguish of memory.

What would a set of shoes for a three-legged girl look like? And then, what if an artist represented such a sad little trio of objects as a model made of tissue paper? The result, *Shoes for three-legged girl* (2001) by Marion Michell, is delicate and beguiling and offers the opportunity to examine a mix of repulsion and pathos in the removed and sterile setting of a (properly lit!) gallery space. Discomfort is sensed without necessarily being experienced.

Such art is **up** stuff indeed ... but well executed and thoughtful. Monstrosities, the awkwardness of youth and general feelings of anxiety are presented in a poignant light. Michell's pieces particularly shine in this regard, but by no means are the works by Helyer and Butler to be breezed past. Helyer's oil on linen portraits bring dignity to the deformed. And, as with works by Michell, isolation of the subject brings with it the chance to observe without threat. Gouache alterations added to Victorian cabinet cards by Butler do the deformity/dignity mash up with equal skill as well. All three artists expertly tickle the funny bone of dark humour, suggesting that at any time they could activate the viewer's gag reflex with precision but have chosen not to, opting instead to draw the viewer in and have them wonder why certain things might revolt us in the first place.

Galleries in Mayfair, Shoreditch and the East End do a brilliant job keeping the bulk of the art scene hype buzzing north of the Thames, but as *Extra-Ordinary* at Core Gallery in the depths of Deptford (SE8 innit!?) demonstrates, worthwhile art flows in all directions. Interested in an art-inspired South London meander? A great time to go is on Slam Friday (last Friday of the month, 6.30-8pm, free with no booking required). Core Gallery would make an excellent starting point for just such an arty expedition – especially if exhibitions of *Extra-Ordinary* calibre prove to be the norm. For a look at the plethora of good galleries within a stone's throw of it visit www.southlondonartmap.com.



TOM BUTLER

Whitehot Magazine Online
11 May 2011



PHOTO BOOTH

The view from *The New Yorker's* photo department.



« Technology and Photographic Art | Main | The Forbidden Reel: A Look at Afghan Cinema Culture »

NOVEMBER 19, 2013

TELLING STORIES: THE ART OF GERALD SLOTA

POSTED BY SIOBHAN BOHNACKER



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COMMENTS

TELLING STORIES: THE ART OF GERALD SLOTA



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A few weeks ago, in anticipation of his upcoming exhibition, [Gerald Slota](#) stopped by *The New Yorker* to talk to the photography department about his work. Slota is a prolific artist whose formidable output reflects his more general passion for storytelling. He's interested in making tangible fleeting, unspoken exchanges between people, as well as in the narratives that exist between fact and fiction.

Slota's starting point is a photograph (either one of his own or a found image). He then cuts these pictures, collages them, writes on them, scratches their surfaces. Though these violent markings often give his images a sinister, even disturbing quality, Slota himself has an upbeat demeanor. Speaking about his work, he told me, "It's a very intuitive process I start with a loose theme and work with a variety of materials to see if I can create something that, aesthetically, falls within that idea. If I make a mistake, I run with it, which, ultimately, adds to the feel of the image."

This layering serves to abstract the work, making many of Slota's pieces seem like snapshots of dark or disturbing memories. "I'm drawn to the provocativeness of the darkness of life," he agreed, but suggested that the viewer's reading of the work is always his or her own: "If you read something as being dark, well, maybe you, too, are a little dark. As I layer the image, or deconstruct it, the original concept becomes that bit more foggy and, I think, if something is not easily readable or understandable at a first look, it can create a sense of unease or confusion in the viewer. So there is that undercurrent of discomfort in the final art work."

Slota's work has appeared in many editorial publications (including *The New Yorker*), illustrating articles on a variety of subjects—autism, schizophrenia, the effects of alcohol on memory, sexual abuse in Buddhist communities, [compulsive scratching](#)—as well as short fiction by Joyce Carol Oates. Oates wrote the introduction to Slota's first book, "Story," from 2012. She put it well: "Slota's art resists even as it teases us with the possibility of a coherent narrative; like a mirage ever retreating to the horizon, such art is tantalizing and elusive."

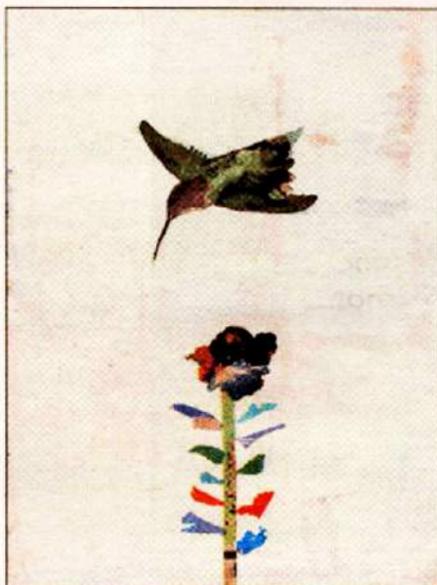
Gerald Slota's new exhibition, "Story," opens this Thursday, November 21st, at Ricco Maresca, and will be on view through December 14th.

GERALD SLOTA

The New Yorker | Photobooth
19 Nov 2013

**Holly Roberts: Painting, Zane Bennett Contemporary Art,
435 S. Guadalupe St., 982-8111; through July 22**

Though the word *quirky* can mean strange or bizarre — which Holly Roberts' show of new work at Zane Bennett Contemporary certainly is — we tend to think of something that's quirky as eccentric or tinged with humor. The latter definition might be your first impression of her work, but I doubt it will be your last. Animal imagery is pervasive in this exhibition. Roberts' paintings depict rabbits, hummingbirds, deer, foxes, and other animals, but they're often



combined with human body parts. Some subjects, as in a painting called *Deer With Spots*, are more animal than human; but in others, like *Woman With Fox Head*, they are the reverse.

Deer With Spots shows a deer's torso capped with the antlered head of a man. There is something a little unnerving about it. It may be the realism of the man's face — Roberts' work is a combination of painting and photography — in contrast with the almost stick-figure-like depiction of the creature's limbs. Similarly, *Woman With Fox Head* bears creepy undertones, marked by its juxtaposition of painted and photographic elements. The woman in the image, revealing her face from beneath

the head of a fox, looks like a mannequin; beneath the animal disguise is another layer of unreality.

The longer you spend looking at these montages of animals and animal/human hybrids, the more the sense that you're looking at dead things grows. That Roberts incorporated photographs of dead animals into the work (which she does) is understood as a faint but disturbing whisper. The word *taxidermy* occurred to me more than once while looking at these works.

I liked how pages from dictionaries were incorporated, collagelike, into the paintings; the words and definitions ambiguously relating to the imagery. In one of the larger pieces in the show, *Demon Reading*, a demon holds aloft a dictionary; the words on it — among other words beginning with D — are *depraved*, *deprecate*, and *depreciate*. A tree near the demon bears human heads for fruit, in what may be a reversal of biblical imagery in which a demon or devil, often depicted with a serpent body and a human head, winds its way around the tree of the knowledge of good and evil.

This is good stuff. It is easy to see why the show is called *Painting*, even though it would not be inaccurate to call it "Collage." Much of the photographic components, cut and pasted amid the paint, are incorporated in a painterly way. The paper stem of the flower in a painting titled *Hummingbird*, for instance, is blended effortlessly in with the thick, lush applications of paint that form the flower's petals and leaves.

Roberts' show is shown in conjunction with an exhibit of sculptures by Colette Hosmer, but it relates more strongly to the paintings of James Havard, whose work hangs on a nearby wall and who, like Roberts, paints thick and with a sense of glee. Zane Bennett is a challenging space in which to mount an exhibit, and partitions that snake through the gallery on the first floor are where most of Roberts' paintings hang. The space is a little too busy to devote yourself to the work of one artist without being pulled over to the work of someone else, but some effort is made in placing artists that hang well together in the same vicinity. While Roberts' work in this show is not definitive, and while it can't be considered a major show, there is no doubt that she has major talent. The quiriness may draw you in, but the darkness gets under your skin.

HOLLY ROBERTS

Paso Tiempo
15 Jul 2011



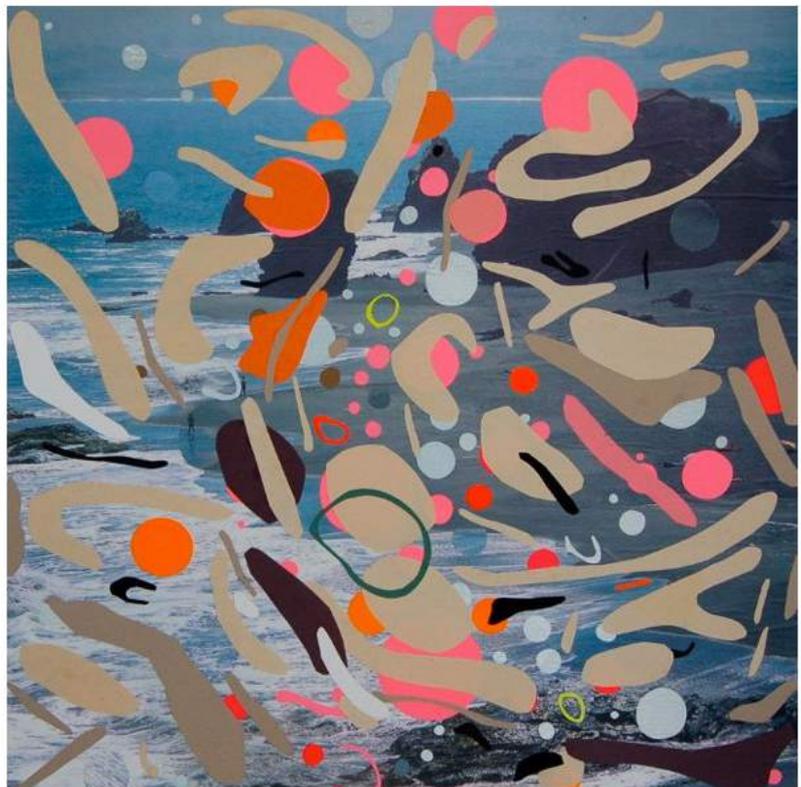
Virginia Echeverria Whipple: Untitled

Rainy day blues? Check out Virginia Echeverria Whipple's collages

Posted by Liv Siddall, Wednesday 09 May 2012

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Nothing like a good bit of collage on a rainy day, so here's Virginia Echeverria Whipple with her marvellous, mixed-media creations. Now no one is saying that using old, found images and making a collage is the most original concept, but there's just *something* about these ones by Virginia Echeverria Whipple that smash the theories of those who say they've seen it all before. Look at one of the images she has created and imagine the whole world has filled with water and those pieces of collage are actually sea creatures floating in front of your eyes. Now tell me it's not brilliant.



Virginia Echeverria Whipple: Untitled

VIRGINIA ECHEVERRIA

It's Nice That (itsnicethat.com)
9 May 2012