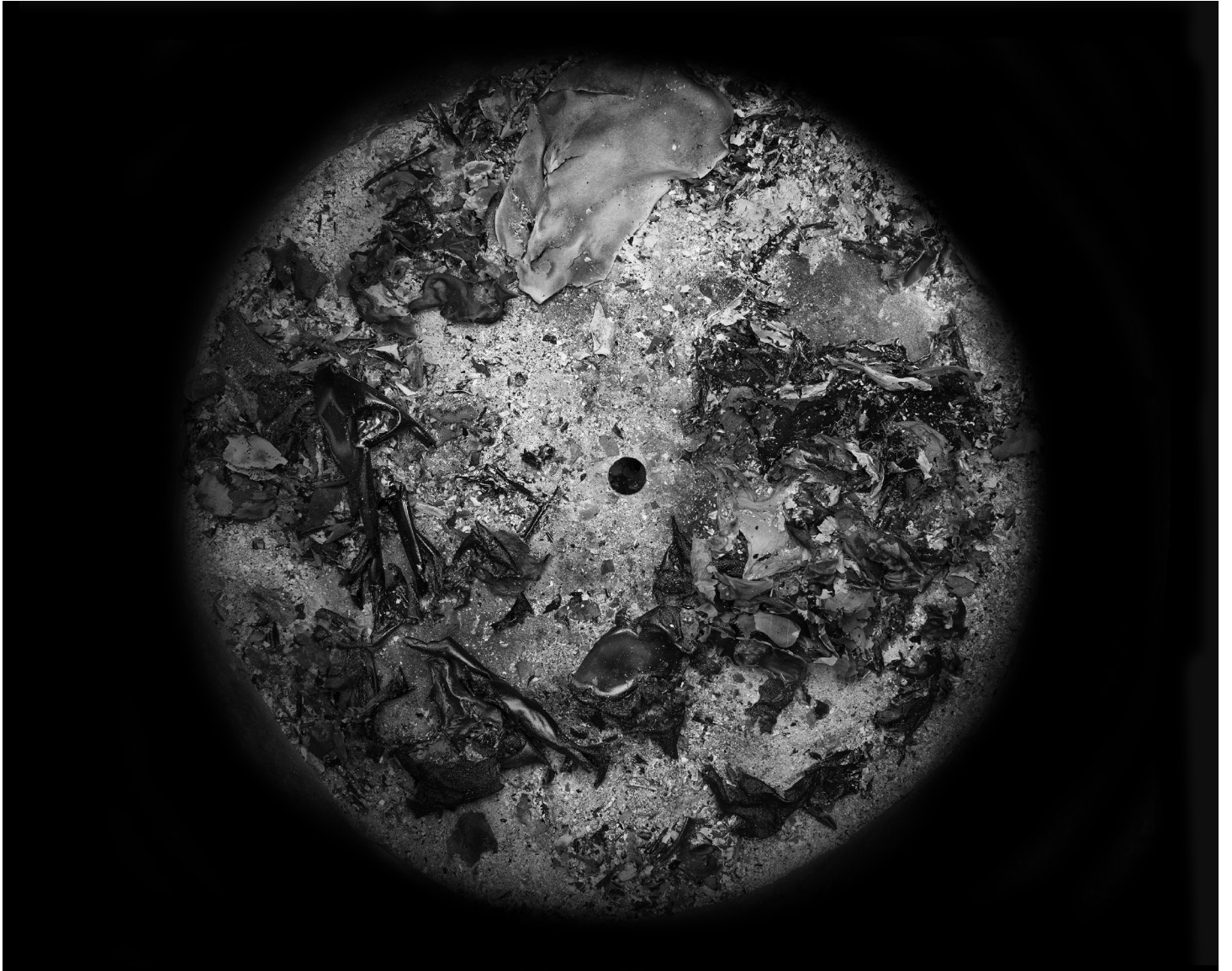




Observare
philip augustin + elizabeth stone

October 10 – December 15, 2019
Chapel Hill, North Carolina

CASSILF
HAUS



ELIZABETH STONE

Visual artist ELIZABETH STONE (b. 1962 Albany, NY) is propelled by the exploration of perception and perspective, materials and the evolution of process. The duality of art and science is a strong influence as she combines her studies of photography and drawing with biology. Stone has been awarded multiple artist in residence fellowships including the Ucross Foundation, The Jentel Artist Foundation, Brush Creek Foundation for the Arts and was recently awarded the 2019 Montana Fellowship Prize from the LEAW Foundation at the Virginia Center of Creative Arts. Her images have been exhibited in art museums and galleries across the country and are held in both private and public collections including the Museum of Fine Arts, Houston.



YOU ARE HERE (Chemigrams)

Gelatin Silver Prints, 2019

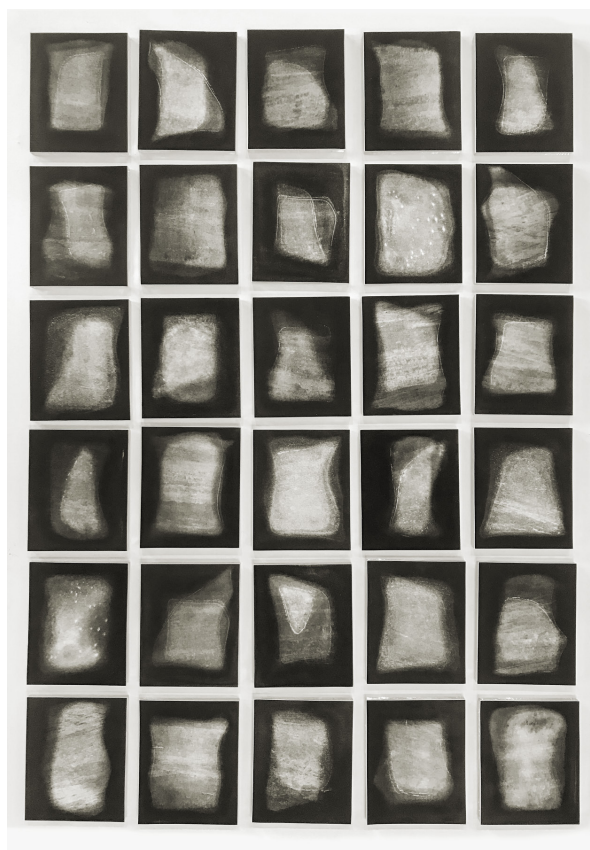
20 in. x 24 in. (#1-13), Editions 1/1

16 in. x 16 in. (#1-6), Editions 1/1

YOU ARE HERE

Oil and water, immiscible elements, are bound to silver gelatin photographic paper to create the topographic abstractions in *YOU ARE HERE*. This method, called a chemigram, sits on the sidelines of photography. It is a cameraless process, but unlike its cousin the photogram, the images are created in the light allowing the interplay of chemistry to create mutations on paper. After forming peaks and valleys, ravines and waterways, I surrender control in the process and allow the materials to take over and form their own living patterns. I am only a moderator between steps.

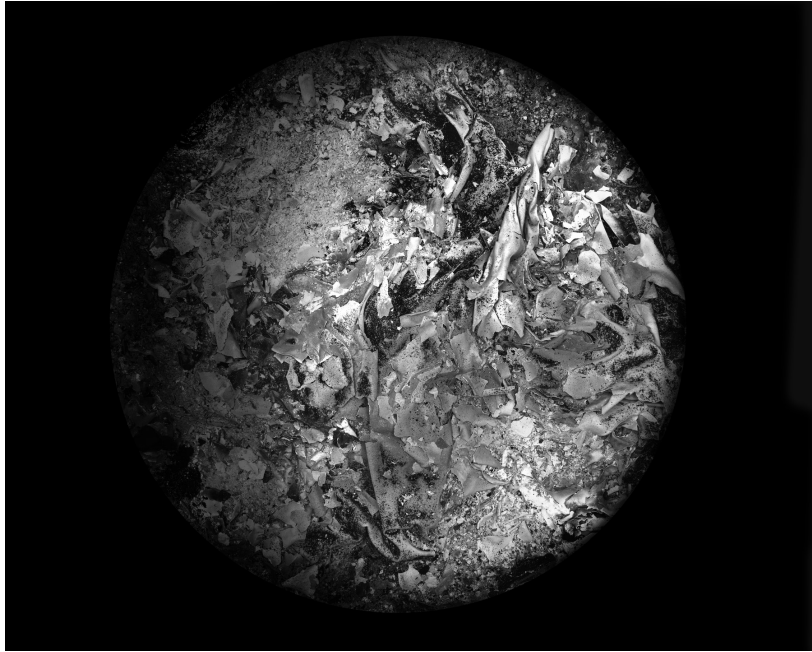
These works are inspired by recent explorations down the Colorado River and decades of roaming the Colorado plateau. It is in these desert places where I have felt the smallest, a pinprick in the massive view of time. Like the creation of a canyon by a river carving through millions of years of rock, so goes the chemigram process, wild and unruly but leaving marks of incomparable beauty.



#1-30 from Companions in the Bardo
Palladium Platinum Print Mounted on Acrylic, 2019
3 ¼ in. x 4 in., Edition 1/1

COMPANIONS IN THE BARDO

Remnants and residue speak to the reality of impermanence. *COMPANIONS IN THE BARDO* reference a gap, a transition zone from one plane to another. Old clear glass slide covers from the 1950's are my subject matter for this project. Stacks of fifty wafer thin pieces of glass were unwrapped from original packaging. Through careful examination of the glass, hints of moisture, dust and time were discovered. Each pane was then photographed and printed using the old palladium platinum process to capture the small physical inscriptions appearing as elementary forms that reveal something human.



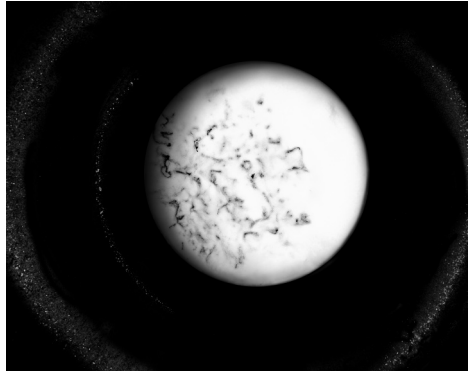
9.10.18 from *Burnt* series
Palladium Platinum Print, 2018
12 in. x 15 in., Edition 1/1

BURNT

Photographs can feel like truth, confirmation that what we reveal is certain. I am intrigued by the illusory component of photography that invites reverence and poses questions, hinting at an unseen world.

The *Burnt* photographs began as an attempt to rid my studio space of excess photographic prints, tests, contact sheets, printing mistakes and dead ends. The prints are burned in a large recycled oil barrel. I watch faces disappear in to a flame, landscapes shrivel and darken to black. Memories are triggered as I see these photographs change into a different form. I think about how we try and stop time with a photograph, try to hold on to a moment so fleeting. So goes this burning.

The sparks fly high out of the barrel into the air. The smoke billows. Worlds emerge in the bottom of the barrel, a scorched planet, our earth, a moon. Beauty appears unannounced in these ruins. I never cease to revel in discovery and the generosity of attention. The remains become the subject of my focus. They bind destruction with restoration and apparition with presence. The barrel holds a geological strata of ephemera and residue - a continuous dialog between collapse and creation.



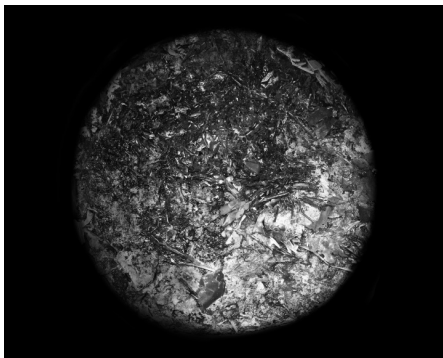
11.12.18 from *Burnt* series
Palladium Platinum Print, 2018
4 in. x 5 in., Edition 1/1



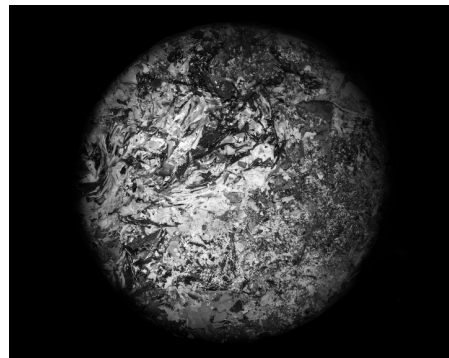
5.25.18 from *Burnt* series
Palladium Platinum Print, 2018
4 in. x 5 in., Edition 1/1



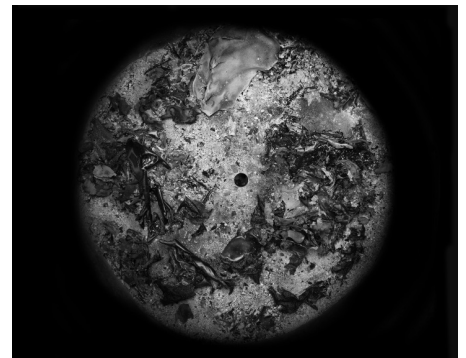
9.9.18 from *Burnt* series
Palladium Platinum Print, 2018
12 in. x 15 in., Edition 1/1



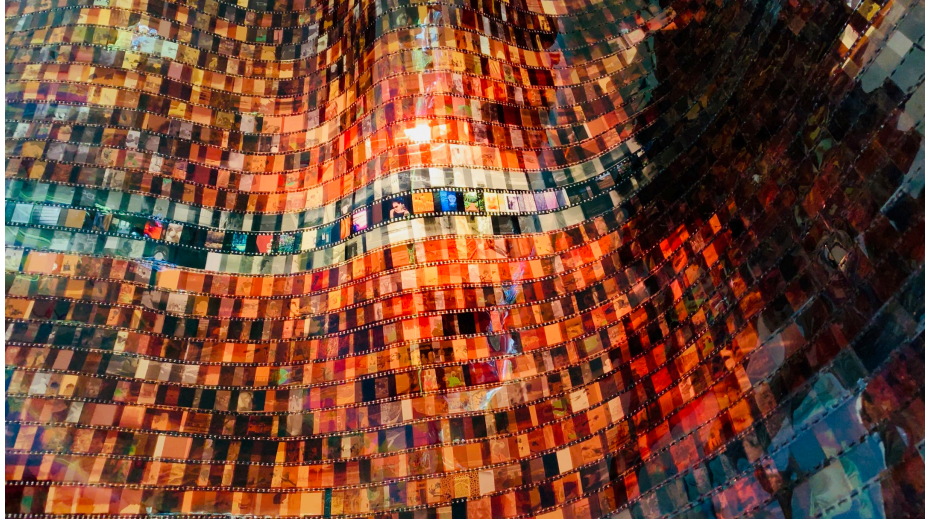
3.23.19 from *Burnt* series
Palladium Platinum Print, 2018
12 in. x 15 in., Edition 1/1



5.31.19 from *Burnt* series
Palladium Platinum Print, 2018
12 in. x 15 in., Edition 1/1



9.14.18 from *Burnt* series
Palladium Platinum Print, 2018
12 in. x 15 in., Edition 1/1



ECDYSIS

Mixed color, black, and white negatives, color positives, waxed linen thread, 2019
52 in. x 72 in., Edition 1/1

ECDYSIS

The term ecdysis refers to an action of shedding or casting off of an outer integument, or skin. I cut my color negatives, black and white negatives and color positives in to single frames and then rebound them in a non linear pattern to create this piece, an outer coat of memory, a statement of self. Memories are tricksters and often we look to the photographic image to confirm an experience of time and place. My use of analog materials as subject echoes my curiosity with the transcending and ambiguous properties of photography.

Ecdysis is a mixed media installation. Materials used include over three thousand 35mm color negatives, black and white negatives, color positives and waxed linen thread.



F32 from *Negative / Positive*
Archival Pigment Print, 2015
28 in. x 42 in., Edition 2/5

NEGATIVE / POSITIVE

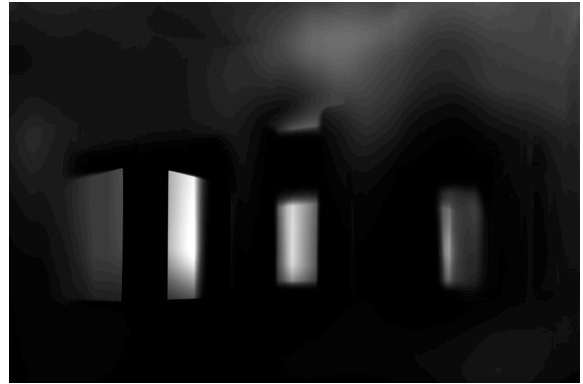
NEGATIVE / POSITIVE is a personal exploration of perception through the medium of photography. Compositions are made using my old photographic materials. I have piles of plastic negative sleeves that held my film and slides in place, empty slide mounts which appear like structural containers and film - my insides, dreams and memories.

Small temporary sculptures are built as I balance the sleeves, mounts or film. I photograph these sculptures using light solely from my two old light-boxes. The creative process moves me like water between reality and imagination as I am captivated by decontextualization and restoration of materials.

As with analog photography, I consider both the “negatives” and “positives” that are created, each has their own intrigue. Structures that become apparent are reminiscent of the buildings from my dreams as I wander from room to room. Landforms emerge from the edges and I think about how we define the landscape. The transition zones transfix me as I continue to delve into the inherent transformative and deceptive power of the medium of photography.



M19 from *Negative / Positive*
Archival Pigment Print, 2018
18 in. x 27 in., Edition 1/5



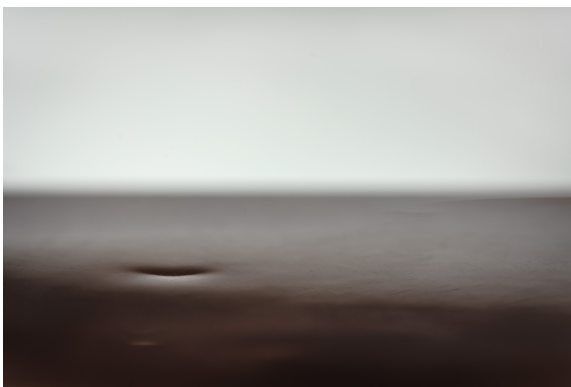
NM8 from *Negative / Positive*
Archival Pigment Print, 2016
18 in. x 27 in., Edition 1/5



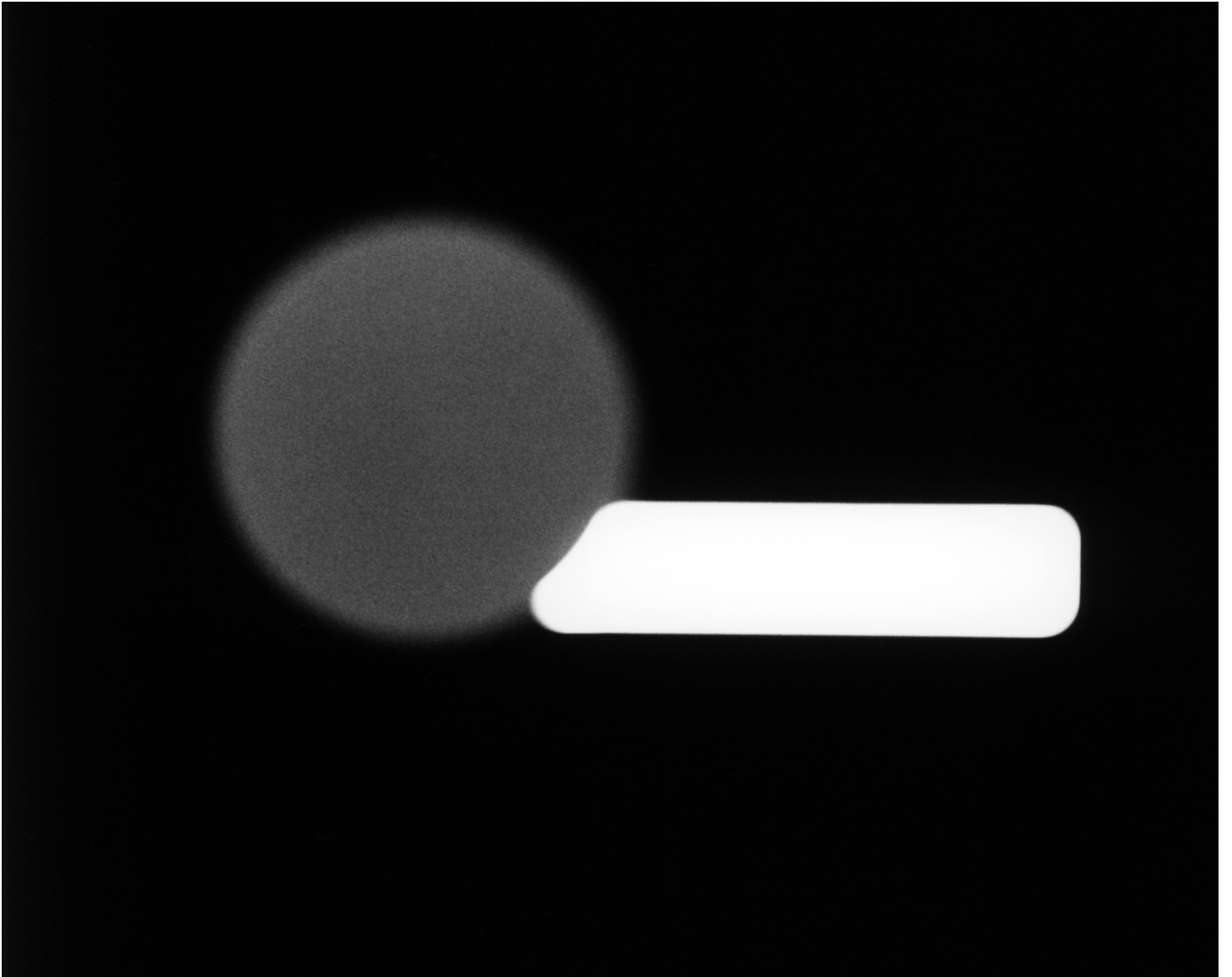
M1 from *Negative / Positive*
Archival Pigment Print, 2014
18 in. x 27 in., Edition 3/5



NM5 from *Negative / Positive*
Archival Pigment Print, 2016
18 in. x 27 in., Edition 1/5

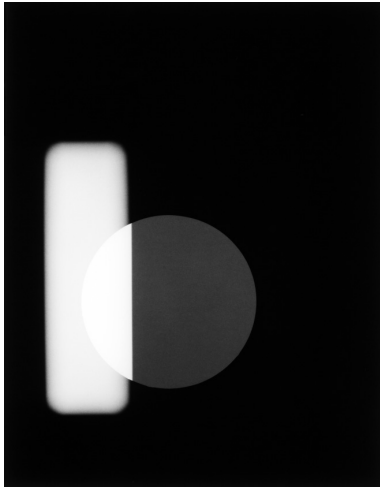


F24 from *Negative / Positive*
Archival Pigment Print, 2018
18 in. x 27 in., Edition 1/5

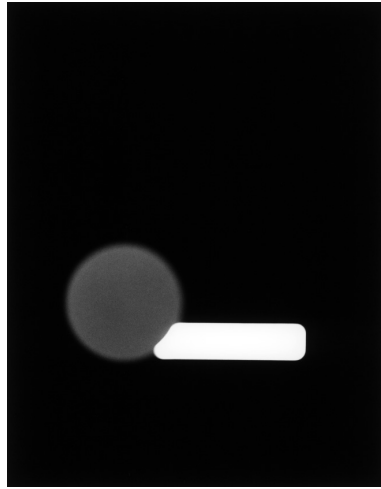


PHILIP AUGUSTIN

Artist and photographer PHILIP AUGUSTIN lives and works in Santa Fe, New Mexico. His current work uses abstract imagery to explore the relationship of objects, spaces, and tonal values to each other and to the frame.



**Negative #18-005-09 with
photogram** from
Convergence series
Silver Gelatin Print, 2018
14 in. x 11 in., Edition 2/5



Negative #17-040-14 from
Convergence series
Silver Gelatin Print, 2017
14 in. x 11 in., Edition 1/5



Negative #16-017-05 from
Convergence series
Silver Gelatin Print, 2016
14 in. x 11 in., Edition 1/5

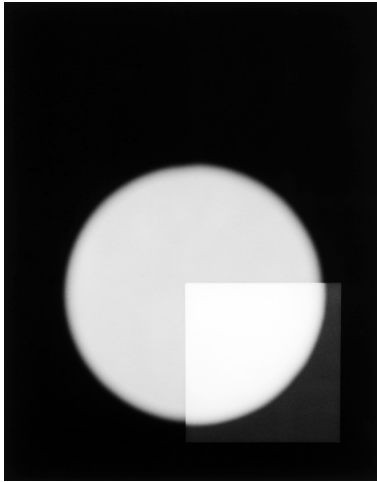
CONVERGENCE

“At the still point of the turning world. Neither flesh nor fleshless; Neither from nor towards...”
– T.S. Eliot

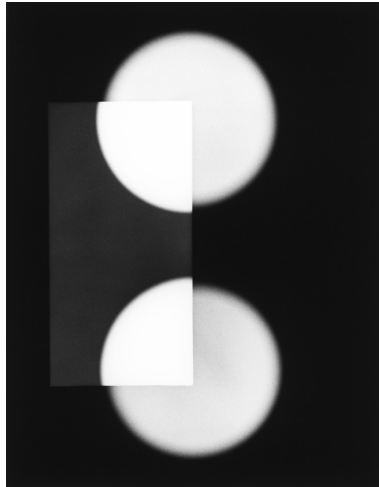
This body of work seeks the still point between lens-based and lens-less imagery, between photograph and photogram. Blurring points of reference between two enduring methods of creating photographic images:

- Photograph: an image made using a camera and film or other light-sensitive material, then made visible and permanent by chemical processing.
- Photogram: an image made without a camera using light-sensitive photographic materials, then made visible and permanent by chemical processing.

Uniting the photograph and photogram on a single sheet of silver gelatin paper, *Convergence* represents one resolution to my inquiry into non-representational imagery.



*Negative #18-006-14 with
photogram* from
Convergence series
Silver Gelatin Print, 2018
14 in. x 11 in., Edition 1/5



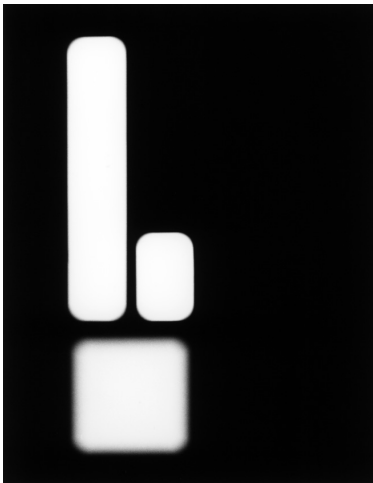
*Negative #17-003-03 with
photogram* from
Convergence series
Silver Gelatin Print, 2017
14 in. x 11 in., Edition 1/5



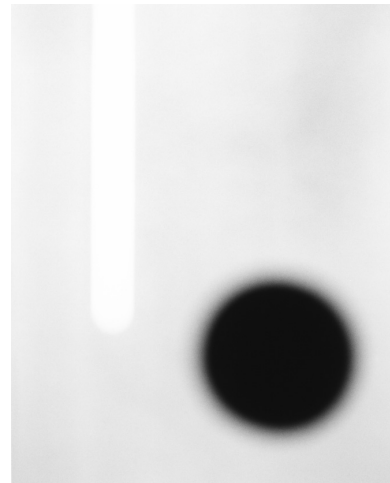
Negative #16-007-09 from
Convergence series
Silver Gelatin Print, 2016
14 in. x 11 in., Edition 2/5



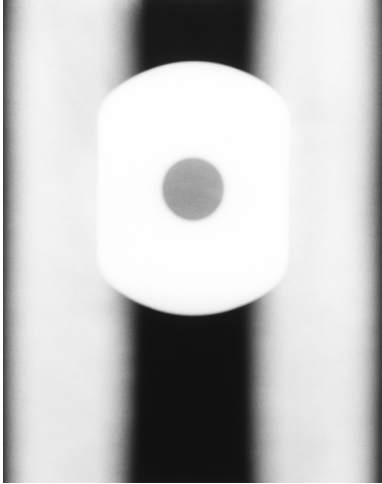
**Negative #16-023-14 with
photogram from
Convergence series
Silver Gelatin Print, 2018
11 in. x 14 in., Edition 1/5**



**Negative #17-011-14 from
Convergence series
Silver Gelatin Print, 2017
11 in. x 14 in., Edition 1/5**



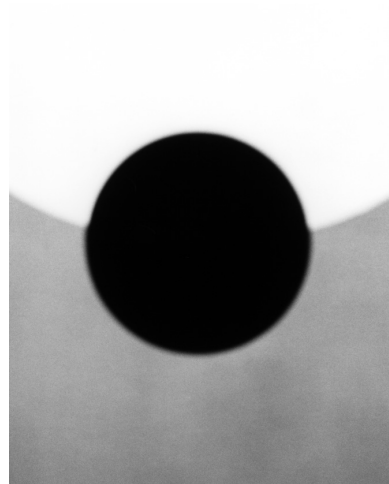
**Negative #16-020-01 from
Convergence series
Silver Gelatin Print, 2016
11 in. x 14 in., Edition 1/5**



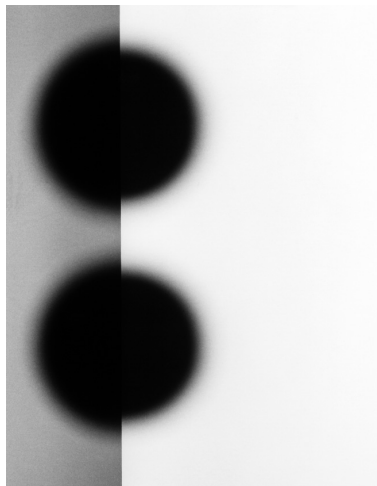
17-005-03 from
Convergence series
Silver Gelatin Print, 2017
11 in. x 14 in., Edition 1/5



16-025-09 from
Convergence series
Silver Gelatin Print, 2016
11 in. x 14 in., Edition 3/5



17-028-03 from
Convergence series
Silver Gelatin Print, 2017
11 in. x 14 in., Edition 1/5



**Negative #18-008-14 with
*photogram*** from
Convergence series
Silver Gelatin Print, 2018
11 in. x 14 in., Edition 1/5



CST #2

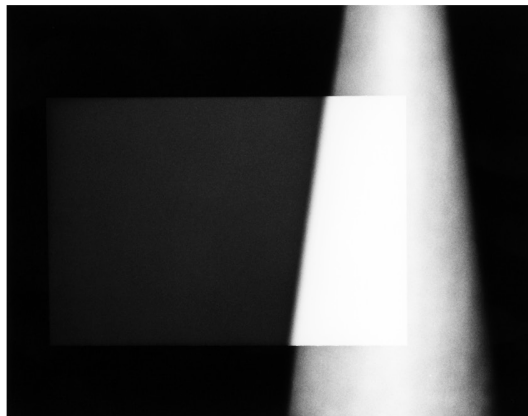
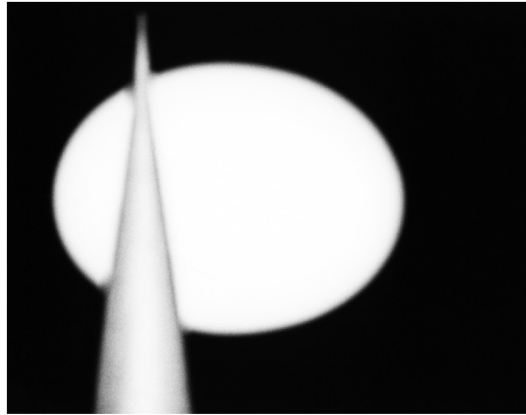
14 Silver Gelatin Prints Mounted on Sintra, 2019
Each 12 in. x 12 in. x 1/4 in , Edition 1/1

CST

Circle, Square, Triangle: three elementary shapes we see every day. This piece builds on my “Convergence” series. Here the photographs and photograms expand beyond the boundaries of the individual print. This piece also incorporates surface modifications.



31 feet 4 years: 2015-2019 @philipaugustin
79 Instagram Images, Ink on Adhesive Fabric, 2019
4 5/8 in. 4 5/8 in. x 381 3/4 in., Site Specific



Cone and Oval with Photogram (Dptych)
2 Silver Gelatin Prints, Mounted on Sintra, 2018
26 in. x 25 3/4 in., Edition 2/3

FROM THE CURATORS

Observare was curated by Lori Vrba and Frank Konhaus. Lori and Frank met Elizabeth and Philip at the 2018 Click! Photography Festival in Durham, NC, where the two artists were selected to participate in the Festival's portfolio reviews. Frank became enchanted with Philip's minimalist Instagram feed and the seed of an exhibition idea began to grow around abstract photography. Elizabeth's work, while more organic and less formal, seemed a natural complement to complete this investigation. Lori kindly agreed to co-curate and the ideas flowed freely with the added luxury of having both artists in the gallery to collaborate with us. From the initial notion of running "a huge line of IG images around the gallery" to one of the most complicated exhibitions we have ever mounted at Cassilhaus, *Observare* has grown to include five site specific installations installed by the artists, each interwoven with the architectural spaces. It is ironic that Philip's digital Instagram images were our gateway to his practice, which is deeply rooted in traditional analog darkroom processes and a celebration of the photographic print as object. Similarly Elizabeth's multiple series all are intimately tied to and incorporate the actual materials of the practice of traditional analog photography.

Many thanks are due for pulling this project together. Cassie Klos, Ben Alper, and Christina Wytko have helped greatly with the complicated installation. Cassie also assisted framing Philip's work. Jessina Leonard designed the gallery guide. Heather Evans Smith designed the *Observare* logo. Lori is responsible for the beautiful installation of glass slides associated with *Companions in the Bardo*. A deep bow as always to Ellen Cassilly who is our partner in all things Cassilhaus. Our deepest thanks go to the artists for producing such impeccable and thought-provoking work with such grace and for never saying no when we asked them to do one crazy thing after another. Both artists have agreed to do extensive educational outreach during the run of the show and we already have half a dozen school group engagements scheduled.

Limited editioned prints and installation pieces from this exhibition are available for purchase. Please consider directly supporting the work of these fine artists. A separate price sheet is available in the gallery.

Frank Konhaus and Lori Vrba
October 2019

