



KALEE APPLETON



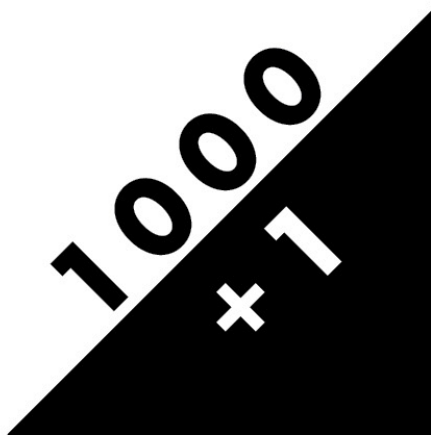
JOANA P. CARDOZO



MARK CHEN



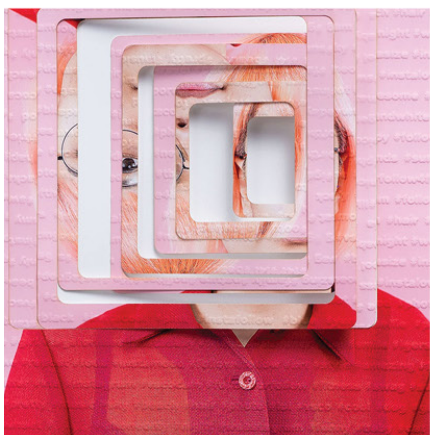
PAUL-ANDRÉ LAROCQUE



7.12 - 9.6.19



NOELLE MASON

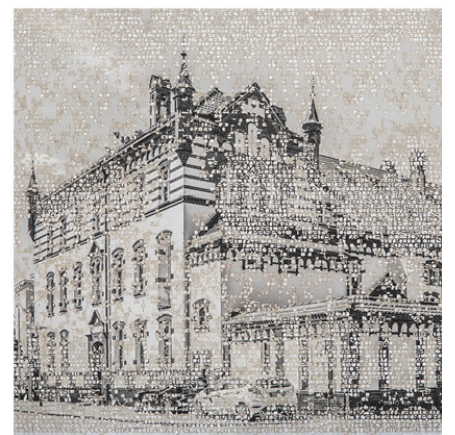


KAREN NAVARRO

RECEPTION:
7.12, 6-8 PM

 **FOTO RELEVANCE**

616 Hawthorne St
 Houston, TX 77006



KRISTA SVALBONAS

Photography is, and has been since its conception, a fabulously broad church. Contemporary practice demonstrates that the medium can be a prompt, a process, a vehicle, a collective pursuit, and not just the physical end product of solitary artists' endeavors. Addressing that multifarious terrain is a hefty challenge for most museums and galleries, and a genuinely impossible task for those who continue to believe photography is best sliced into monographic exhibitions and sometimes into classic genres and themes. (What other medium is still exhibited so regularly in those dreadfully tired categories "landscape," "portraiture," and "still life," as per forty years ago?)

[...]

My stumbling block is this: for the first time in my professional life, I am seeing independent photography that doesn't operate in a conventional art-photography way... and I don't know how to position myself. It is beyond the discourse that I know, and I experience this as a really positive expectation for the field of photography as art. This is why I think that those of us who have a genuine vested interest in the future of photography as contemporary art should open our doors and just let this new life come in.

—Charlotte Cotton, "A Million Conceptual Miles" (2013)

$$1000 + 1$$

When thinking about photography, an old adage often comes to mind: *a picture is worth a thousand words*. To say this is to recognize photography as an inherently communicative and narrative practice, to acknowledge the ways in which a singular image can convey meaning when language falls short. The medium's unique ability to tell stories and evoke sentiment through visual means is precisely why it remains necessary and essential to our daily lives.

Photography does not exist in a vacuum, however. Years of photojournalism, for example, have long shown how images can be bolstered with writing. Keeping this in mind, a number of questions arise—i.e. what more can be said when photography is combined with other mediums, text or otherwise? What happens when photographs are given a presence beyond two-dimensional prints on paper?

Engaging in this conversation, **1000+1** is a group show highlighting seven contemporary artists who expand our expectations of photography through the use of photo-based techniques in conjunction with alternative art forms such as sculpture, text, painting, and textiles. In doing so, these artists demonstrate the versatility and malleability of photography, suggesting that one future narrative for the medium lies in its intrinsic ability to accommodate and engage seamlessly with other methods of expression.

Selections for the exhibition include **Mark Chen's** cross-generational and cross-cultural works that join his mother's traditional Chinese watercolor paintings with his own digital photography, as well as **Paul-André Larocque's** photo collages, textured with swirling brush strokes of acrylic paint. Works by **Joana P. Cardozo** and **Kalee Appleton** both seem to offer reinterpretations of classical art tropes: Cardozo's photo-based floral

sculptures — concerned with preserving flowers in light of an ephemeral and ever-changing world — are reminiscent of still life imagery, while Appleton's unusually-shaped, wood-framed landscapes reconstrue conventional photographic backdrops, pushing the utopian depictions of nature within to be regarded as subjects in their own right.

Karen Navarro's portraits, composed with an Instagram-themed color palette and embossed with the platform's top trending hashtags, explore the nature of our constructed identities on social media. **Krista Svalbonas'** prints, featuring layers of laser-cut text based on archival letters penned by Baltic refugees uprooted in the aftermath of World War II, give life to historical trauma in the wake of political turmoil. Works by **Noelle Mason**, in turn, land not too far from this sentiment of displaced bodies: the artist's hand-woven textiles and cyanotypes translate imagery from surveillance technologies used to seek out undocumented immigrants into striking, tactile forms.

With a relatively young art historical legacy when compared to aforementioned mediums such as painting and sculpture, photography has already endured a lengthy battle to be recognized in art institutions around the world. Though this battle has arguably been won for some time — in the sense that photography has found its way into a diverse myriad of fairs, museums, and galleries — this does not mean that the medium has grown complacent in the wake of its commercial success. While there will undoubtedly be a market for more traditional and canonical photography for years to come, the contemporary artists featured in 1000+1 remind us that there is always more to discover in the photographic realm.

— **Erica Cheung**
July 2019 | Houston, TX

KALEE APPLETON



High Mountains (Blue & Orange), 2017

Archival inkjet print with wood frame
Approximately 20 x 30", unique



Forest Stream I (Purple-Blue & Green), 2018

Archival inkjet print with wood frame
Approximately 34 x 16.5", unique



Desert Sunset (Purple & Coral), 2018

Archival inkjet print with wood frame
Approximately 17.5 x 25", unique



Moon Dream (Pink & Blue), 2018
Archival inkjet print with wood frame
Approximately 17 x 12", unique



Mountain Glacier Forest III, 2018

Archival inkjet print with wood frame
Approximately 32.5 x 21.5", unique



Mountain View (Blue & Yellow), 2017

Archival inkjet print with wood frame
Approximately 20 x 24", unique

JOANA P. CARDOZO



Alstroemerias, 2019

Black acrylic photo-based sculpture
18.22 x 14", edition #1 of 7



Anemone, 2019

**Black acrylic photo-based sculpture
18 x 11.77", edition #2 of 7**



White Asian Lilies, 2018

Black acrylic photo-based sculpture
20 x 17", edition #2 of 7



Gerberas, 2019
Black acrylic photo-based sculpture
14.5 x 11.8", edition #2 of 7



Lavender, 2018

Black acrylic photo-based sculpture
18.5 x 8.5", edition #1 of 7



Pink Peonies, 2018
Black acrylic photo-based sculpture
17 x 15", edition #6 of 7



Red Ranunculus, 2019

Black acrylic photo-based sculpture
17.2 x 12", edition #1 of 7



Red Tulips, 2019

**Black acrylic photo-based sculpture
17.5 x 11.78", edition #1 of 7**



Wild Daffodils, 2019

Black acrylic photo-based sculpture
24.3 x 12.75", edition #1 of 7

MARK CHEN



Pastoral Landscape and Nuclear Power Plant, 2015

Archival pigment print on Chinese watercolor paper with applied watercolor
24 x 40", unique

Replicas of this work are available in a limited edition of 10.

From left to right:

**Plum Flower and
Wind Turbine, 2015**

Archival pigment print on
Chinese watercolor paper
with applied watercolor
48 x 14", unique

*Replicas of this work are available
in a limited edition of 10.*

**Orchid and Nuclear
Power Plant, 2015**

Archival pigment print on
Chinese watercolor paper
with applied watercolor
48 x 14", unique

*Replicas of this work are available
in a limited edition of 10.*





**Bamboo and Smoke
Stack, 2015**

Archival pigment print on
Chinese watercolor paper
with applied watercolor
48 x 14", unique

*Replicas of this work are available
in a limited edition of 10.*



**Chrysanthemum and Coal
Power Plant, 2015**

Archival pigment print on
Chinese watercolor paper
with applied watercolor
48 x 14", unique

*Replicas of this work are available
in a limited edition of 10.*

PAUL-ANDRÉ LAROUCQUE



Flower POP 1, 2019

Photo-montage printed on aluminum with a frame back and acrylic painting
38 x 38", edition #1 of 8



Flower POP 2, 2019

Photo-montage printed on aluminum with a frame back and acrylic painting
38 x 38", edition #1 of 8

NOELLE MASON



Backscatter Blueprint (Ventre de la Bestia), 2019

Cyanotype on watercolor paper
16x22", edition #2 of 5



Backscatter Blueprint (La Maleta), 2019

Cyanotype on watercolor paper
22x16", edition #1 of 5



Coyotaje (Mi Carnal), 2019

Hand embroidered cotton
9.5 x 8.5", unique



Coyotaje (Via Dolorosa), 2015

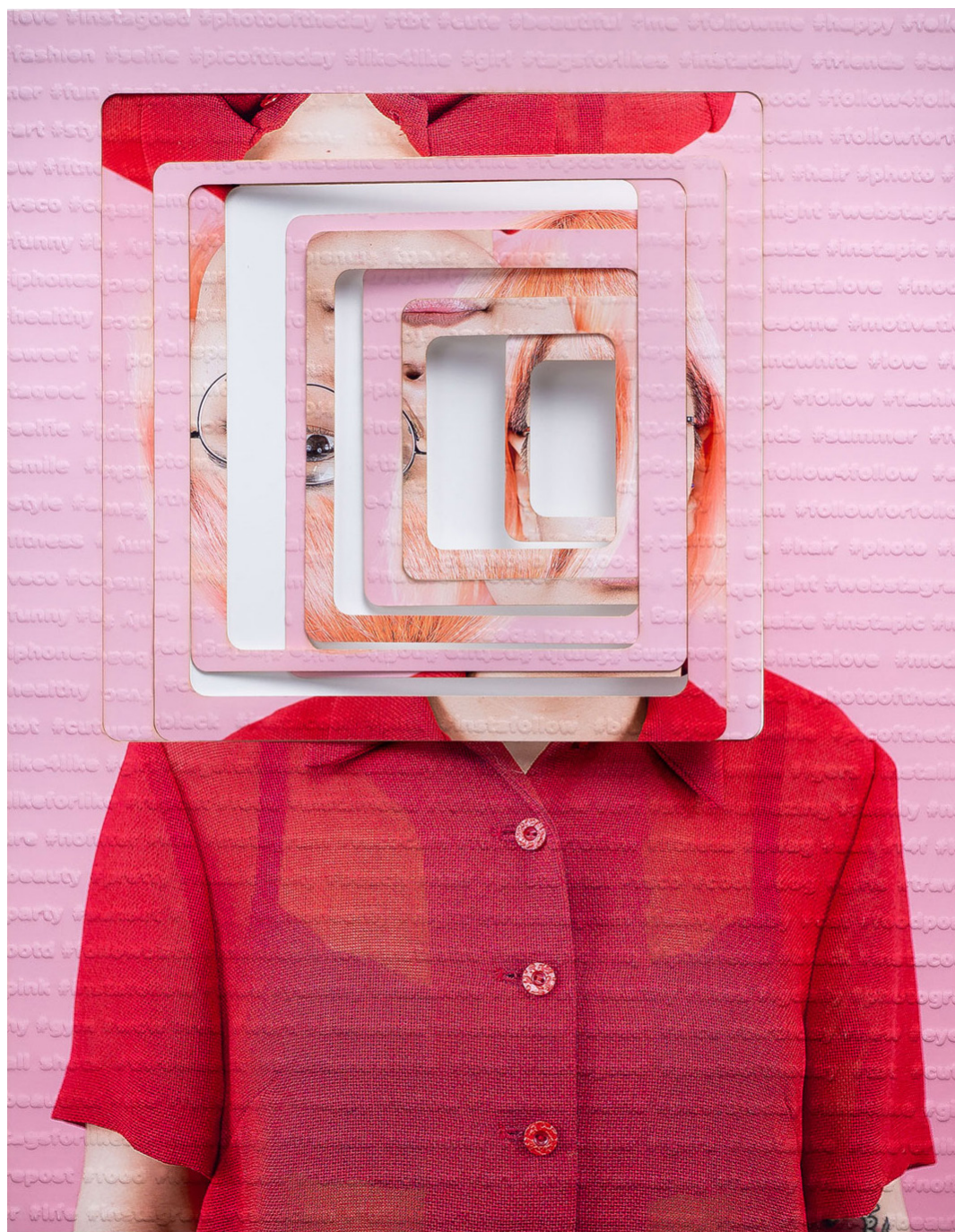
Hand embroidered cotton
11.75 x 16.5", unique



Ground Control (Mexicali/Calexico), 2010

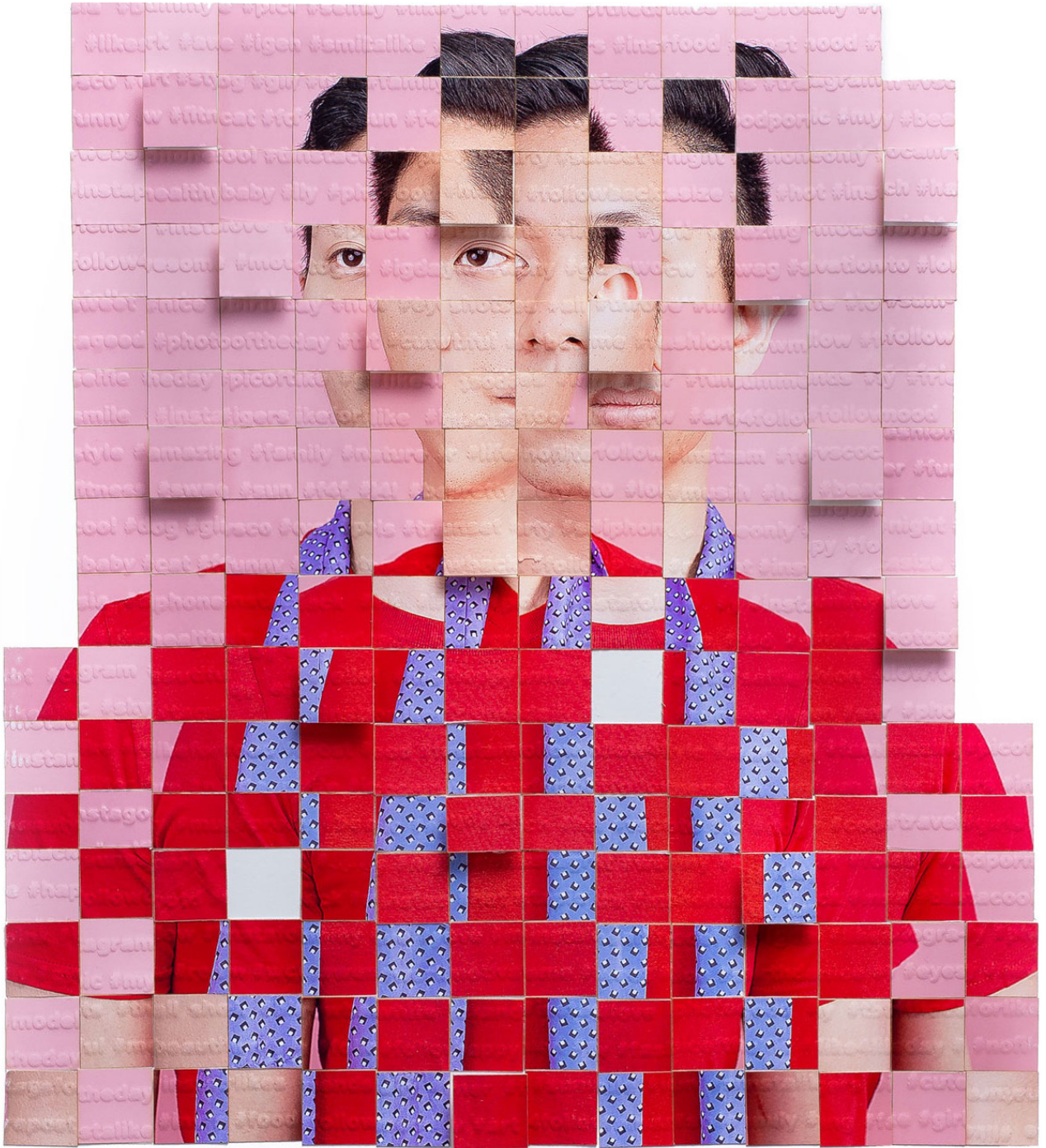
Hand woven wool
72 x 48", unique

KAREN NAVARRO



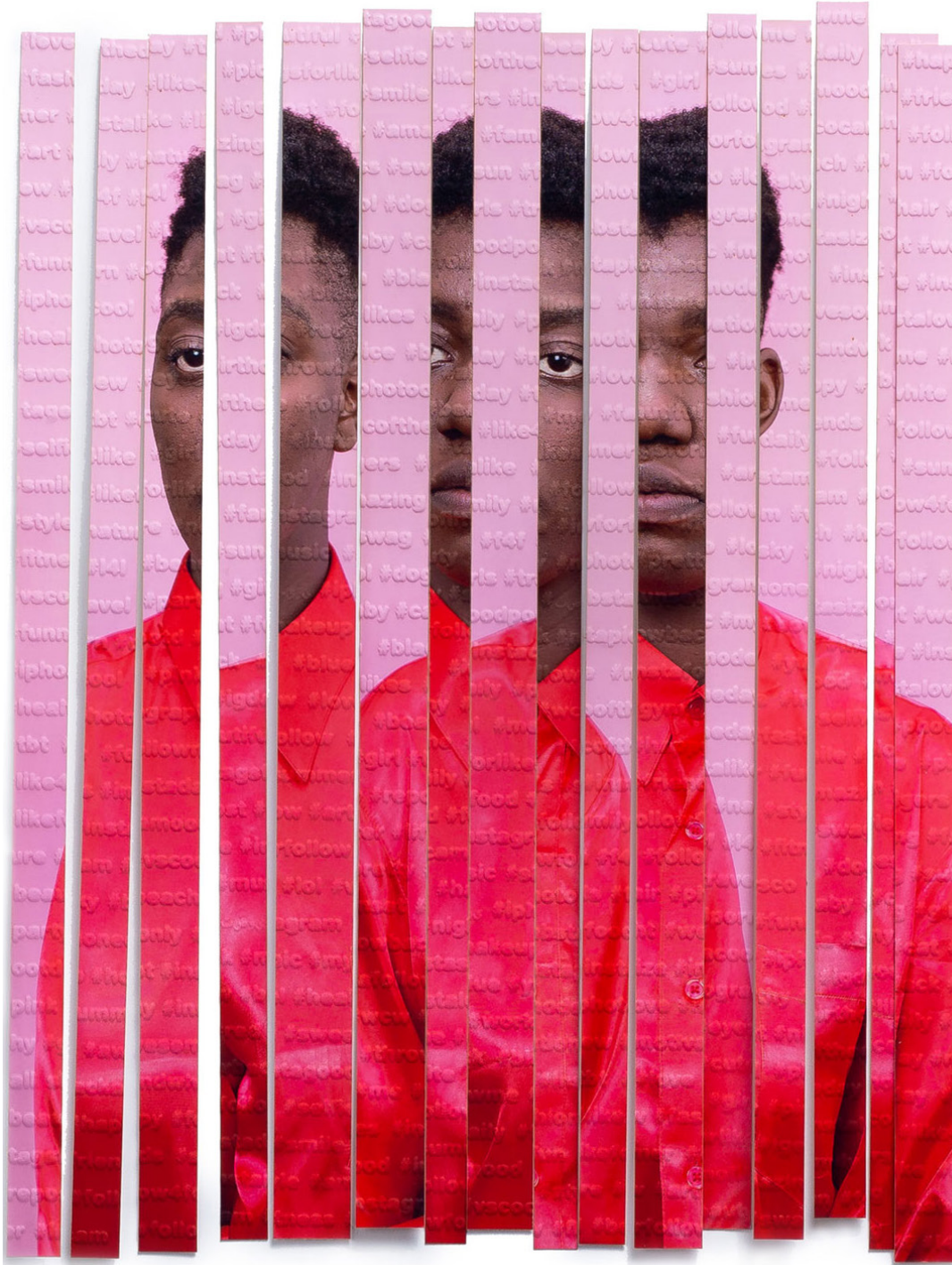
Subject #3, 2019

Archival inkjet print, laser-cut and embossed on gesso panel
18 x 14", unique



Subject #6, 2019

Archival inkjet print, laser-cut and embossed on gesso panel
18 x 14", unique



Subject #8, 2019

**Archival inkjet print, laser-cut and embossed on gesso panel
18 x 14", unique**



Subject #11, 2019

Archival inkjet print, laser-cut and embossed on gesso panel
18 x 14", unique

KRISTA SVALBONAS



Migrator 3, 2016

UV print on dibond and wood
20 x 21 x 5", unique



Migrator 8, 2016
UV print on dibond and wood
9 x 9 x 4.5", unique

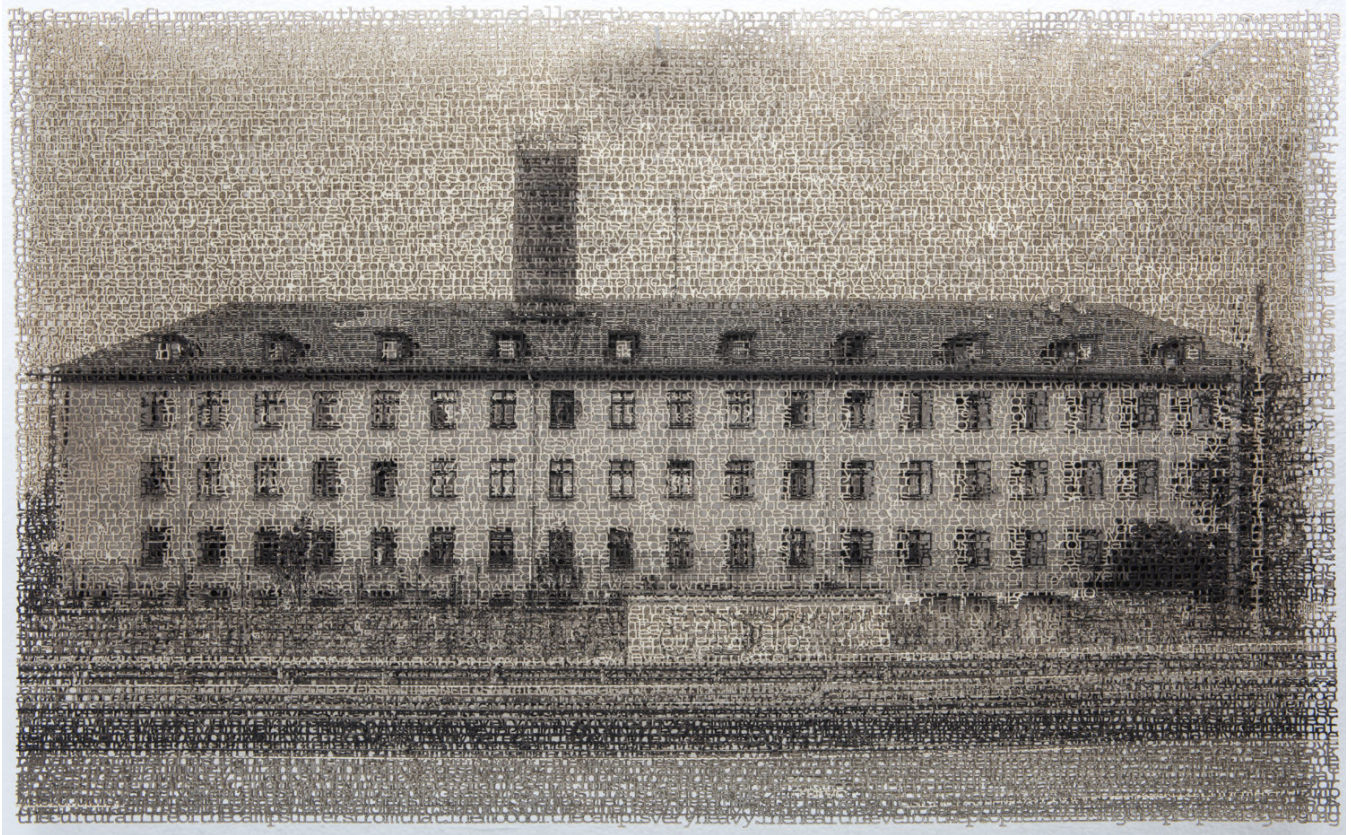


Migrator 12, 2016

UV print on dibond and wood
9 x 5 x 4.5", unique



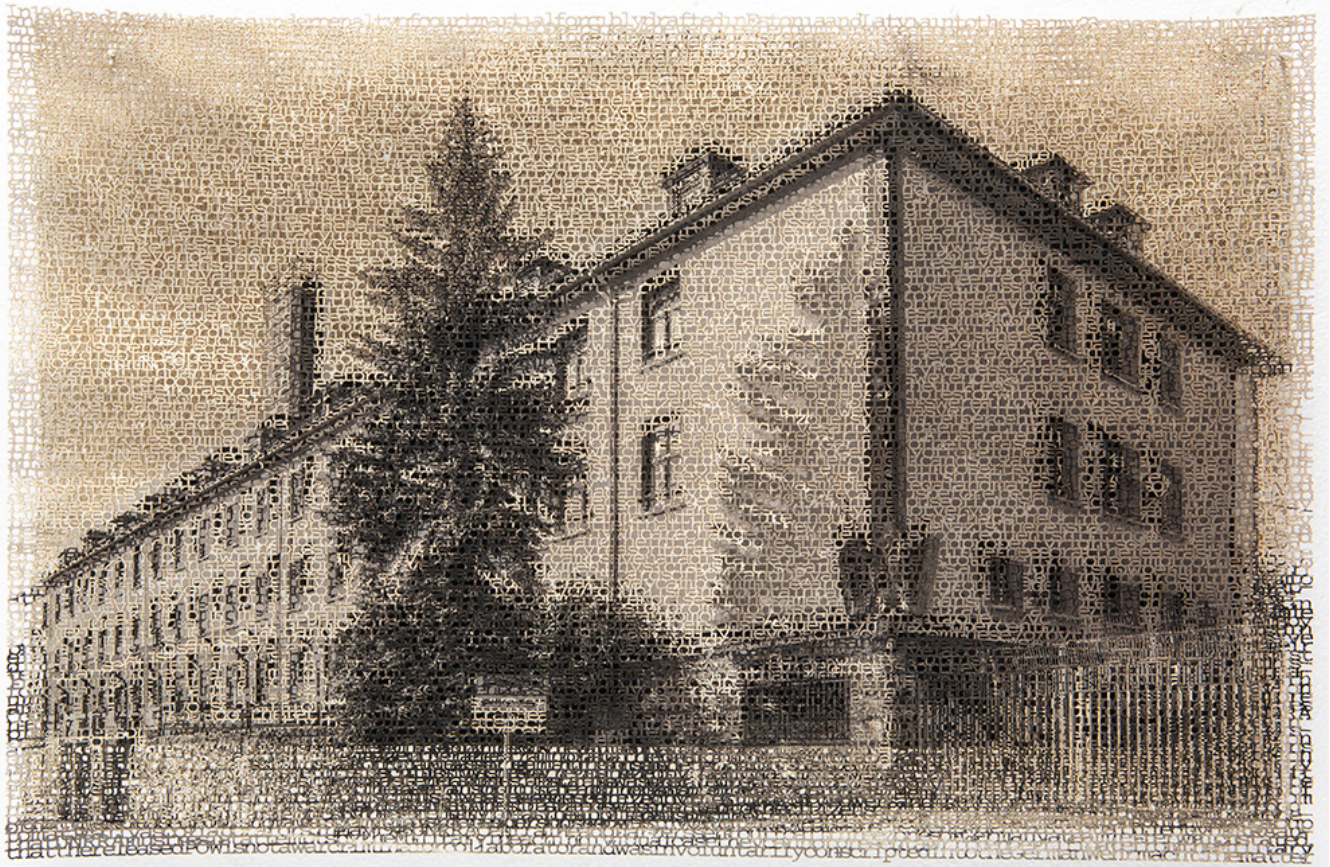
Migrator 13, 2018
UV print on dibond and wood
17 x 10 x 4.5", unique



Wurzburg 1, 2018

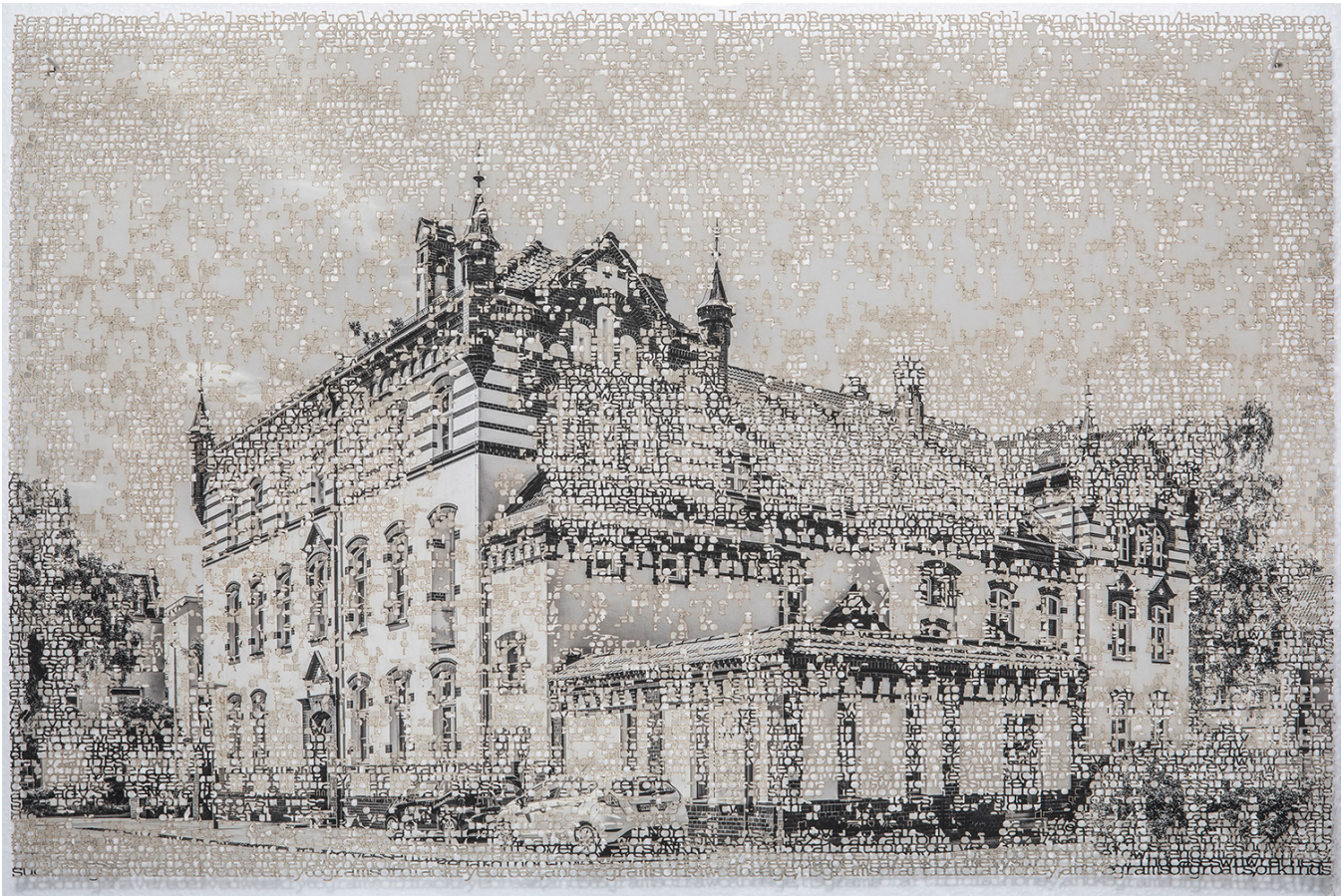
Laser cut pigment print

13 x 21", edition #1 of 3 + 1 AP



Wurzburg 2, 2018

Laser cut pigment print
14 x 21", edition #1 of 3 + 1 AP



Lubeck 1, 2019

Laser cut pigment print
14 x 21", edition #1 of 3 + 1 AP

ARTIST BIOGRAPHIES

Kalee Appleton is a photography-based artist and assistant professor of Photography at Texas Christian University in Fort Worth, Texas. Originally from Hobbs, New Mexico, Appleton attended Texas Tech University in Lubbock and received a B.F.A. (2005) in photography. Shortly after graduation she worked as a corporate and aviation photographer, and she later attended Texas Woman's University in Denton, where she received an M.F.A. (2014) in art. Appleton's work deals with digital technologies and their effects on society, as well as with the nature of photography, specifically landscape photography. She has had her work highlighted in various print and online forums including *DMagazine*, *Glasstire*, *Aint-Bad Magazine*, *Plates to Pixels*, *Lens Culture* and *F-Stop Magazine*. Appleton exhibits her work regionally at Erin Cluley Gallery in Dallas and has exhibited nationally at Filter Photo, Chicago, Illinois; Artsphere, Washington DC; Fotofest, Houston, Texas; and Houston Center for Photography.

Joana P. Cardozo is a Brazilian-born visual artist based in New York City and São Paulo. Her creative practice utilizes photography to produce images that engage her subjects and their home environments in a unique graphic style of portraiture titled "Blueprints." Cardozo graduated from the International Center of Photography in 2015. Her work has been exhibited in group shows worldwide including Rencontres d'Arles, Arles, France, Klompching Gallery, Brooklyn; International Center of Photography, New York; Photoville, Brooklyn; Filter Space, Chicago; and Paraty em Foco International Photography Festival, Rio de Janeiro, Brazil. She is represented by Foto Relevance in Houston. Watch a video interview with Cardozo on the Foto Relevance YouTube channel.

Mark Chen is a photographic artist, educator and author. His practices center on the visual discourse on sustainability and climate change, among other environmental and social issues. He crosses media boundaries, often collaboratively, from photography to other visual art, sound art, creative writing and performance. In his work, satire and humor are the signature. Chen has taught at University of Houston, Houston Baptist University and Houston Center for Photography, among other institutions. He is also an avid published author, producing seven book titles on photographic art and techniques from Amherst Media and one upcoming title from Bloomsbury Publishing. Mark Chen's work has been shown in events such as FotoFest, and venues such as The Griffin Museum of Photography, Houston Center for Photography, the Art Car Museum, and the Artists' Cabin, Taiwan. He is represented by Foto Relevance in Houston, Texas and Galería Photo/Gráfico, San Miguel de Allende, Mexico. He received an MFA degree from the University of Houston.

Paul-André Larocque is a French Canadian artist from the small fishing town of Newport in Quebec. He creates intricate fictional landscapes and cityscapes with a swirl of objects rising in a tornado-like momentum and energy. His images of deserts, beaches, and candy shops whirling through space are digitally collaged, embedding his imagery with motion and intense color. Each object is one he has

photographed while on assignment, combining a life as an artist and art director for magazines with one as a travel journalist and freelance photographer. Larocque has exhibited in galleries in Canada and the United States, and is represented by Foto Relevance in Houston. Watch a video interview with Larocque on the Foto Relevance YouTube channel.

Noelle Mason is a multi-disciplinary artist whose work is about the subtle seductiveness of power facilitated by systems of visual and institutional control. Noelle has shown nationally and internationally in a variety of non-traditional spaces, galleries, and institutions including the National Museum of Mexican Art, Orlando Museum of Art, the Museum of Fine Arts St. Petersburg and the Whitney Museum of American Art. She is the recipient of a Joan Mitchell Foundation Artist Grant, Jerome fellowship, Santo Foundation Individual Artist Grant, the Florida Prize for Contemporary Art and the Southern Prize. In 2004 Noelle was a resident at the Skowhegan School of Painting and Sculpture. She holds a BA in both Theatre and Fine arts from the University of California, Irvine and received her MFA from the School of the Art Institute of Chicago. Noelle currently holds the position of Associate Professor of Art at the University of South Florida, and is a founding member of the artist collective CUNSTHAUS.

With a background in fashion design, Argentina-born artist, **Karen Navarro**, works with a highly stylized aesthetic on a diverse array of mediums that includes photography, collage, and sculpture. Her constructed portraits, as she describes it herself, are known for the use of color theory, surreal scenes and minimalist details. Navarro's work expresses self-referential questions that connect in a much larger scale to ideas of construction of identity, societal expectations and the understanding of the being; prompting a discourse about the subconscious will to comply with the contemporary societies' canons when these are in fact misleading. Similarly, Navarro explores in her work femininity as a cultural construct. Navarro has lived in Houston since 2014, where she completed the certificate program in photography at Houston Center for Photography. In 2018, Navarro has been awarded a scholarship at Glassell School of Art | The Museum of Fine Art Houston where she studied analog photography. Most recently she has received the Artadia fellowship 2019. Navarro's work has been exhibited in the US and abroad. Her most recent shows include Elisabet Ney Museum Austin, TX (2019), Lawndale Art Center, TX (2019), Presa House Gallery, San Antonio, TX (2019), Melkweg, Amsterdam, The Netherlands (2019), Museo de la Reconquista, Tigre, Argentina (2018), and Houston Center for Photography, Houston, TX (2018).

Krista Svalbonas holds a BFA Photography (Syracuse University) and an MFA Interdisciplinary (SUNY New Paltz). Her work has been exhibited in a number of exhibitions including at the Utah Museum of Contemporary Art, Spartanburg Art Museum in South Carolina, Howard Yezerski Gallery in Boston, Klompching Gallery and ISE Cultural Foundation in New York. Her work has been collected in a number of private collections, as well as the Cesis Art Museum in Latvia. Recent awards include the Rhonda Wilson Award (2017), Puffin Foundation Grant (2016) and a Bemis Fellowship (2015) among others. In 2020, Svalbonas will have a solo exhibition of her work at the Latvian Museum of Photography in Riga, Latvia. She is an assistant professor of photography at St. Joseph's University. She lives and works in Philadelphia.

ARTIST STATEMENTS

Kalee Appleton | Selections from *Glancing Backward* | This work explores the objecthood of the photographic backdrop, a prevalently used trades-tool of mainstream photography studios as well as challenges the tradition of the photographic print. Visually transporting sitters into idealized landscapes and utopian worlds, these backdrops pure purpose is to act as a false contextual space. The imagery of these backdrops creates an effective sense of perspective, while portraying epic natural surroundings that appear as residual visual artifacts from 19th Century photographic sublime and exist today as archetype depiction of the land. In this series, the photographic backdrop is depicted as something that it was never meant to be, a subject. By manipulating the backdrop it is transforming the space it portrays, while simultaneously changing the nature of the object. The shape and size of the non-traditionally framed images in this series challenge the notion of traditional fine art photography by changing the traditionally square/rectangle format of the classic photographic frame.

Joana P. Cardozo | Selections from *Plastic Flowers Don't Die* | *Plastic Flowers Don't Die* is comprised of flower shadows laser cut in black matte acrylic. It is a commentary on the dissonance created by our attachments in an impermanent world. Humans are averse to change, don't want grow old, don't want to leave their comfort zones, don't want to die. I too am resilient to changes, but my flowers are fleeting and my shadows are ephemeral. By photographing, cutting, and arranging these flower shadows in a fixed way, I aim to constitute permanence on both the flowers that will die and the shadows that will fade. It is my way of keeping them both alive until they break.

Mark Chen | Selections from *Renewed* | I am deeply concerned with our environmental future; I view traditional energy productions, the vital foundation of our civilization so far, a conflict with this concern. Renewable energy's ability to sustain our material life without damaging the environment fascinates me, and has become the unwavering theme in my work. I am not a pioneer in using photography to instigate environmental discourse, however, I attempt to approach the topic with fresh perspectives. Among the images here, Wind Energy Abstracts present the wind energy in novel visuals; Images from *Renewed* symbolize the relationships between nature and energy production through mix of watercolor and photography; and the lenticular images from *To Inhabit* ask the question of "what if", by presenting alternative futures resulted from choices of policies. I wish these images intrigue the viewers, provokes their thoughts and raise their awareness to these issues decisive to our future.

Paul-André Larocque | Selections from *POP* | Referred to as "tornadic accumulations," the "POP" series spans numerous iterations such as "Candy POP," "Desert POP," "Fair POP," "Motel POP," and "Sunshine POP." In the series, the concept of time is confused and blended through images from different moments — though many carry a special meaning tied to growing up as a child. Broad brush

stroke embellishments of freely flowing acrylic paint add a visual emphasis and move viewers away from traditional photography to wild, mixed media, one-of-a-kind art objects. The world is not captured literally; rather, it is reinterpreted. Images are scaled to both give depth to the image and make the objects appear to rise off and out of the image in a sort of carnival atmosphere. The work confronts and envelopes the viewer, making it almost impossible not to engage with the image. Each scene has an appearance of place, yet is a story for the viewer's imagination to take flight.

Noelle Mason | Selections from *X-Ray Vision vs. Invisibility* | *X-Ray Vision vs. Invisibility* is a body of work about the phenomenological effects of vision technologies on the perception of undocumented immigrants. This project remediates images of the border into hand-made objects to expose how new vision technologies (backscatter, x-ray, sonic, thermal and digital imaging) recycle Cartesian modes of viewing both land and body and in so doing reinforce a neocolonial social and political relationship with Mexico. *X-Ray Vision* includes three series of remediated images: *Backscatter Blueprint*, *Coyotaje*, and *Ground Control*. *Backscatter Blueprint* is a series of cyanotypes that reproduce images of trucks taken using a backscatter x-ray machine, tying this new type of digital imaging to the historical processes of image making developed at the beginning of the modern period. *Coyotaje* is a series of cotton x-stitcheries that depict x-rays and infrared images of undocumented immigrants crossing the US/Mexico border illegally. Images were collected from the US Border Patrol, Minutemen, and commercial security websites. Using a computer program the digital files were translated into counted x-stitch maps, and then hand embroidered each stitch representing a single pixel of the original image. *Ground Control* is a series of hand woven wool Gobelin tapestries that reproduce images of the US/Mexico border at places of conflict taken by a satellite mounted thermal emission and reflection radiometer. Each work in *Ground Control* was hand woven in Guadalajara by the weavers from the Taller Mexicano de Gobelinos for the amount of money it costs a family of four to cross the US/Mexico border illegally. This remediation from immaterial virtually generated satellite image to tactile hand-woven wool tapestry draws attention to the dehumanizing effects of screen based image becomes a carefully constructed unique object that is larger than human scale.

Karen Navarro | Selections from *El Pertener en Tiempos Modernos* | This work explores the online self-representation used as a venue to create a sense of belongingness. Humans are innately driven to attain a sense of belonging. Just like water or shelter the sense of belonging is a human need. In modern times, as this phenomenon has transcended from the physical to the digital, social media platforms function as sites to congregate and connect. Inspired by cubism and the representation of the subject through the investigation of materiality and collages, the portraits were reassembled depicting a distorted image that speaks about the constructed identities we perform on social media. The participants photographed were selected by an open call on Instagram. To address this contemporary issue new technologies such as 3-D printing and laser cutting were used. Additionally, the photographs were embossed with the top 100 hashtags on Instagram. The tridimensional collages suggest multiple layers of meaning and aim to discuss the challenges of being authentic and real in a time of obsession over portraying an online illusion of ourselves.

Krista Svalbonas | Selections from *Migrator & Displacement* | Ideas of home and dislocation have always been compelling to me as the child of parents who arrived in the United States as refugees. Born in Latvia and Lithuania, my parents spent many years after the end of the Second World War in displaced-persons camps in Germany before they were allowed to emigrate to the United States. My family's displacement is part of a long history of uprooted peoples for whom the idea of "home" is contingent, in flux, without permanent definition and undermined by political agendas beyond their control. Perhaps as a result, I am fascinated by the language of spatial relationships and by the impact of architectural form and structure on the psychology of the human environment. "Migrator" began with photographs I took in the three locations I have called home in the past eight years: the New York metro area, rural Pennsylvania, and Chicago. Each image is a visual sketch of the genius loci of the landscape at a particular moment in my history. The series turns an analytical gaze on the architecture of my past and present while offering a personal reflection on the nature of home. For "Displacement," I was able to locate, visit, and photograph many of the actual buildings on the sites of former DP camps in Germany. Today, the buildings give no hint of the tumultuous lives of the postwar refugees, stuck in stateless limbo with no idea what the future held. To better understand and honor their struggles, I turned to archived copies of the plea letters the Baltic refugees sent to the governments of the United States, Canada, and the United Kingdom. I merge these painful accounts with the photographs through a process of burning, an echo of the traumas of war the refugees had endured. A composite of my own experience and the fading memories of my parents and their generation, each of these layered pieces becomes a puzzle I am struggling to complete before this near-forgotten history is lost forever.

CURATOR BIOGRAPHY

Erica Cheung joined Foto Relevance as a gallery assistant in May 2018 after graduating from Rice University with a BA in English and Visual & Dramatic Arts (Film/Photography) and a minor in Ecology & Evolutionary Biology. She is involved in social media coordination, inventory and sales management, and exhibition administration at Foto Relevance, and is also involved in archival work for photographers and FotoFest founders Wendy Watriss and Fred Baldwin. As an artist, her recent projects have included collaborations with the Houston Symphony and Interfaith Ministries, as well as with musicians from the Shepherd School of Music.

Put together under the guidance of Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen, the exhibition *1000+1* — which aligns with Cheung's continued interest in interdisciplinary and multimedia works — is her curatorial debut.

FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Audubon District of Montrose in Houston, Texas.



FOTO RELEVANCE

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