

QUARANTINE BLUES



FOTO RELEVANCE HOUSTON TEXAS

JUN 20, 2020 - AUG 7, 2020

Cover image:

Robert Langham III

Flaming Mushroom

Cyanotype

10x8" • Edition of 20

QUARANTINE BLUES

"I did not like the nothing, and it is thus that I met the empty, the deep empty, the depth of the blue."

"Blue has no dimensions; it is beyond dimensions, whereas the other colors are not... All colors arouse specific associative ideas... while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract."

— Yves Klein

SETTING THE TONE

The phrase "unprecedented times" has been thrown around quite a bit these past few months as the world attempts to cope with a new normal in a world reshaped by the coronavirus. We have found ourselves spending more time in our homes than ever before, and our walls become more important the longer we are enclosed within them. The environment which we create inside our homes has the power to influence our moods and emotions—the art we select is an integral aspect of this environment.

The psychology of the color blue has been studied in depth, and it has been shown that blues evoke feelings of calmness and serenity and can even increase productivity. Blue is an omnipresent factor in our lives, filling the sky and the water with its seemingly infinite depth. Just as the color of the sky changes based on the position of the sun, weather patterns, and even pollution suspended in the atmosphere, the color of water can vary drastically by location, natural and synthetic chemicals in the water, and even by its depth. Nature has offered artists the widest possible range of blues to choose from—both **Brenda Biondo** and **Mark Chen** utilize these subtle variations of the sky in their abstract skyscapes, and **Lou Vest**'s images along the Houston Ship Channel frequently make use of the water as a strong visual motif. Though **Deborah Bay**'s work does not feature the sky or water, it relies heavily on the movement of light through colored gel filters, which deals with a similar process of the physics of light waves. Psychological responses to color can vary through different cultures, and language also shapes our perception—there is no one universal experience of color.

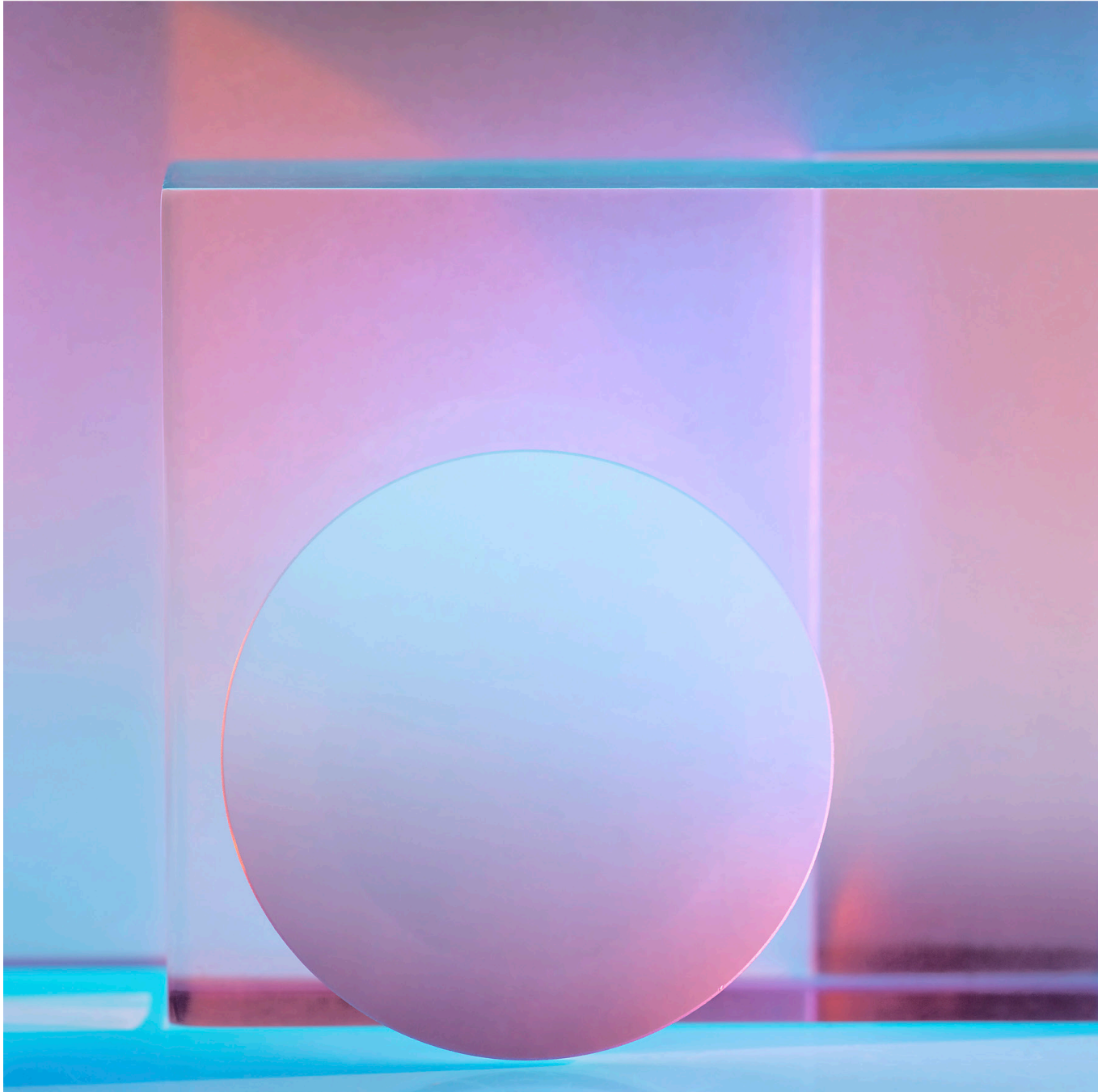
Another aspect of color theory is the tendency of certain colors to advance or recede within an image. It is commonly known that red advances while blue recedes, a property which has allowed artists to fabricate depth within two-dimensional images throughout art history. Since its inception, photography has been a useful tool to create realistic depictions of depth, but as artistic practices developed beyond the flat image, some photographers followed suit.

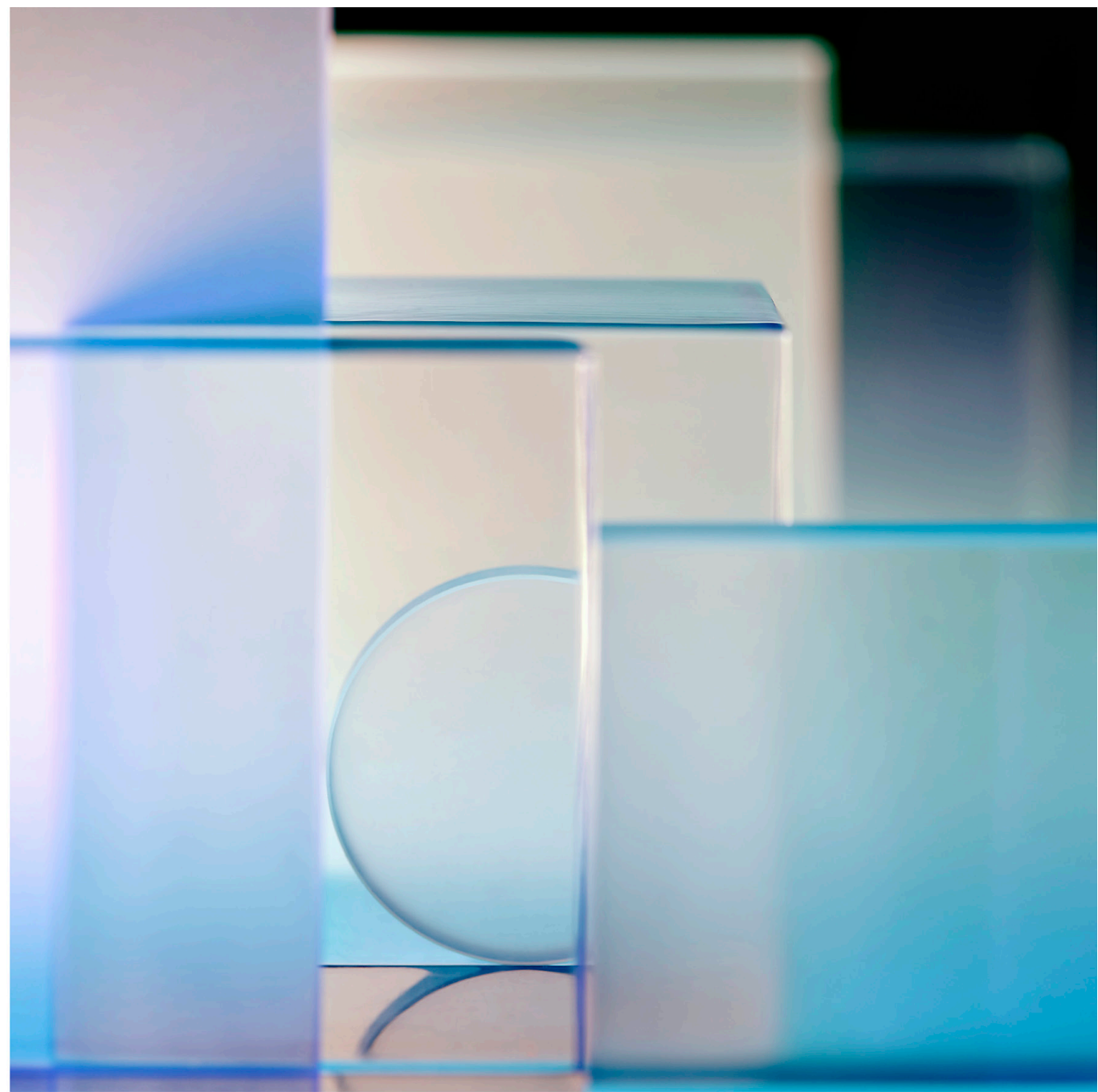
Many of the artists in this show manipulate their work beyond the traditional two-dimensional constraints of the medium. **Karen Navarro** breaks into three-dimensional space with her sculptural forms and chopped-up and pieced-together images. **Paul-André Larocque** puts his printed photographic collages on the floor to paint over the surface, creating a dialogue between the printed image and his vibrant, expressive brushstrokes. **Joana P. Cardozo's** "cut-outs" reassemble already abstracted silhouettes and scraps through collage. **Lou Peralta** weaves everyday materials into her portraits to create a connection between the people and their cultural identities.

All art is referential—the rich history of art influences our associations of imagery, whether consciously or not. Blue has had a strong visual history, from the use of expensive lapis-lazuli to communicate wealth, to the instantly recognizable blue-and-white ceramics of Chinese pottery. **Torrie Groening** utilizes these popular ceramics in her photography with a bold, shattering twist. **Claire Rosen's** lavish wallpaper backgrounds evoke the wealth and decadence of the Victorian Era. **Robert Langham III's** quietly captivating cyanotypes call back to one of the earliest forms of the photographic medium. **Julia McLaurin's** digital collages bring the historical imagery of classical paintings into an updated, contemporary dialogue. **Margeaux Walter's** *Some Assembly Required* references a much more recent, yet equally recognizable cultural association of blue—that of Ikea's branding.

Blue is one of the world's favorite colors, and for a plethora of good reasons. If there were ever a time to fill our lives with calming blues, this period of isolation is certainly it. While looking through this collection, consider your own personal associations with blue—maybe the colors of a favorite sports team, or the shirt you loved to wear the most as a child—and meditate on how these associations affect how you experience art. Finally, allow the art within these pages to alleviate some of your quarantine blues.

— **Suzanne Zeller**
June 2020 | Houston, TX





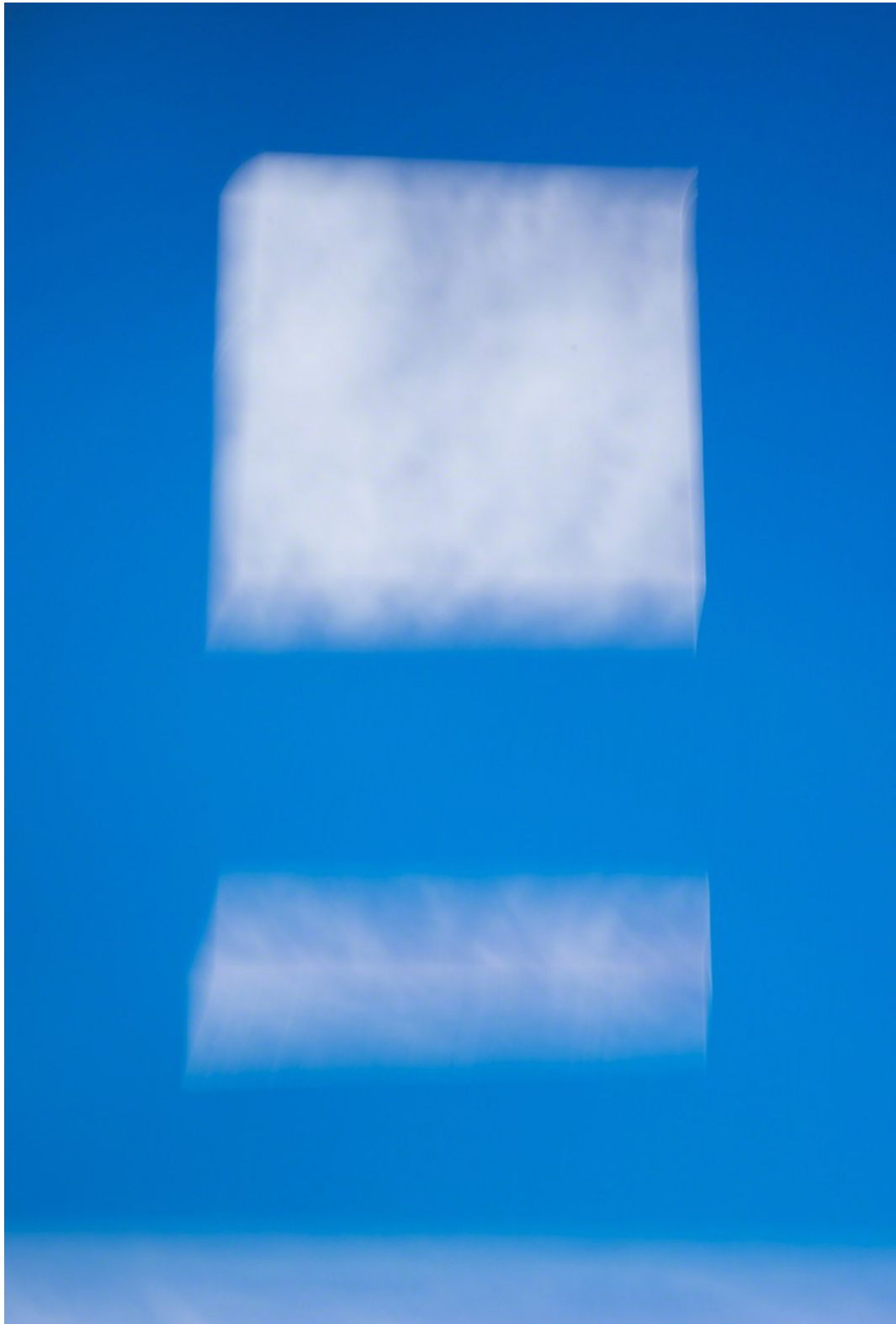
Deborah Bay

Plane Perspectives

Archival Pigment Print

24x48" • Edition of 7

40x80" • Edition of 3



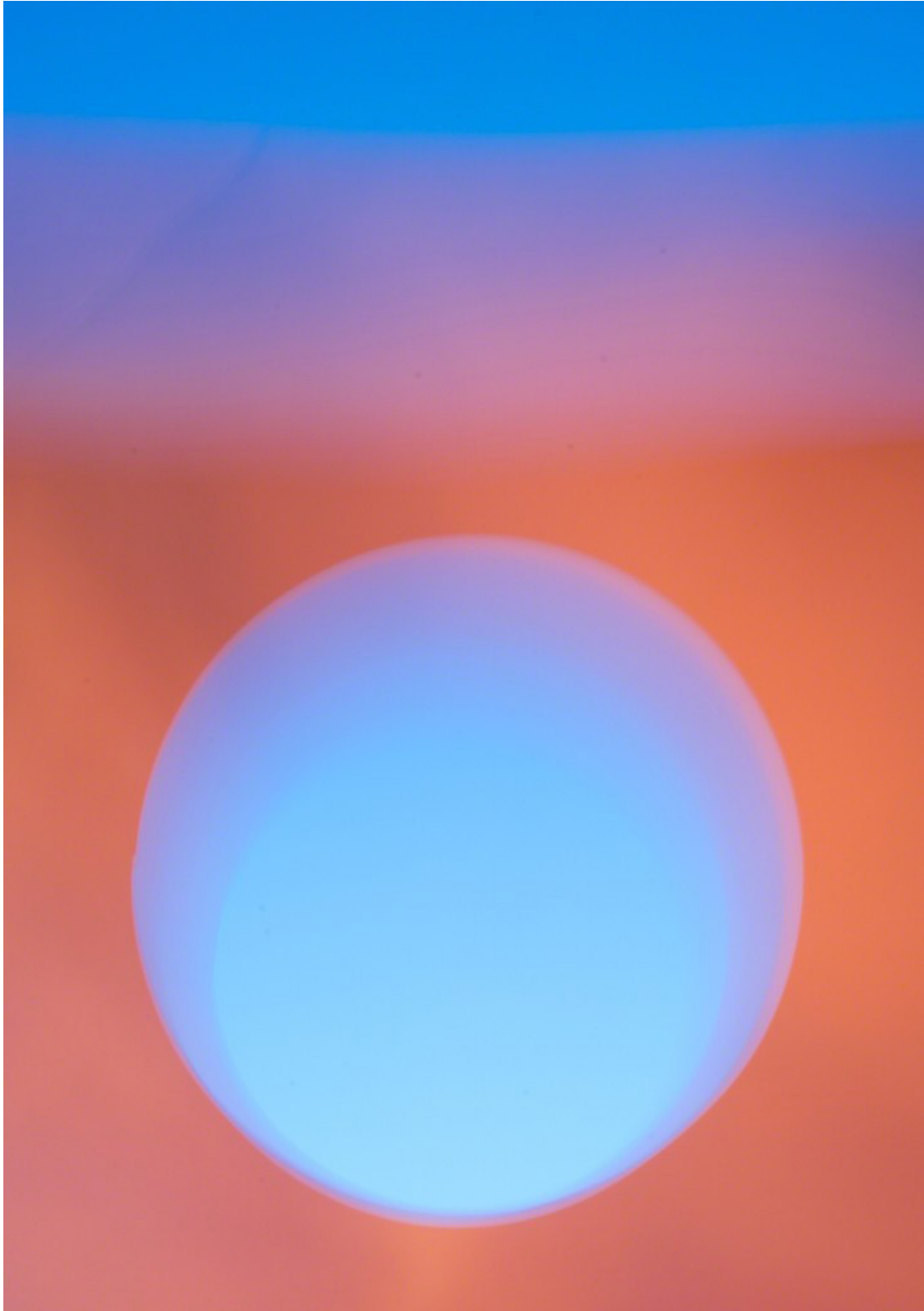
Brenda Biondo

Moving Picture No. 10

Dye sublimation on aluminum

29x19.5" • Edition of 10

38x26" • Edition of 9



Brenda Biondo

Moving Picture No. 35

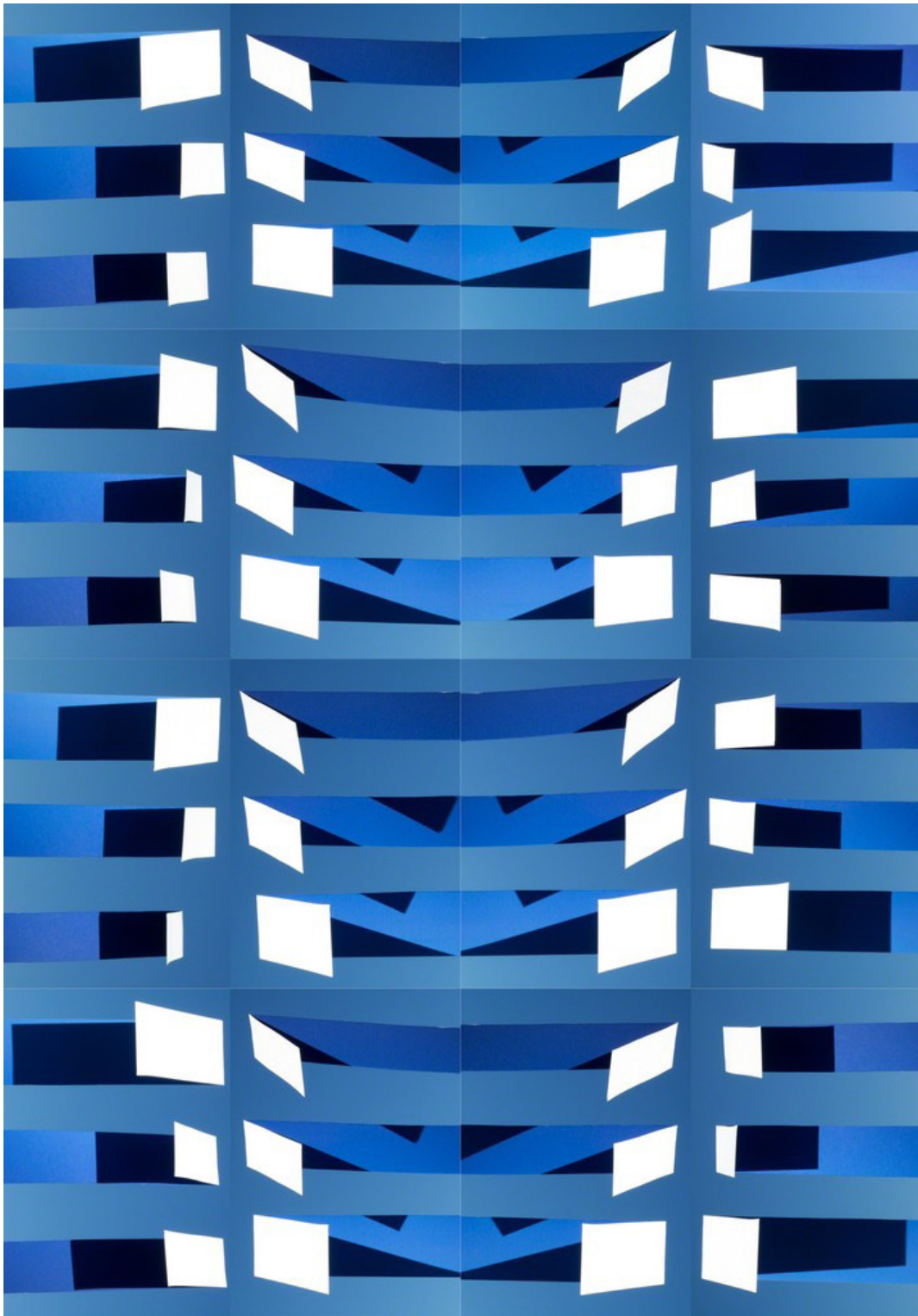
Dye sublimation on aluminum
29x20" • Edition of 10
38x27" • Edition of 9



Brenda Biondo

Paper Sky No. 27

Dye sublimation on aluminum
29x21" • Edition of 10
38x27.5" • Edition of 9



Brenda Biondo

Modality No. 6

Dye sublimation on aluminum

38x26.5" • Edition of 10

47x33" • Edition of 9

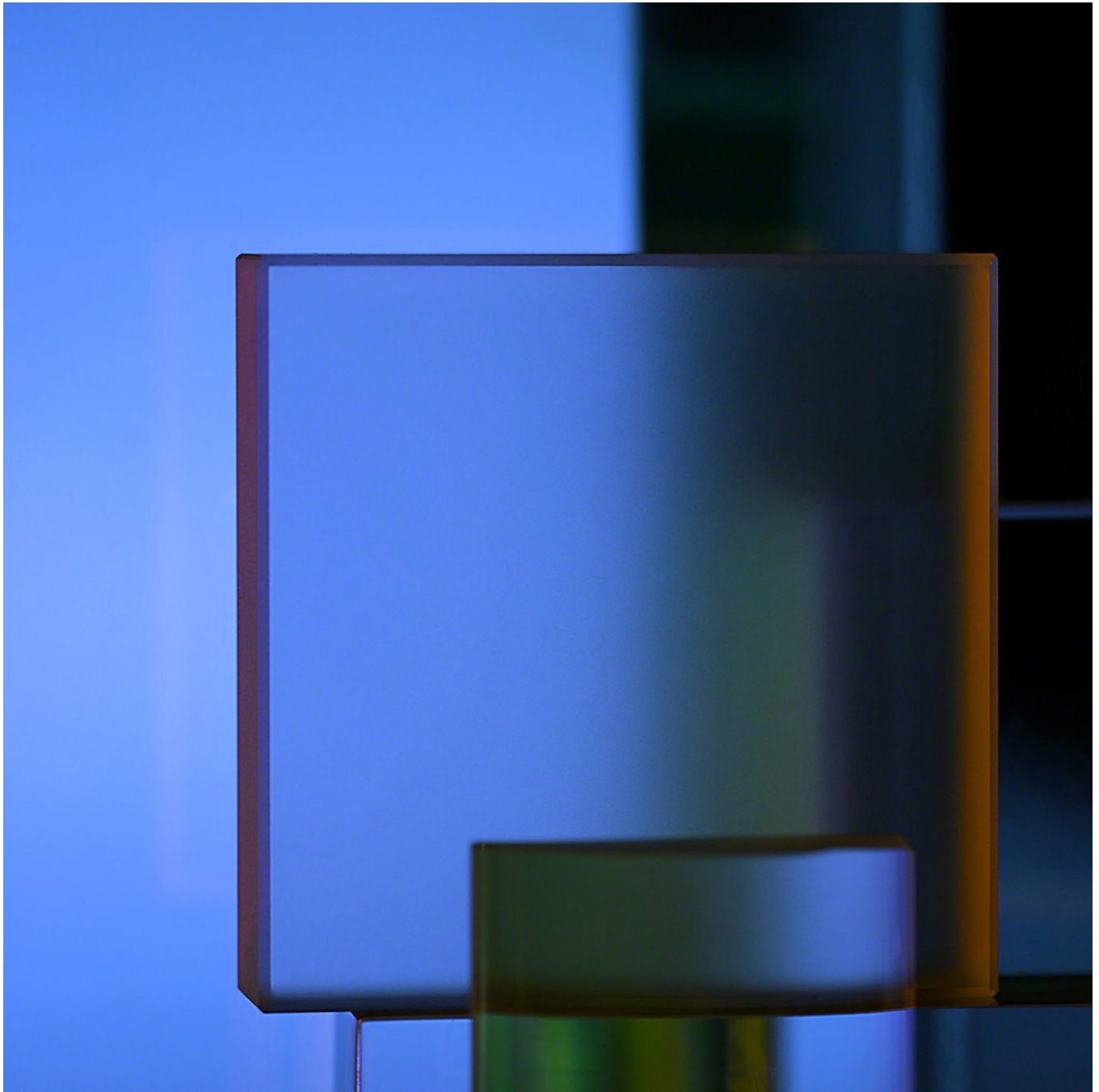
60x42" • Edition of 5



Lou Vest

Untitled

Archival digital print
12x18" • Edition of 25
16x24" • Edition of 25
26x40" • Edition of 10



Deborah Bay

Mondrian Dialectic

Archival Digital Print
15x15" • Edition of 10
24x24" • Edition of 7
40x40" • Edition of 3



Lou Vest

Untitled

Archival digital print
16x16" • Edition of 25
24x24" • Edition of 25
36x36" • Edition of 10



Robert Langham III
Stacked Dogwoods
Cyanotype
10x8" • Edition of 20



Robert Langham III

Wisteria Scissors

Cyanotype
10x8" • Edition of 20



Robert Langham III

Triple Magnolia

Cyanotype
10x8" • Edition of 20



Lou Peralta

Disassemble #24-1

Archival pigment print mounted on wood board with nails & cord
23.75x17" • Edition of 3



Lou Peralta

Disassemble #24-2

Archival pigment print mounted on wood board with nails & cord
23.75x17" • Edition of 3



Claire Rosen

Parakeet No. 7078

Archival pigment print
16.5x11" • Edition of 15
25.5x17" • Edition of 10
36x24" • Edition of 7
60x40" • Edition of 5



Claire Rosen

White Peacock No. 9490

Archival pigment print
16.5x11" • Edition of 15
25.5x17" • Edition of 10
36x24" • Edition of 7
60x40" • Edition of 5



Karen Navarro

I am Different

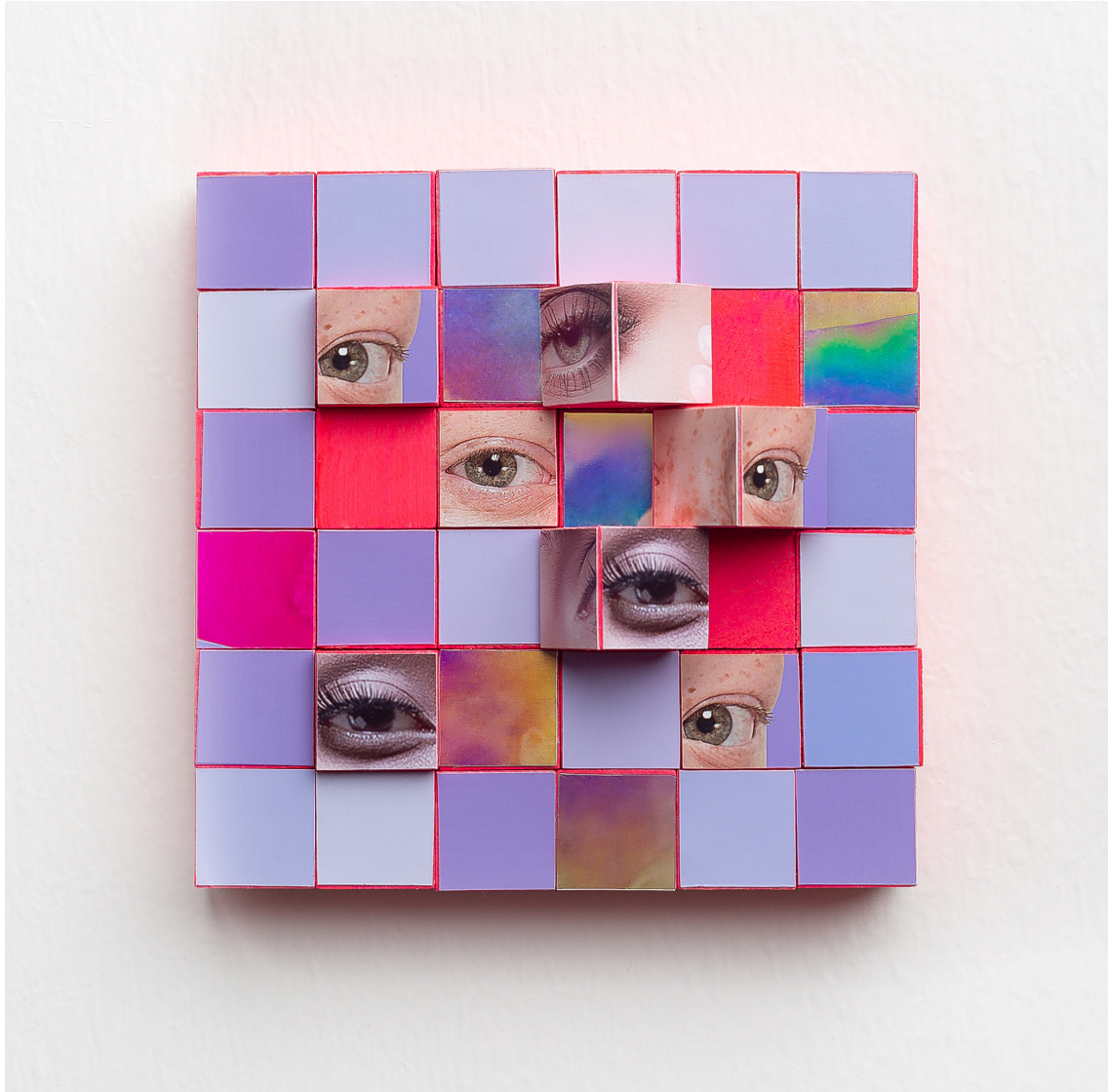
Archival inkjet print
12.5x8.25" • Edition of 10
18.75x12.5" • Edition of 7
28x18.5" • Edition of 3



Karen Navarro

Untitled (Egg Face)

Archival inkjet print
12.5x8.25" • Edition of 10
18.75x12.5" • Edition of 7
28x18.5" • Edition of 3



Karen Navarro

We See You II

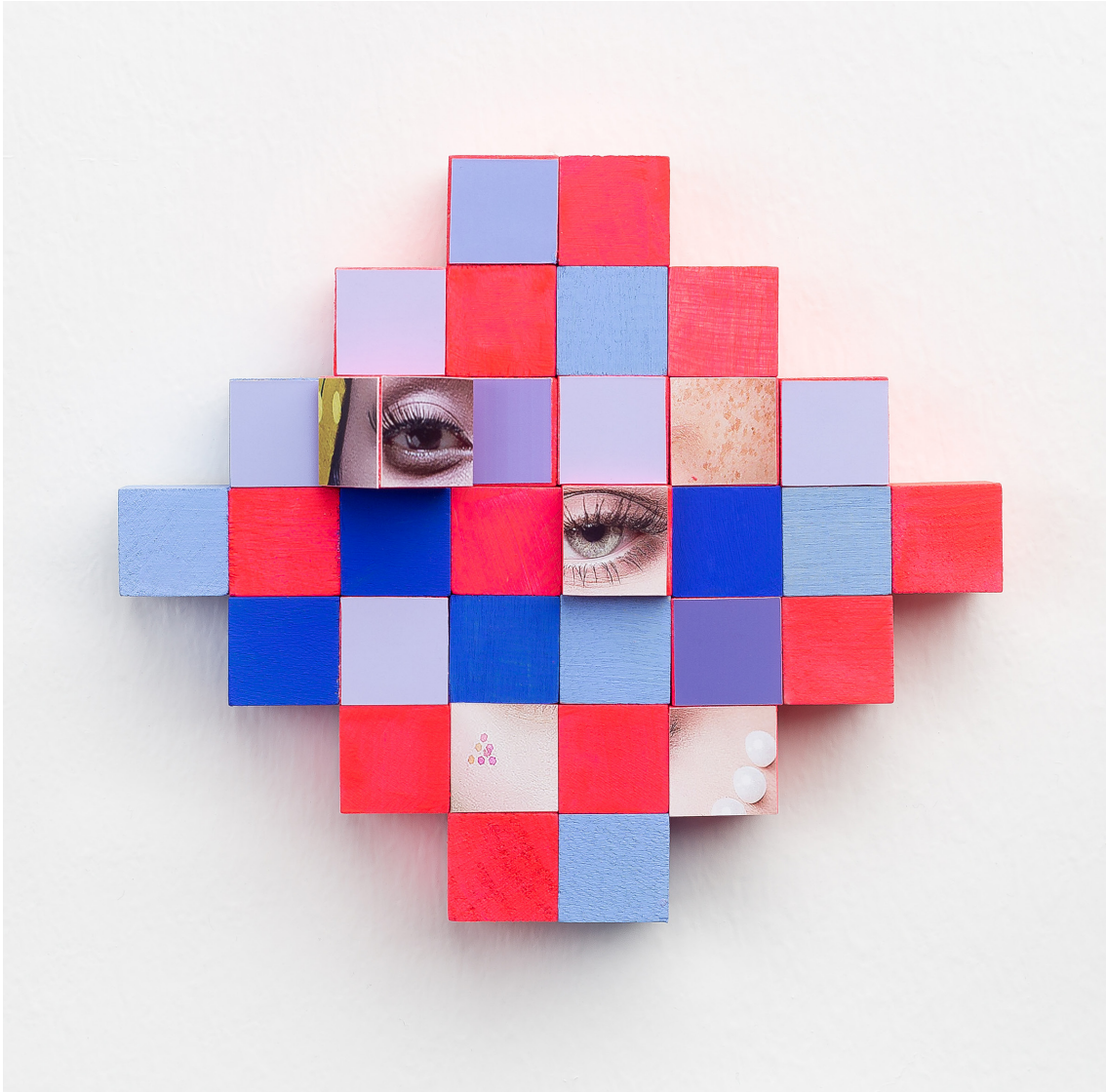
Archival inkjet print, wood, and acrylic paint
4.5x4.5x1.5"



Karen Navarro

We See You III

Archival inkjet print, wood, and acrylic paint
4.5x4.5x1.5"



Karen Navarro

Seeing II

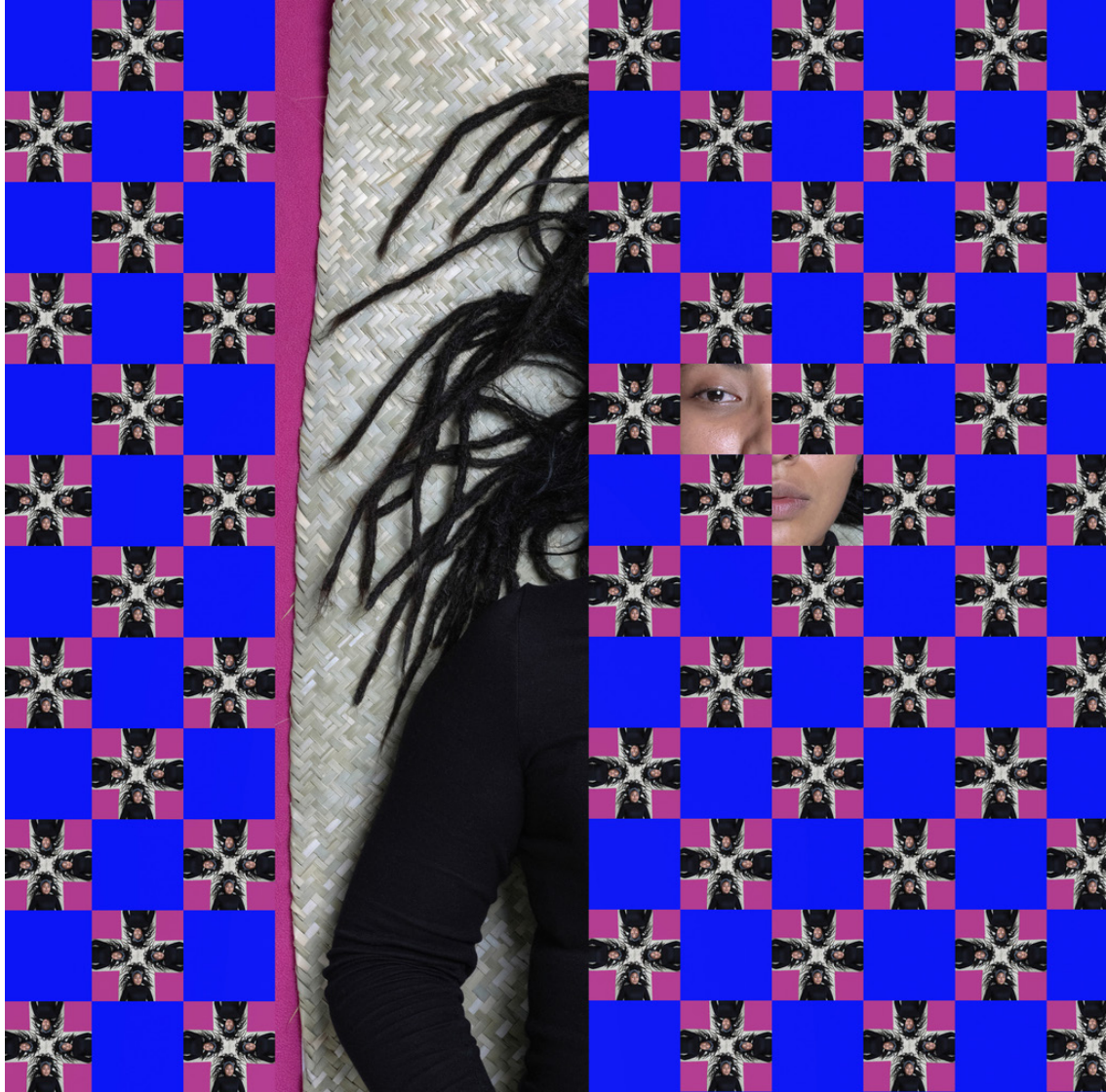
Archival inkjet print, wood, and acrylic paint
5.25x6x1.5"



Karen Navarro

Twisted

Archival inkjet print, wood, acrylic paint, Epoxy, metal rope
52x18x18"



Lou Peralta

Disassemble #47

Archival pigment print
26.57x26.57" • Edition of 10



Julia McLaurin

Donut Grid

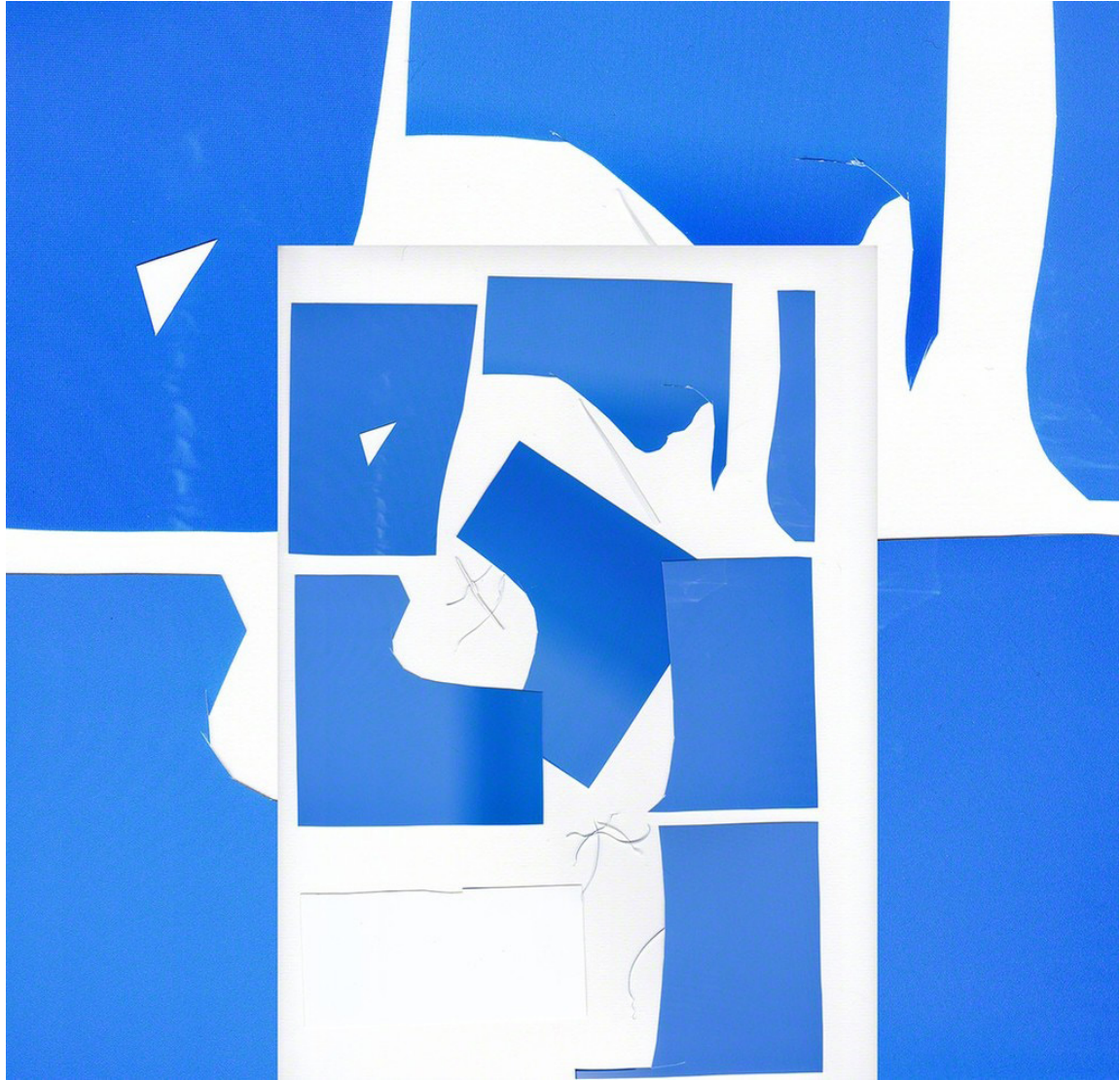
Archival pigment print
15x15" • Edition of 15
30x30" • Edition of 5



Joana P. Cardozo

Colagem #1

Hand-Made Photo-Collage
14x12" • Edition of 5



Joana P. Cardozo

Recorte #4

Hand-Made Photo-Collage
12x12" • Edition of 5
16x16" • Edition of 3



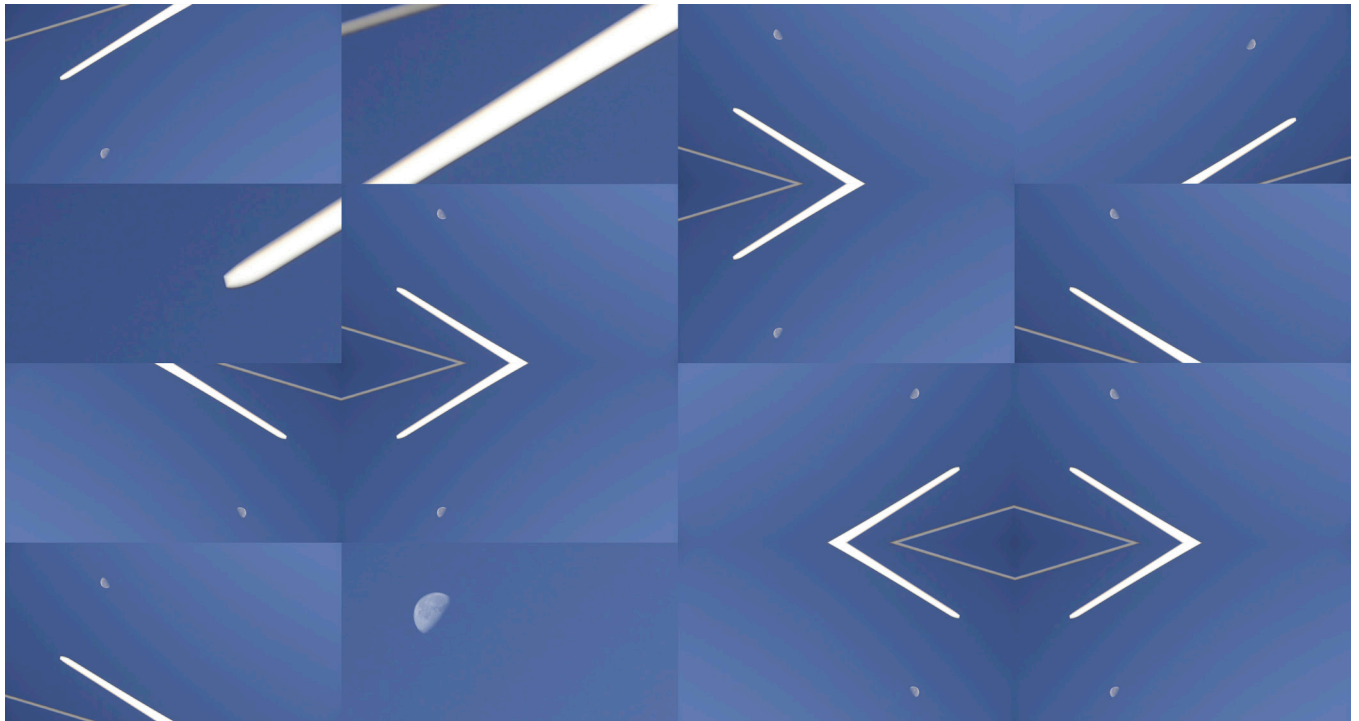
Torrie Groening

Shards of Blue

Archival pigment print
30x30" • Edition of 8



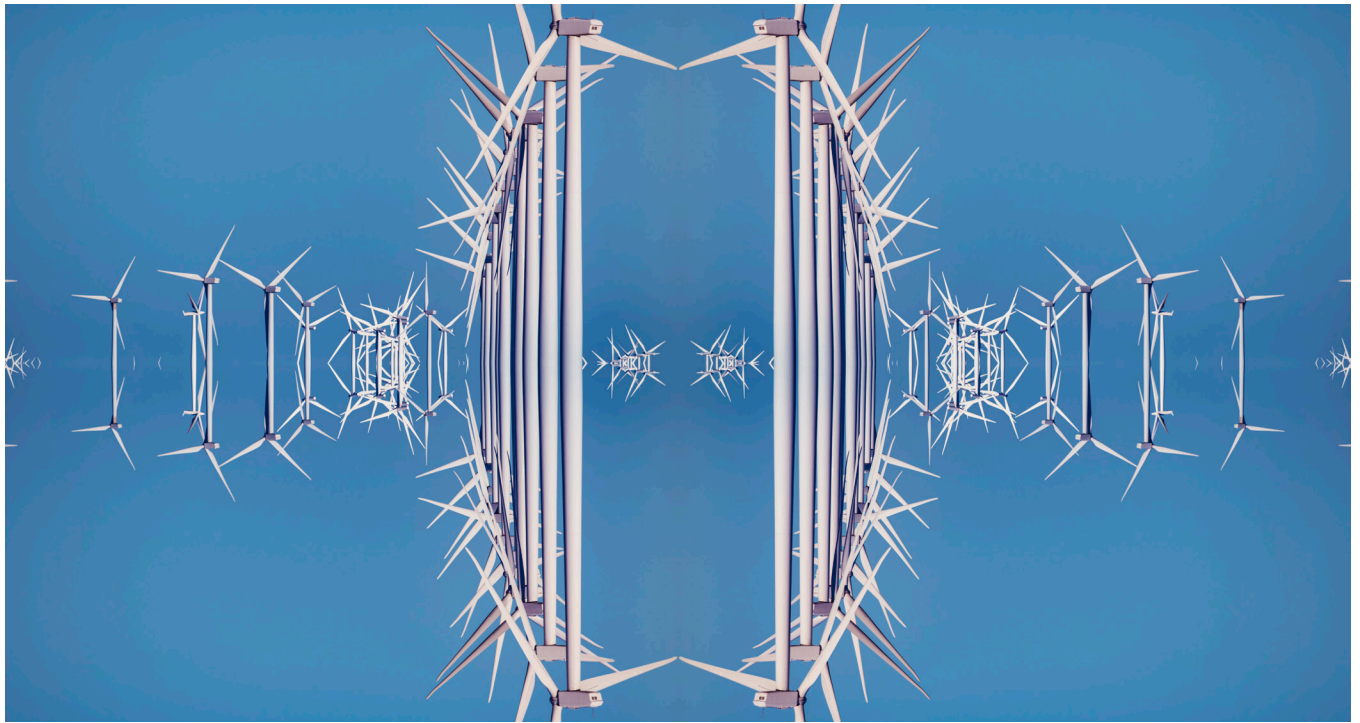
Torrie Groening
Shards of Blue with Birds
Archival pigment print
30x30" • Edition of 8



Mark Chen

Wind Turbine Abstract #3

Dye infused metal print
16x30" • Edition of 10



Mark Chen
Wind Turbine Abstract #2
Dye infused metal print
16x30" • Edition of 10



Margeaux Walter

Some Assembly Required

Dye sublimation on aluminum

30x40" • Edition of 7

40x53" • Edition of 5



Paul-André Larocque

Flower POP 2

Photo-montage printed on aluminum with a frame back and acrylic painting
38x38" • Edition of 8

CURATOR BIOGRAPHY

Suzanne Zeller joined Foto Relevance as a gallery assistant in November 2019 after graduating from Rice University with a BA in Art History and Visual & Dramatic Arts (Film/Photography). While at Rice, she served as the Director of Inferno Gallery (formerly Matchbox), Rice's student-run art gallery. Under her directorship, the gallery exhibited shows from local Houston and Austin-based artists as well as from students in Rice's arts department. She is involved in social media coordination, online sales and archival management, and exhibition administration at Foto Relevance. Suzanne is a photo-based artist and works in experimental printing media, recently focusing on gold leaf. She is one of the inaugural recipients of the Joan Hohlt and Roger Wich Emerging Photographer Scholarship at the Houston Center for Photography.

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 Museum District of Houston, Texas.



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