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We are proud to acknowledge the generosity of the numerous individuals, businesses, corporations, and funders who have consistently supported CEPA programs, artists, staff and activities since 1974.

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CEPA Gallery is funded in part by Andy Warhol Foundation for the Visual Arts, Baird Foundation, Buffalo Equity Foundation, Community Foundation for Greater Buffalo, East Hill Foundation, JP Morgan Chase, Margaret L. Wendt Foundation, Marks Family Foundation, MetLife Foundation, M&T Charitable Trust, John R. Oishei Foundation, Rotary Foundation, Printing Prep, Delaware Camera, FLUX Gallery Group, and CEPA Members. CEPA programs are made possible with public funds from the New York State Council on the Arts (a state agency).

Dear Friends,

Welcome to CEPA Gallery's Eighth Biennial Photography Art Auction! I'm sure you will find this year's offerings to be especially enticing.

This event is CEPA Gallery's most important and worthwhile fundraising activity. The unrestricted support we raise through sales and sponsorships is critical to the organization's programming success. Auction proceeds provide the necessary funds to mount challenging exhibitions, increase opportunities for working artists, and create unique educational activities for regional youth.

It is a difficult time for cultural organizations in Erie County and throughout the nation, but CEPA Gallery looks to the future with optimism. We have recently embarked on the nation's first true administrative partnership in the arts with Just Buffalo Literary Center and Big Orbit Gallery. By pooling our collective skills and resources, CEPA and its partners are working to improve infrastructure, build capacity, and develop cooperative solutions to the many staffing, leadership, and funding challenges facing all not-for-profits. In the end, CEPA will emerge as a stronger, more vital organization better equipped to serve an expanding community of artists, audiences, and youth.

This is truly an exciting time for CEPA Gallery and we are thrilled to have you with us. CEPA's success is made possible by the continuing support of the people and businesses of Western New York who contribute to all of our programs throughout the year:

We gratefully acknowledge the overwhelming generosity of the contributing artists and collectors who have once again donated high quality, original artworks to this important fundraising event. We would also like to recognize the following individuals who have tirelessly offered their time and energy to ensure our success: Robert Travers, Nancy Brock and Scott Goldman, Auction Chairs; Louis Grachos, Honorary Chair; Melissa Grainger, Event Coordinator; Vicky Williams for all her work with the artists and catalogue; Robert Travers and the staff of Travers Collins and Co.; Dennis Wisniewski and Avenue Art and Frame; Jim Barnes and Digicon Imaging, Inc; Hal Leader and Printing Prep, Inc; Biff Henrich and Keystone Film Productions, Inc., Auctioneer Stephen Perloff for his expertise, skill and generosity; Robert Hirsch and the Art Acquisition committee; Jim Rolls and the Logistics Committee; the volunteers of the Audience Development Committee; CEPA's Board of Directors and the numerous volunteers who support the Gallery and this event.

Thank you and enjoy!

Lawrence Brose
Executive Director



**EIGHTH BIENNIAL
PHOTOGRAPHY ART AUCTION:
SATURDAY MAY 13, 2006**

CEPA Gallery at the Market Arcade Complex

AUCTION RECEPTION: 5:30 p.m.

LIVE AUCTION: Begins promptly at 7p.m.!

617 Main Street, Suite 201
Buffalo, New York 14203-1400

Pre-registration
Auction Preview Exhibit
Open Bar, Hors d'oeuvres

Auctioneer: Stephen Perloff, Editor
The Photo Review / The Photograph Collector
Langhorne, Pennsylvania

Reservations:

\$50.00 per person includes Auction
Catalogue, Auction Paddle, Reception
& Open Bar

HONORARY CHAIR:

Louis Grachos, Director, Albright Knox Art
Gallery

Reservations must be received by April 30 for your
illustrated catalogue to be mailed to you. After
April 30 catalogues may be picked up at CEPA or
at the Auction on May 13. For further information
contact CEPA.

Absentee bids by phone, fax, or mail will be
accepted until 5 p.m. Friday, May 12.

Phone	716.856.2717
Fax	716.270.0184
E-mail	auction@cepagallery.com
Website	www.cepagallery.com

AUCTION EXHIBITION PREVIEW:

Wednesday, April 5 - Friday, May 12, 2006

Opening Reception, April 5, 5:30 - 7 p.m.
(Followed by a 1-hr open bar and
hors d'oeuvres for registered ticket holders.)

MISSION STATEMENT:

Founded in 1974 by and for artists, CEPA Gallery
is a comprehensive not-for-profit art center
dedicated to promoting the photo-related and
electronic arts. The Gallery provides a context for
understanding the aesthetic, cultural, and political
intersections of these arts as they are produced
in our diverse society. With programs in visual arts,
artist residencies, and education, CEPA strives to
foster the creation and presentation of new work
by both emergent and established artists, educate
the region to contemporary art trends, and
encourage a continuous dialogue between artists
and community.

**CEPA STAFF:**

Lawrence Brose	Executive Director
Sean Donaher	Artistic Director
Lauren Tent	Education Director
Lynda Kaszubski	Executive Assistant
Vicky Williams	Projects Coordinator

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Robert Travers, Nancy Brock, & Scott Goldman

HONORAY AUCTION CHAIR:

Louis Grachos

AUCTIONEER

Stephen Perloff

EVENT PLANNER:

Melissa Grainger

AUCTION COORDINATOR:

Vicky Williams

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Sean Donaher
Photi Giovanis
Gerald Mead

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Vincent Botticelli
Michael Cyhaniuk
Sean Donaher
Gerrold DuShaw
Connie Ervin
Linda Gellman
Melissa Grainger
Germain Harnden
John Ognibene

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Nancy Brock
Lawrence Brose
Annie Deck-Miller
Connie Ervin
Linda Gellman
Scott Goldman
Joseph Lonzi
Jim Rolls
Bob Travers
Vicky Williams
Mark Yellen

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Music: djs dr wisz & scotty of déjà blu

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Gwen Akin & Allen Ludwig
Rhea Anna
Tomie Arai
George K. Arthur
Pat Bacon
Brendan Bannon
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Howard Beach (Contributed by Gerald Mead)
Michael Bosworth
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Tatana Kellner
Jessica Kourkounis
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Nate Larson
Dinh Q. Lê

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Nathon Lyons (Contributed by James E. Rolls)
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Mark Maio
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Julian Montague
Percy F. Murray (Contributed by Meibohm Fine Arts, Inc.)
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Pipo Nguyen-Duy
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Carlos Nisita (Contributed by Bert C. Grobe, Fineline Gallery)
Kevin Noble
Kevin O' Callahan (Contributed by Vern Stein Fine Art)
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Alison Stein
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Augustus Thibaudeau (Contributed by Terri and Marci gibbs)
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Virocode
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Fransis Wolff (Contributed by Ed Healy)
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Beth Yarnelle Edwards
Ben Yu



CONDITIONS OF SALE

The Following Conditions of Sale are the complete and only terms and conditions on which all auction items are offered for sale, and constitute the entire agreement by and between the Center for Exploratory and Perceptual Arts (CEPA), a nonprofit, tax exempt arts corporation, and any purchasers of property at this benefit auction.

1. All lots will be sold in the order in which they are listed in the catalog and in any addendum to the catalog that may be necessary for works received and accepted into the auction after press time.
2. Bids will be accepted from registered bidders only. All bidders present at the sale must register and receive an official number at the registration desk.
3. Absentee bids by telephone, fax or mail will be accepted until 5 p.m., Friday, May 12, 2006. Please use the absentee bid form (or photocopy thereof) in this catalog. All absentee bids must state the highest amount that the bidder is willing to pay. Such bids will be executed at the lowest possible price, subject to the reserve price, to other absentee bids, and/or to the competitive bids at the sale. The earliest of any identical bids shall take preference. Absentee bids are executed by CEPA as a convenience only; CEPA is not responsible for any errors or omissions in connection therewith.
4. The highest bidder acknowledged by the auctioneer at the fall of the gavel shall be the buyer. Where a bid is made while the hammer is falling in acceptance of a prior bid, the auctioneer may, in his discretion, reopen the bidding or declare the goods sold under the bid on which the hammer was falling. In the event of any disputes, or doubt on CEPA's part as to the validity of any bid, the auctioneer will have the final discretion either to determine the successful bidder or to reoffer and resell the article in dispute. If any dispute arises after sale, the auctioneer's record is conclusive.
5. CEPA reserves the right to withdraw any article offered for sale either before or after the bidding begins, until the auctioneer announces the item sold. Each lot is offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. We may implement such reserves by bidding on behalf of ourselves. If the auctioneer determines that any opening bid is below the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance is insufficient, he may reject the advance.
6. All property is sold "AS IS." Neither CEPA nor the donor makes any express or implied warranties or representations as to the authenticity, authorship, accuracy of description, condition, size, merchantability, rarity, quality, importance, genuineness, etc., of the property offered for sale. No statement made by CEPA, its staff, or volunteers, whether written or oral, shall constitute such a warranty or representation. The buyer assumes all risks and should inspect each lot before bidding to determine its condition, quality, size, whether it has been repaired or restored, etc. Auction estimates are intended as a guide only and should not be relied on as representations or predictions of actual prices.
7. On the fall of the auctioneer's hammer, title to the offered lot shall pass to the buyer, who shall forthwith assume full risk and responsibility for the lot and will be required to sign confirmation of purchase, supply his/her name and address, and pay full purchase price. If the buyer fails to comply with any such requirements, the lot may, at the auctioneer's discretion, be put up again and sold. In addition to other remedies available to us by law, CEPA reserves the right to impose a late charge of 1-1/2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. The late charge will be imposed pro rata for periods of less than one month. All property must be removed from CEPA's premises by the purchaser at his or her expense no later than three business days following the sale and, if it is not removed a handling charge of 1% of the purchase price per month until its removal will be payable to CEPA by the purchaser with a minimum of 5% for any property not so removed within sixty days after the sale, and CEPA

may send the purchased property to public warehouse at the account, risk and expense of the purchaser. If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to CEPA by law, including without limitation the right to hold the purchaser liable for the total purchase price, CEPA at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property at public auction without reserve, and the purchaser will be liable for any deficiency costs, including handling charges, the expenses of both sales, all other charges due hereunder, and incidental damages. In addition, a defaulting purchaser will be deemed to have granted a security interest in, and CEPA may retain as collateral for such purchaser's obligations to us, any property in our possession owned by such purchaser regardless of when we may acquire possession. CEPA shall have all of the rights afforded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply or set off against such obligations all monies held or received by us for reasons of the account of, or due from us to, such purchaser. At our option payment will not be deemed to have been made in full until we have collected funds reflected by checks or, in the case of bank or cashier's checks, we have confirmed their authenticity.

8. CEPA is not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by CEPA is at the entire risk of the purchaser. In no event will CEPA's liability to a purchaser exceed the purchase price actually paid.

9. All sales are subject to New York State and local sales tax, which shall be paid to CEPA in addition to the final bid price, unless tax exempt status is established by the buyer to CEPA's satisfaction.

10. The laws of the State of New York shall govern all parties rights and obligations hereunder. By bidding, absentee or otherwise, a buyer shall be deemed to have consented to the jurisdiction of the State of New York.

11. Any waiver or nonvalidity of any part of these Conditions of Sale shall not constitute a continuing waiver nor shall it affect the validity of any other part.

LISTING KEY

All works generously donated by the artist unless otherwise noted.



Title of artwork	<i>Heaven</i>
Date artwork was produced	2002
Media	Iris Print
Measurement indicates the size of the image	15" x 21"
Recto indicates print is signed on front; Verso-back	Signed Recto
Print #1 in an identical suite of 15	Edition 1/15
Title of series this artwork is from	<i>Being & Riding Series</i>
The two dollar amounts indicate a value range	\$350/\$500

CEPA GALLERY

THE ART OF PHOTOGRAPHY

EIGHTH BIENNIAL PHOTOGRAPHY ART AUCTION

CEPA GALLERY LIVE AUCTION

PREVIEWED AT CEPA APRIL 5 - MAY 12, 2006
& ONLINE AT WWW.CEPAGALLERY.COM/AUCTION

LOTS 1 - 88

PAGES 7 - 51

1. Koya Abe

BIO: Koya Abe is a Japanese artist who has resided in New York City since 1994. Since that time, he has exhibited extensively at a variety of galleries and museums including Artists Space, Seattle Museum of Art, Boulder Museum of Contemporary Art, and the Albright-Knox Art Gallery. His works have appeared in numerous solo exhibitions including the Houston Center for Photography, the Amarillo Museum of Art, and the NOHO Gallery. His work is part of a variety of collections across the country and abroad including the Museum of Fine Arts in Florida, the Longview Museum of Fine Art in Texas, Artists Space in New York City and the Kiyosato Museum of Photographic Arts in Japan. Currently, he teaches photography and digital imaging in the Department of Art and Art Professions at New York University.

STATEMENT: This project explores two apparently different periods and art traditions. One area is the tradition of European portrait painting and the other is the "art" of modern commercial presentation. In this context, the paintings are historical masterpieces intended for an exclusive audience and the other is a commercial interior showroom for the mass market. These two image sources were created in different physical, historical and conceptual terms. However, they have one area of common ground; an idea that I refer to as "display." This is a key concept for both of these visual sources and is an underlying concept for art and visual history. This idea is the foundation for my project, *Digital Art Chapter 3*.



After Napoleon in His Study
2005

Digital Image, Type C Print
20" x 24"

Signed Verso

Digital Art Chapter 3 Series
\$1100/\$1500

2. Gwen Akin & Allan Ludwig

BIO: Allen Ludwig has received a photography fellowship from the National Endowment for the Arts, and other awards including the John Addison Porter Prize from Yale University. Akin & Ludwig have participated in an extensive number of shows worldwide including: The Museum of Modern Art Oxford, The Center for Photography at Woodstock, The National Museum of American Art, The Musee d'Art Moderne de la Villa de Paris, The Friends of Photography Ansel Adams Center, and The San Francisco Museum of Modern Art. Their work is part of the collections of The Library of Congress, The Museum of Modern Art, The Metropolitan Museum of Art, Yale University Art Gallery, and The Smithsonian Institution. In 1995, Akin and Ludwig presented *The Large Cibachrome Landscapes and Seascapes Series* at CEPA Gallery.

STATEMENT: This print is a one of a kind. It is not part of a numbered series, although there are eight different images in the set. That is just the way it turned out. Originally, we were going to make this image an edition of three, but we changed our minds. At the time we were making these photographs, they were very popular and sold a lot. Between the small ones and the large ones, we don't have any of the medium sized ones left. Now we are not making any darkroom prints anymore. Everything we do is digital.



Landscape Study

Late 1980's

Toned Gelatin Silver Print

11" x 14"

Signed Verso

Unique Print

Landscape and Seascapes Series

\$2000/\$3000

3. Rhea Anna

BIO: Rhea Anna is a Buffalo native artist whose work is seen both in galleries and in commercial advertising. She has exhibited her work in solo and group shows at many galleries, including the Arts Council in Buffalo and Erie County, the George Eastman House, the Rochester Memorial Art Gallery and the Burchfield Penney Art Center. Her work can be seen promoting the advertising efforts of the Albright-Knox Art Gallery and the Central Park Conservancy, the music packaging of Ani DiFranco and book covers of Miramax, and the public service messages of Planned Parenthood and Cornerstone Manor.

STATEMENT: This image was inspired by the story of Sadako, a Japanese girl born in Hiroshima in 1943. Her struggle with Leukemia (also known to some as the atom bomb disease) was marked by her attempt to fold a thousand paper cranes and be granted a wish in accordance with Japanese legend.



1000 Peace Cranes

2004

Giclee Print

13" x 20"

Signed Verso

Edition 20/40

\$500/\$650

4. Tomie Arai

BIO: Tomie Arai is a public artist who lives and works in New York City. She has been a recipient of two New York Foundation for the Arts Fellowships in Printmaking, a Joan Mitchell Visual Arts Grant, a National Endowment for the Arts, Visual Arts Fellowship for Works on paper; two Mid Atlantic Arts Foundation Visual Artists Residencies and an Anonymous was a Women Grant. Ms. Arai has exhibited her work extensively at various galleries and museums including the Williams College Museum of Art, the International Center for Photography, the Bronx Museum of Art and the Whitney Museum of American Art at Champion. Her work is a part of numerous collections including the Museum of Modern Art, the Library of Congress, the Avon Corporate Art Collection and the Japanese American National Museum.

STATEMENT: *Double Happiness* is a seven color silkscreen, printed in an edition of 42 at Self Help Graphics, in Los Angeles, California. The title of the print refers to the Chinese character for marriage, Double Happiness, which the artist frequently uses as a symbol for the bicultural mix that you will find in East L.A., Little Tokyo and Monterey Park, the country's largest suburban Chinatown. The print incorporates Mexican lotteria cards, Chinese-English flash cards and cards from a popular game played by Japanese immigrants.



Double Happiness

2000

Seven Color Silkscreen

27" x 36"

Signed Recto

Edition 23/42

\$900/\$1200

5. George K. Arthur

BIO: George K. Arthur is one of Buffalo's most respected and prominent elected leaders. He served on the City of Buffalo Common Council from 1970 through 1995. He has a long standing interest in photography, and his own photographs are marked by a candid and non-posed approach and relaxed style. Arthur has exhibited in various galleries including CEPA Gallery, Nina Freudenheim Gallery, the Keenan Art Center and the Burchfield-Penney Art Center. His work is in numerous private collections.



Kleinhans Music Hall

2003

Archival Inkjet Print

12" x 12"

Signed Recto

\$200/\$300

6. Pat Bacon

BIO: Pat Bacon is one of many well known Western New York artists. Her work has been published in a number of books and catalogs including *Photographic Possibilities*, *Horses on Parade*, and *Youth Matters*. She has exhibited in various galleries and museums including CEPA Gallery, Harnett Gallery, Tyler Gallery, Taranto Gallery and Visual Studies Workshop. In 2003 Bacon participated in a CEPA Gallery Regional Residency, during which this work was produced. Her work is in the collections of Visual Studies Workshop, Castellani Art Museum and Light Work Collection among others.

STATEMENT: I choose to photograph images that challenge my belief system.



Stealing My Religion / Jim
2005
Hand Colored and Layered
Digital Photographs
20" x 16" x 1"
Signed Recto
Stealing My Religion Series
\$300/\$400

7. Brendan Bannon

BIO: Brendan Bannon is a Buffalo based photographer and educator. He has recently completed projects on child welfare in Romania, horse racing in Ireland and refugee experiences in America. His dynamic images have been featured in various publications throughout Scotland, England and the United States.

STATEMENT: Bannon's documentary projects are focused on people's ability to survive and flourish in their environment, despite calamitous circumstances. His landscape work uses the land as metaphor for regeneration.



Untitled (Marsala)
2000
Gelatin Silver Print
30" x 24"
Signed Verso
Edition of 15
\$600/\$800

8. Patricia Layman Bazelon

BIO: Patricia Layman Bazelon immigrated to the USA from England in 1961. In 1979 she moved to Buffalo from NYC and began work as a free-lance photographer. While working on a commission for historian Reyner Banham photographing the many grain elevators and industrial buildings for his book, *A Concrete Atlantis*, Bazelon fell in love with Buffalo's industrial architecture and continued to photograph it extensively until her death in 1995. Her work is in the collections of the Brooklyn Museum, the Burchfield-Penney Art Center, and the George Eastman House.

STATEMENT: At the turn of the century, when the manufacture of steel was exploding with new technology, this plant was built on the shores of Lake Erie, just south of Buffalo, New York, for the Lackawanna Iron and Steel Company. In 1987, I began to photograph the defunct mills, aware of their imminent demolition under a program of "reclamation." All of it slated to go. The thousands of workers – men and women of uncommon courage and skill – were long gone, but they had left their marks indelibly. The abandoned buildings evoke these workers in singular and unexpected ways and resonate still with their energy. While the lifespan of this plant was eighty years, its ruins – unlike those of earlier times – stood for barely a decade.
– Patricia Layman Bazelon, *Steel*



Coke Ovens with Steamline Expansion Loop

1987

DigiPrint

20" x 24"

Steel Series

Contributed by Lauren tent

\$750/\$1000

9. Howard Beach

BIO: Howard Beach (1867-1954) was one of the Photo-Pictorialists of Buffalo. He was born in New Britain, Connecticut and moved to Buffalo in 1884. He won recognition as a painter, a photographer and for his optical lense designs. In 1913 he invented the mutotone process and in the same year served on the Executive Committee of the Professional Photographic Society of New York. He was a member of the Buffalo Society Guild of Allied Artists, the Buffalo Photographic Society and was president of the first International Photographic Association of America. From 1907-1933, he exhibited his photography in both national and international exhibitions including the International Exposition of Photography at Dresden, Germany and the Salon of Royal Photographs of Great Britain in London.



Untitled

1907

Mutotone

8 1/2" x 6 1/2"

Signed Recto

Contributed by Gerald Mead

\$100/\$150

10. Michael Bosworth

BIO: Michael Bosworth is a nationally exhibiting artist and an Assistant Professor in the photography department of Villa Maria College. Bosworth received his MFA in photography from the University of New Mexico, a BFA in Art and a BA in English from the University at Buffalo. His work is featured in the collection of the Burchfield-Penny Art Center and has been exhibited at WNY galleries such as Visual Studies Workshop, Big Orbit Gallery, CEPA Gallery, and the Western New York Show at the Albright-Knox Art Gallery.

STATEMENT: It is the penumbra that defines. Absolutes of light and dark are graphic, abstract, and lack revealing details. Washington DC displays a fast gradient from one of the most tenable spaces on earth to the decayed and near lawless neighbourhoods nearby. Security diminishes from the edge of the gate to areas where a body can lay in the street for days without authorities taking notice. Levels of access and power blending between insider and outsider fosters feelings of angst to rebellion.

The long penumbra of photography stretches between truth and fiction. Eddies of veracity swirl around the constructed image while intentions, perspective, and control cloud honest attempts at objectivity. It is the shading that reveals shape and form. Not the contrast but the delicate areas between that provide the best definition.



White House, North East Gate
2005
Color Photograph
30" x 20"
Signed Verso
Vivaria Series
\$250/\$350

11. Carolee Schneemann

BIO: Carolee Schneemann is a multidisciplinary artist who has transformed the very definition of art especially with regard to discourse on the body, sexuality and gender. Her video, film, painting, photography, performance art and installation works have been widely shown in the United States and Europe. She has exhibited at the American Academy of Arts and Letters, the Museum of Contemporary Art, the Museum of Modern Art and the Centre Georges Pompidou in Paris. Her work is in the collection of the Centre Georges Pompidou in Paris, the Ludwig Collection in Austria, the Placido Arango in Spain, and the Museum of Modern Art in New York. In 2002, the MIT Press published her book, *Imaging Her Erotics-Essays, Interviews, Projects*.

STATEMENT: In 1963 Carolee Schneeman undertook the first of her many audacious visual experiments: to displace the female nude from within art historical traditions, as well as from the airbrushed perfections of Pop Art. For *Eye Body 36 Transformative Actions for Camera*, she visualized actions by which to collage her own body within the materials of her painting/constructions—fur, paint, broken mirrors, motorized umbrellas, garden snakes. She noted, "My nude body is combined in sequences of physical integrations as a further dimension of the paintings. Covered in paint, grease, chalk, ropes, plastic, I established my body as visual territory for the camera. I am both image maker and image. The body may remain erotic, sexual, desired, desiring, but it is as well votive: collaged, marked and written on." These collage transformations were captured by the Icelandic, Paris based painter, Erro, in 35mm B&W.



Eye Body: 36 Transformative Actions For Camera
1963 / Print Edition 2005
Gelatin Silver Print
23 3/4" x 19 3/4"
Signed Recto
Printer's Proof
Eye Body: 36 Transformative Actions For Camera Series
\$2000/\$3000

12. Lawrence Brose

BIO: Lawrence Brose is an experimental filmmaker who has created over thirty films since 1983. His films have been shown at international film festivals, museums, galleries, and cinematheques worldwide. Including the International Short Film Festival of São Paulo, Brazil as the featured United States artist and at the the Museum of Modern Art in *Big as Life - An American History of 8mm Films*. Recently Brose has been invited to place his films and career related documents on deposit at the George Eastman House as part of their permanent collection. His films are distributed by Canyon Cinema, NY Filmmaker's Co-Op and Light Crone in Paris.

STATEMENT: The image is from my film "portrait" of John Cage. The score *Circus On* was an ideal choice to translate into a film as it consists of a series of instructions which could be interpreted filmicly. With this score I created a film portrait within the parameters of Cage's ideas by subjecting the images to chance procedures opening the image field to a "imageworld" of ideas.

The project resulted in five one hour films that became part of a large performance titled *Imusicircus*. *Imusicircus* is a threefold realization of John Cage's *Circus On* by composer Douglas Cohen and film artist Lawrence Brose. The score to *Circus On* is a set of directions for creating an audio performance piece based on a text. The recited text and "circus of sounds" are combined to create a stereo recording (i.e. Cage's Roaratorio). For the video component the instructions were adapted to create a multiple video tape interpretation of the score based on *Metaphors On Vision* by Stan Brakhage. In this way a "circus of images" is extrapolated from what originally was a score for a "circus of sounds."



Untitled

2006

DigiPrint

17 1/2" x 23 1/2"

Signed Verso

Edition 1/5

Cage: A Filmic Circus On
Metaphors on Vision Series
\$900/\$1200

13. Diane Bush

BIO: Diane Bush is a Buffalo native and exhibiting artist who lives in Las Vegas where she is the Cultural Supervisor for Clark County Parks and Recreation's Cultural Division, and an active force in the growing Downtown Arts District of Las Vegas. She has exhibited extensively throughout the U.S. and Europe including the Photographers Gallery in London, The Houston Center of Photography. Collections include Polaroid, The George Eastman House, and the Helmut Gernsheim Collection, in Germany. Diane was awarded a Nevada Arts Council Fellowship in 2002, and has been widely published in Europe and the U.S.

STATEMENT: This series comes from a continued anti-war sentiment, developed during the Vietnam Era. The Gulf War sparked a return to my documentary roots. *Suppose They Gave a War and Nobody Had Cable* grew out of my response to the media censorship that characterized that war. Those images have been re-worked for this new series, "Warheads". By throwing bleach on my original c-prints, I have created an image better adapted to reflect the Iraq war and the continued media censorship that prevents us from seeing the increased violence now endured by soldiers and civilians.



War Head #13

2004

Macro Photography and Bleach

Monoprint

16" x 22"

Signed Verso

Unique Print

\$350/\$500

14. Gary Cardot

BIO: Gary Cardot is a photographer who has exhibited throughout Buffalo, Pittsburgh and Harrisburg. He has shown his work at various venues including CEPA Gallery, the Three Rivers Arts Festival and the State Museum of Harrisburg. In 2003, Cardot participated in CEPA's Regional Artist Residency Program during which this work was produced and exhibited. Gary Cardot is currently a Professor of Art at Mercyhurst College in Erie, PA.

STATEMENT: This photograph is from a series of photographs of significant architecture in Buffalo, New York. It is an example of Buffalo's very extensive range of architectural styles and the heritage Buffalo must preserve.

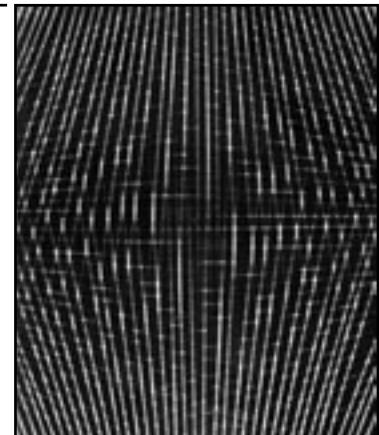


Forest Lawn Cemetery
2003
DigiPrint
24" x 30"
Signed Verso
Rustbelt Memories Series
\$600/\$800

15. Ellen Carey

BIO: Ellen Carey is Associate Professor of Photography at the Hartford Art School, University of Hartford. Her latest work on the Polaroid 20 x 24 camera, which she began using in 1983, is documented in a video "Pulis", produced by John Froats of Daniel Wolf, Inc. (NYC). She has also taught at Bard College and Loughborough University in the UK, in addition to lecturing at various universities, colleges and art institutions. Her darkroom work with photograms, both in color and black & white, are done in Hartford at J&M Imageworks and at Chuck Kelton Labs (NYC). She lives in the West End of Hartford after 15 years in New York City.

STATEMENT: A color photograph that uses photographic color theory at the intersection of moving afterimages, *Blinks* incorporates a long standing interest of Ellen Carey in the biology of seeing in tandem with the color photograph, a process used from the dawn of photography. This one-of-a-kind image brings a fresh face to the contemporary use of the photogram method, highlighting the artist's interest in the paintings of Bridget Riley, retinal play, and the phenomenon of painting with light and color in photography.



Blinks
2003
Color Photograph
20" x 16"
Signed Verso
Unique Print
Contributed by the
Artist and Nina
Freudenheim Gallery
\$1000/\$1500

16. James Casebere

BIO: Born in Lansing Michigan, James Casebere now lives and works in New York City. He earned an M.F.A from the California Institute of Arts in 1979 and has been the recipient of Fellowships from the New York Foundation for the Arts in 1985, 1989 & 1994 and from The National Endowment for the Arts in 1982, 1986 & 1990. He has had national and international solo exhibitions at Daniel Templon Gallery in Paris, Galeria Helga de Alvear in Madrid, Marc Selwyn Fine Arts in Los Angeles and at the Sean Kelly Gallery in New York City. His work is part of numerous private and corporate collections such as the Albright Knox Art Gallery, the Brooklyn Museum of Art and the Carnegie Museum of Art in Pittsburgh.



James Casebere
Winter House
1984
Gelatin Silver print
5" x 4"
Signed Verso and Recto
Edition 51/151
\$350/\$500

17. Carl Chiarenza

BIO: Chiarenza is an Artist-in-Residence, and Fanny Knapp Allen Professor Emeritus of Art History, at the University of Rochester. At Boston University (1963-1986), he was Chairman, Director of Graduate Studies, and Professor of Art History. He also taught at Smith College and Cornell University. Born 1935, in Rochester NY, he received a A.A.S. and a B.F.A. from the Rochester Institute of Technology, a M.S. and A.M. from Boston University and a Ph.D. from Harvard University in 1973. Chiarenza has lectured and taught workshops at over 100 institutions in 33 states since 1963 and his photographs have been seen in over 80 solo and in over 250 group exhibitions since 1957. He is the author of numerous essays and of the critical biography, *Aaron Siskind: Pleasures and Terrors*, which received a Photographic Historical Society merit award.

STATEMENT: My process creates form and subject simultaneously. The photographs do not look like the collages from which they were made. The photographs are transformations which refer to, and represent, but they refer to and represent visual sensations which I know only from a mix of past encounters with other pictures, music, the world, dreams, and fantasies.

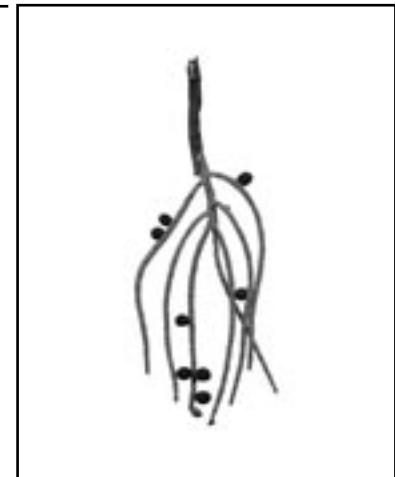


Untitled 303, 1993
1993
Gelatin Silver Print
20" x 16"
Signed Recto
Edition 12/12
\$1350/\$1800

18. Dennis DeHart

BIO: Born in Hood River, Oregon, Dennis Dehart is a photographic artist who explores the connections and conflicts of the natural and cultural worlds. He holds a MFA in Photography from The University of New Mexico and a Bachelors degree in Media Studies from the Evergreen State College in Olympia, Washington. He has had numerous solo and group shows across the United States and internationally including the 2004 Pingyao International Photography Festival in Taipei, China, The Central Gallery in Phoenix, Arizona, The McGuffey Art Center in Charlottesville, Virginia, and Time-Warner Gallery in Lynn, Massachusetts. He has received grants and awards from the Arizona Commission on the Arts, The Beaumont Newhall/Van Deren Coke Fellowship, and The American Photography Institute. Dennis is currently an Assistant Professor of Photography and Digital Imaging at Buffalo State College, State University of New York.

STATEMENT: The series *Trace* implies both the action of drawing/copying, and a physical impression or remnant of something that was. The process of *Trace* lends itself to a practice based on working with found objects. The found object is an important part of the work, which has a simultaneous reference to the Surrealist practice of transforming the common or everyday, coupled with an environmental consciousness in which the seemingly insignificant and banal, takes the forefront of beauty and consciousness.



Orange Lines
2004
Archival Pigment Print
13" x 19"
Signed Recto
Edition of 25
Trace Series
\$200/\$300

19. Francois Deschamps

BIO: Francois Deschamps is a photographer and book artist who has published six books including *Sombras Rojas*, *Memoire d'un Voyage en Oceanie*, and *A Guide to Antipodea*. He has received fellowships from the National Endowment for the Arts and the New York Foundation for the Arts, and a Cite Internationale des Arts residency in Paris. He has had solo exhibitions in the Muroff Kotler Gallery, The Unison Gallery, O.K. Harris Gallery and the Barrett House. His work is part of the collections of the Museum of Modern Art, the Brooklyn Museum of Art and the Museum of the Art Institute of Chicago.

STATEMENT: This work is part of an on-going series based on spaces and materials from the island of Vinalhaven in Maine where I have lived extensively over the last 18 years. I am fascinated by the beauty and fragility of a small local culture. Time and mortality are subjects emphasized by the decaying and transitory nature of many of these spaces and the materials used in the actual pieces. The illusionistic quality of photographs and the possibility of play between objects and the representation of objects enhance the mysterious nature of these constructions.



Mysterious Shadow
2005
Inkjet on Wood
10" x 8"
Signed Verso
\$200/\$300

20. Dr. Weldon Ernest

BIO: Dr. Weldon Ernest was a local professor of medieval history and served as a photographer for the United States Air Force during WW II. This image was taken in Boston, Massachusetts circa 1940.



Untitled
Gelatin Silver Photograph
10" x 8"
Contributed by Scott
Goldman and Nancy Brock
\$100/\$150

21. Barbara Ess

BIO: Barbara Ess's work has been the subject of cover stories in *Artforum* and *Art in America* magazines. She has had one-woman shows at the High Museum of Art, Atlanta; Curt Marcus Gallery, New York; Faggionato Fine Arts, London; and Fundacion la Caixa, Barcelona, and at galleries in Madrid, Los Angeles, Paris, Antwerp, Cologne, and Washington. In 1993 the Queens Museum curated the traveling exhibition *Barbara Ess: Photography, Installation and Books*. The critic Carlo McCormick has written that her work "draws our attention to the intense primal emotions and experiences that exist like brittle moments of truth even within the world of simulation." Her book, *I Am Not This Body* (Aperture 2001), was selected as one of the ten top photography books of the year by the *Village Voice*. She is currently an Associate Professor of photography at Bard College.



Untitled
1988
Color Photograph
50" x 60"
Signed Verso
Artist Proof 2/4
\$6500/\$8500

22. Marion Faller

BIO: Artist Marion Faller taught photography studio and history courses for over thirty years, most recently at the State University of NY at Buffalo. She has also taught at Colgate University and Hunter College. Faller has received fellowships from the New York Foundation for the Arts, CEPA Gallery, and Light Work. Her extensive gallery and museum exhibitions include recent shows at the Burchfield-Penney Art Center in Buffalo and the High Museum of Art in Atlanta. Her work is in numerous collections including the Addison Gallery of American Art, the Castellani Art Museum and the Visual Studies Workshop Research Center.

STATEMENT: 'Marion Faller's work provides a presence, a window through which we might learn more about the tangible details, as well as the ephemeral truths of life. Faller herself has maintained that her work "is about the aesthetics of everyday life." ... Her photographs overwhelmingly reaffirm life in its countless manifestations. Faller's tableaus ... thrill with their individuality, yet appear to contain the essence of the familiar'
— Nancy Weekly



*Afghan, Machias NY, June
1989*
1989 (Reprinted 1999 by
Lauren Tent)
Color Print
14" x 19"
Embossed Recto
\$300/\$400

23. Robert Flynt

BIO: Robert Flynt's work in photography and photographic-based installation has been widely exhibited both in the U.S. and abroad since the early 80's. Along with Collaborative projects, numerous visiting artist and residency engagements throughout the U.S., Canada, and Europe, Flynt has received fellowships from the MacDowell Colony, Light Work, the Mid-Atlantic Arts Foundation, Art Matters, and most recently the Peter S. Reed Foundation. He is a member of the faculty at the School of Visual Arts in New York, currently dividing his time between New York and Arizona.

STATEMENT: My primary concern is to re-imagine the human body - in relation to its own assumed/perceived structure, as well as to "others" (other bodies, spaces, systems). Each image is the intersection of two layers: one a figure photographed with limited control (usually underwater), the other a found photograph or textbook illustration. In combining two often contradictory vocabularies, I am hoping to subvert their ostensible subject while harnessing their respective power(s). The goal is a meaning beyond or between the boundaries of their individual language: the authority of the scientific illustration, the inscribed ideals of the classical art reference, the sentimentality or "family values" of the vernacular found photograph. Juxtaposed to the metaphoric submerged figure, a jangling dialog is created that ranges from the reinforcing to the ridiculous. Can we finally see more than we know?



Untitled
2004
Color Print
23" x 15 1/2"
Signed Verso
Edition 2/5
\$900/\$1200

24. Hollis Frampton

BIO: Hollis Frampton, who completed over forty independent films, was also a photographer and a frequently published art theorist. He was on the faculty of the Department of Media Study at SUNY Buffalo from 1973 until his death in 1984. Frampton's book *Circles of Confusion* (1983) contains his critical texts on film, photography and video. *Hollis Frampton: Recollections/Recreations* (1984) is a major catalog of his non-film artwork. His work is in numerous public collections including the Museum of Modern Art, the Harvard Film Archive, and the Walker Art Center. Selected films include *Zorns Lemma*, (*nostalgia*), *Poetic Justice*, and *Gloria!*

STATEMENT: Between 1979 and 1983, Hollis Frampton assembled six *By Any Other Name* portfolios. This print is an artist's proof from Series 5. The BAON portfolios consist of color electrostatic prints of product labels. The labels Frampton collected had to have a brand name that was the name of something else, usually unrelated. Each label displayed the names and pictures of both the item and the brand name. For his titles, Frampton then transposed the product and brand names. In 1980, Frampton wrote: "A certain appetite of mind can...find more nourishment in the label on the can than in its contents: a poetic, if wayward feast. I am aware that the group...rides roughshod over the notions of both subtlety and coherence: a mild triumph, in my book, but others may not find themselves tickled in the same spots I do."



Tomato Brand Hurricanes
1983
Electrostatic Print
8 1/2" x 14"
Artist's Proof, Edition of 4
By Any Other Name—Series 5 Series
\$200/\$300

25. Linda Gale

BIO: Linda Gale has resided in Buffalo, NY since 1979 where she started her professional career as a photographer in 1996. She founded CLICK in 1998 and became a freelance photographer to the law community. Her true passion is working with toy cameras because the limited control enhances the magical quality of making an image in which "the unpredictable outcome parallels to the scientific occurrence of watching an image appear in developer."

Joining the Lomographic Society International in 1997 she expanded her desire to work with toy cameras. She participated in the LomoOlympics, 1998 where her work was included in a first of its kind *world wall* in Japan that also traveled to NYC. Her Lomo work was a part of the LomoWorld Archive 2004.



Arrow in the Sky
2005
Archival Inkjet Print
11" x 16"
Signed Recto
Edition 1/5
\$275/\$375

26. Keith Gemerek

BIO: Born in Buffalo, Keith Gemerek moved to New York in 1981. After years of work in commercial photography in New York City, he traveled extensively with Yvar Mikaschoff to produce portraits of contemporary composers around the world. For over ten years he has been photographing gay activists working on AIDS, spirituality and community building, gender issues and performance art in New York. In 2004 he had a retrospective of his photographic work at CEPA Gallery in the exhibition *Deviant Bodies*. He is currently working on a project funded by the MID-Atlantic Foundation, collaborating with Madeline Davis of the Buffalo LGBT Archives, collecting oral histories and photographing documentary portraits of the Elders of Buffalo's Gay Community.

STATEMENT: As a portrait artist I seek out the faces and personas of people who interest me. As a lover of theatre and ritual and history, I open myself to the power of illusion and magic. As a photographer I can combine these interests with artists who create with the masks both given and created. My photographs are often "made" at the same time they are "taken," as I involve myself in the creation of the image, consciously and physically setting the stage in a studio or out in the all too real world. My photographs could illustrate stories and are often accompanied by text, or scripture, and sometimes are the background for live performance. Blends of documentation, craft and narrative, my photographs are moments of culture in the making at this particular time in urban America.



**Baritone Donald Gallagher,
Poseidon 2003**
2003
Gelatin Silver Print
16" x 20"
Signed Verso
**NYC Queer Performance Artists
Series**
\$300/\$450

27. Bob Gore

BIO: Bob Gore's career encompasses several fields including, broadcasting, civic involvement and photography. He is the President of Bob Gore Productions (BGP), a television program sales and professional photography company based in Brooklyn, NY with clients throughout the United States and the Caribbean. His fifteen-year old company specializes in the production and marketing of programming for African audiences worldwide. Additionally, he has authored or contributed works: *We've Come This Far. A Photo Journal of The Abyssinian Baptist Church*, *Reflections in Black: History of Black Photographers*; *Standing in the Need of Prayer*; *Saturday Night Sunday Morning*, *Food for the Soul* and the soon to be published, *Let Our Rejoicing Rise*. Bob's photographs have been exhibited at the Africa American Museum in Philadelphia, CEPA Gallery, Buffalo, City Gallery East, Atlanta, Fifty Crows Gallery and San Francisco.



**Bryant Park
2000**
Gelatin Silver Print
8 1/2" x 13 1/4"
Signed Recto
\$300/\$450

28. Sherwin Greenberg

BIO: Sherwin Greenberg has been working in commercial photography for over sixty years. He has owned his own studios in New York City and Buffalo, specializing in advertising illustration, film and video production & post production. He has exhibited his work in various galleries and museums including Art Dialogue Gallery, Market Street Gallery, CEPA Gallery and the Castellani Art Museum.



Company Town
2004
Archival Inkjet Print
17" x 11"
Signed Recto
\$300/\$400

29. Toni Hafkenscheid

BIO: Toni Hafkenscheid is a Toronto based photographer who was born in 1959 in Rotterdam. He has exhibited in galleries throughout Canada, the U.S. and Europe, including the Recontres Internationales de la Photographie in France, Gallery 44 in Canada and the Canadian Embassy in Japan. His work is featured in the collections of the Canadian Museum for Contemporary Photography, Art Gallery of Ontario, the Canada Council Art Bank, Kodak Netherlands and Kodak France.

STATEMENT: Because photography so closely resembles reality, I have always been interested in what constitutes fact and fiction in a photograph. On a summer trip to British Columbia a few years ago it struck me, how bizarre and almost fake the landscape looked. It reminded me of the model train set I used to play with when I was a kid. When looking at this fake landscape at a normal distance, you almost felt like God, high above this artificial world and in total control of it as well. If you looked close enough though this world would start to look almost real again. In this series of photographs I am trying to play with this illusion of real and fake in the landscape by utilizing shallow depth of field to make some parts of the image soft and others in focus.



House and Tree, Oneida, NY
2002
Color Print
18" x 18"
Signed Verso
HO series
\$375/\$500

30. Peter Stephens

BIO: Peter Stephens has exhibited extensively throughout the United States and Canada. He has been shown in a number of galleries and museums including the Nina Freudenheim Gallery, the R. B. Stevenson Gallery, the Drabinsky & Friedland Gallery, the Albright-Knox Art Gallery and Hallwalls Contemporary Arts Center. His work is part of various collections including the Albright-Knox Art Gallery, the Burchfield-Penney Art Center; the Brooklyn Museum, the Castellani Art Museum and the New York State Historical Association Fenimore Museum.



Untitled 04-02
1997
Gumoil Photogram From
Handmade Negative
16 1/2" x 16"
Signed Verso
Contributed by the Artist
and Nina Freudenheim
\$900/\$1200

31. Dan Hart

BIO: Dan Hart is Executive Director of the Buffalo Philharmonic Orchestra. In addition to his professional career, he has engaged in a lifelong dialog with the visual arts both in practice and study. His instructors include Francois Deschamps at Bradley University, and Nate Larson at Ohio State University. Initial influences include W. Eugene Smith, Diane Arbus, Duane Michaels, Ralph Gibson, Aaron Siskind and Harry Callahan. His first exhibition was recently held at Buffalo Big Print.

STATEMENT: This piece is from my *Pensacola Beach* Series. My wife's family has vacationed on Pensacola Beach since the late 1960s. Situated on a barrier island off the Florida Panhandle, tourism is this community's economic lifeblood. The community persists despite the physical and economic blows it receives each time a hurricane threatens to blow it away, and many of the structures on the island bear testimony to this history through decaying and partially destroyed murals. The places I have photographed are in a way characters in my wife's life, and now also part of my family history. I am particularly intrigued by the resilience and fluidity of the economic community, especially in the way that it incorporates the old, new, and the "rescued" to create an attractive venue for its tourists. This photograph was taken in 2004, before hurricane Ivan and Dennis.



*Cancun's Mexican Grill, Gulf
Breeze, Florida*
2004
Archival Inkjet Print
16" x 20"
Pensacola Beach Series
\$250/\$350

32. Ed Healy

BIO: Ed Healy is a graduate of the University at Buffalo and the Newhouse School of Public Communications at Syracuse University. After studying photography at SUNY Purchase in White Plains, New York in the mid-80's, he began experimenting with low light imagery, infrared landscapes and pinhole image making. His work has been exhibited at SoHo Photo in Manhattan, Visual Studies Workshop in Rochester, Alan Brown Gallery in Hartsdale, New York, the Northern Westchester Center for the Arts in Golden Bridge, New York and the Keenan Center in Lockport. His first solo exhibition was held at CEPA Gallery in 2005.

STATEMENT: *Colonial Circle* is taken from a series called *Buffalo by Night*. This series of photographs is an exploration of how mood, ambience and emotional response to a landscape change as the variables of light and shadow change. It is also a documentation of the streets of Buffalo and the transformation the city undergoes each night as the moon rises, street lamps flicker on, security lights are triggered and cars emerge with headlights on. These sources of light can imbue a seemingly mundane landscape with a theatrical quality and dramatic possibility often lacking in the clear light of day.



Colonial Circle
2004
Gelatin Silver Print
14" x 17"
Signed Recto
Edition 3/45
Buffalo by Night Series
\$300/\$375

33. Biff Henrich

BIO: Biff Henrich has played an important role in the Western New York art scene both as an artist and as an arts administrator. He has been an active participant of CEPA Gallery since its founding in 1974. He has exhibited extensively at a variety of galleries and museums including Artist Space, the Contemporary Art Museum of Houston, Visual Studies Workshop, the California Museum of Photography and the Albright-Knox Art Gallery. His work is part of many collections across the country including the Albright-Knox Art Gallery, the San Francisco Museum of Modern Art, Light Work Gallery, the Los Angeles County Museum of Art and the Castellani Art Museum. His work has earned him two National Endowment for the Arts Fellowships and a New York Foundation for the Arts Fellowship.



Untitled
2005
Giclee print
30" x 30"
Signed Recto
Edition 2/5
Tiffet Farm Series
\$600/\$800

34. Kathy High

BIO: Kathy High is a media artist, curator, and teacher living and working in Upstate New York and Brooklyn. Her videos and installations look at issues of gender and technology, pursue queer and feminist inquiries into various areas of medicine/bio-science, and engage with science fiction, and animal studies. Her works have been shown in festivals, galleries and museums both nationally and abroad, including the Guggenheim Museum and Museum of Modern Art (NYC), as well as aired on PBS. Her installation, Embracing Animal is exhibited at MASS MoCA until February 2006. High is Chair and Associate Professor of the Department of Arts at Rensselaer Polytechnic Institute, in Troy, NY, a department of integrated electronic arts practices.

STATEMENT: This is an untitled work, 1984, from a series made at that time. It had to do with anxieties around the year 1984—that relate very much to our fears and anxieties in our present era.



Untitled
1984
24" x 18"
DigiPrint
Signed Recto
Artist Proof
\$600/\$800

35. Robert Hirsch

BIO: Robert Hirsch is an artist, author, curator, educator, and historian and author of *Seizing the Light: A History of Photography*; *Exploring Color Photography: From the Darkroom to the Digital Studio* published by McGraw-Hill and *Photographic Possibilities: The Expressive Use of Ideas, Materials, and Processes* published by Focal Press. He is the former associate editor for *Photovision* and *Digital Camera* magazines and a contributing writer for *Afterimage*, *exposure*, *Fotophile*, *The History of Photography*, *Ilford Photo Newsletter*, *The Photo Review* as well as various regional publications. His works have been shown in numerous solo and group exhibitions across the country.

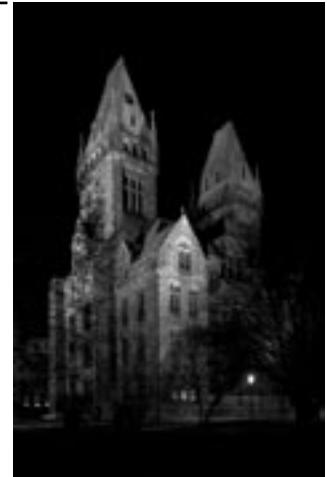
STATEMENT: Robert Hirsch's newest project, *Manifest Destiny & The American West* is a stylized three-dimensional image catalog representing the infinite and competing geography that has shaped the American culture and psyche from Coronado to today. *Manifest Destiny* was a nineteenth century belief that the United States had a divinely inspired mission to expand, particularly across the North American frontier towards the Pacific Ocean. *Manifest Destiny* was never a specific policy or ideology; rather it was a widespread notion that brought together the components of American exceptionalism, nationalism, expansionism, racism, and divine fate. Many historians think that the underlying concepts of *Manifest Destiny* continue to inform American outlook and policy both at home and abroad.



Untitled
2005
Archival Inkjet print
11" x 14"
Signed Verso
Artist Proof
Manifest Destiny and the American West series
\$325/\$450

36. Michael Horowitz

BIO: Photographer Michael Leo Horowitz is the son of two teacher-biologists and grandson of the inventor of the corneal contact lens. By the time he started Queens College in New York, his professional photographic resume already ranged from industrial catalog work to photomicrography. In 1974, Fine Arts degree in hand, he sought to combine his two great loves: photography and the preservation of civilization's historic and cultural landmarks. Michael Horowitz, his extensive art and architectural library and his wife, Roselyne, live in New York City. He is a co-owner of Ken-Mar Camera in Albertson, New York. "My goal," says Horowitz, "is to remain a Renaissance man in this digital world and persuade others of the value of that point of view."



Richardson Towers, Night View
2004
Fuji Color Print
40" x 28"
Signed Verso
The Richardson Complex: Behind Closed Doors Series
Contributed by Anonymous Donor
\$600/\$800

37. Deborah Jack

BIO: Deborah Jack is an artist whose work is based in video/sound installation, photography, painting, and text. Her current work deals with trans-cultural existence, memory, the effects of colonialism and mythology through re-memory. Awards and honors include a Lightwork Artist-in-Residence, Big Orbit Gallery, Summer Artist in Residence, a CEPA Solo Exhibition Award, New York Foundation for the Arts SOS grant, Photography Institute –National Graduate Seminar Fellowship. Jack is also a member of art collective the Evolutionary Girls Club. Her work has been exhibited in solo and group shows in the Caribbean, the United States, and Europe. Her work is part of the Lightwork collection, the Southwest Collection at Texas Tech University, and the collection of the Island Government of St. Martin as well as several private collections. Deborah Jack is an Assistant Professor of Art at New Jersey City University.

STATEMENT: *t/here* represents my multiple modes of existence/being and my constant shifting of the concept of home. Home, not as a geographical space but as one of shifting memory/memories, where dynamic between the private/public, interior/exterior and difference/similarity, is one of negotiation and compromise. In this scenario my body becomes a site for this flux as I move between cultural spaces that are at once familiar and foreign and find the home space somewhere in between.

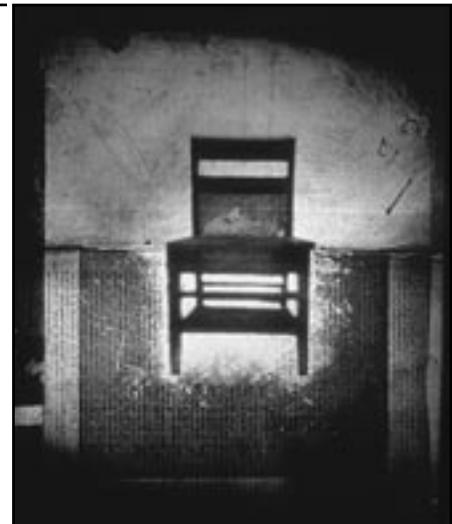


Floor
2004
DigiPrint
21" x 28"
Signed Verso
Edition 1/5
t/here series
\$600/\$800

38. Jim Jipson

BIO: Jim Jipson has received an NEA Regional Visual Arts Fellowship, a Polaroid Artist Support Grant and a Creative Activity and Research Grant from the University of West Florida. He has exhibited at various galleries and museums including the City Gallery, the Columbus Museum, Space 301, the Palm Beach Photographic Center and CEPA Gallery. His work is in the collections of the Anna Lamar Switzer Center for Visual Arts, the David C. and Sarajeann Ruttenberg Collection, the Santa Barbara Museum of Art and the Polaroid International Collection in Germany.

STATEMENT: My work presents metaphors for how we think, or perhaps at times an example of cognitive dissonance. If we are able to see or feel the whole, new concepts, feelings and understanding occur. Experience may lure those viewing my work to first explore the text, which serves as both visual patterning as well as context. Or one may be drawn first to the imagery which is generally metaphorical or symbolic, dealing with contrastive or parallel concepts drawn from mythology, spiritualism, humor or history. Which plane is the more dominant is a major issue, as well as a physiological exploration when we focus upon one plane then another. Much of the context I present to the viewer is concealed within the fabric of space between the layers of information. In the case of this print series the space has been flattened for the viewer.



Metamorphosis
2003
Archival Inkjet Print
28" x 23"
Signed Recto
Edition 1/10
Myths Series
\$750/\$1000

39. Simen Johan

BIO: Simen Johan is an internationally exhibiting artist with works in the permanent collections of the Brooklyn Museum of Art, Los Angeles County Museum of Art, Cleveland Art Museum, Museum of Fine Arts, Houston, and the Denver Art Museum. In 2004-2005 he was the subject of a one-person museum exhibition at Kunstnernes Hus in Oslo, Norway, that also traveled to the National Art Museum of Lithuania and Stiftelsen 3,14 in Bergen, Norway. Johan has recently been included in group-exhibitions at the University of Iowa Museum of Art; the Neuberger Museum of Art; the George Eastman House; the International Center for Photography; and the Australian Centre for Photography. In 2003 Twin Palms published his monograph *Room to Play*. In 2002 he received a New York Foundation for the Arts Fellowship. Simen Johan was born in Kirkenes, Norway, in 1973. He was raised in Sweden and has resided in New York City since 1992.

STATEMENT: My series *Evidence of Things Unseen* (2000-2001) and *Breeding Ground* (2002-2003), concerns the frustrations that arise from our innate desire to comprehend life's meaning and purpose. I portray a child's world in which the primal need to explore and search for meaning manifests itself in sometimes inexplicable creativity and play. I am intrigued by how we fundamentally and instinctively substantiate existence not through reason, but through emotions, imagination, and creation.



Untitled #18, 2003
2003
Color Print
7 1/2" x 7 1/2"
Signed Recto
Breeding Ground Series
\$600/\$750

40. Keith Johnson

BIO: Keith Johnson received his MFA from Rhode Island School of Design, where he studied with Aaron Siskind and Harry Callahan, and later spent a year with Nathan Lyons at the Visual Studies Workshop. His ten Years of teaching photography eventually led him to move more to the business side of the medium, earning his MBA. Now he supports his fine art photography working as a Manufacturers Representative. Recent exhibitions of his include: FotoFest in Houston, the Print Center in Philadelphia, and the George Eastman House in Rochester. He has participated with the Artist in Residence at Light Work in Syracuse, the VSW in Rochester, and most recently, he was awarded the Artist Fellowship grant from the Connecticut Commission for the arts. His work is well respected and represented in collections throughout the country.



Do Not Open
2004
Archival Inkjet Print
15 1/2" x 15 1/2"
Signed Recto
Edition 4/8
\$750/\$1000

41. Donna Jordan Dusel

BIO: Donna Jordan Dusel has been exhibiting her artwork and photography work since 1978. Her work has been exhibited in The Albright-Knox Art Gallery, The Castellani Art Museum, The Burchfield-Penney Art Center, Art Dialogue Gallery, The Kenan Center Gallery, CEPA Gallery, Hallwalls, The Carnegie Art Center, Big Orbit Gallery, Upton Gallery, The Union Gate Gallery, and The Theodore Roosevelt Site Gallery, among others. Donna's accomplishments include several published photographs, acceptance into many juried art exhibitions, and several awards for her photography work. Donna has been teaching photography, art and writing courses for twenty-five years and she is currently teaching photography at D'Youville College in Buffalo, N.Y.

STATEMENT: This photo is part of my series of 50 photos that I took while visiting Christo's 2005, Gates, exhibition in Central Park. I had no definite "reason" for photographing the gates, other than I felt it was an artistic experience of a lifetime. Having been a photographer for almost 30 years, how could I not photograph this "happening" in Central Park. In our ever increasingly stressful world, maybe we need to experience something like the gates...this marvel; this bright, cheerful, happy, temporary addition to the New York landscape!



Horse & Carriage, Central Park
2005
Inkjet Print
10" x 15"
Signed Verso
\$200/\$300

42. Tatana Kellner

BIO: Tatana Kellner is a working artist who has exhibited her work nationally in both invitational group and solo exhibitions. She has been awarded grants and residencies from the New York Foundation for the Arts, the Pollock-Krasner Grant, the New York State Council on the Arts, the Center for Photography at Woodstock, Visual Studies Workshop, Lightwork, Artpark, University of Southern Maine, the MacDowell Colony and the Banff Centre for the Arts. She is a founding member and Artistic Director of Women's Studio Workshop, an artists' workspace in Rosendale, N.Y., that designs and implements programs which provide opportunities for women artists in all stages of their careers.

STATEMENT: I am interested in using the language of photography to explore historical memory and the nature of human existence. My approach lies in constructing imagery, sometimes in the camera, and at other times by gathering and juxtaposing, often disparate elements to arrive at the final image. The final pieces express the subjectiveness of memory, following for multiplicity of interpretations and readings. For the past several years I have been experimenting by painting light sensitive emulsion on to alternative surfaces such as leaves, ceramic slabs, stones, fabric and handmade paper as a way to actually give physical dimension to traditional black and white photographic images. The choice of these organic materials refers to the fragility of life.



While You Were Sleeping
2002
Photographic Emulsion on
Handmade Paper
15 1/2" x 19 1/2"
Signed Verso
\$700/\$850

43. Jessica Kourkounis

BIO: Born in 1974, Western New York native Jessica Kourkounis has worked in Buffalo as a freelance photographer for local weekly publications, architecture firms and universities as well as for national and international magazines. She taught photography in Buffalo Public schools through CEPA's education program and was staff photographer at the Buffalo Beat and then served as photo editor and chief staff photographer for the Buffalo Spree and Blue Dog Press. Her awards include a 2002 Cover Award by the Association of Alternative Weeklies and the CEPA Gallery Artworks! National Residency Award for September 2005.

In 2003 Jessica relocated to North Texas and served as house photographer for non-denominational, internationally-renowned "mega"-church, The Potter's House, in Dallas. Jessica now lives in Houston, Texas where she works as a photojournalist for the Houston Chronicle and the Associated Press.

STATEMENT: Jessica Kourkounis' *Road Show (TX)*, series, began in 2003 and is a body of photographic work that attempts to offer a view of the random and seemingly spontaneous emergence of super highways and looks at areas where the hard elements of freeway culture encroach upon and co-exist with the fragility of human beings.



Untitled
2004
Digital Print
30" x 22"
Road Show, TX Series
\$600/\$750

44. Martin Kruck

BIO: Martin Kruck has had 17 one-person and over 50 group exhibitions internationally. His work has been exhibited in Germany, Japan, Mexico, Canada and throughout the United States. He is the recipient of grants from the National Endowment for the Arts, the New York State Council for the Arts, the Connecticut Commission of the Arts, and the Mid Atlantic Arts Foundation. He is currently a professor of Art at New Jersey City University; he lives and works outside of New York City. His work is in numerous private and public collections including Ernst and Young, the Burchfield-Penney Art Center and The Royal Bank of Canada.

STATEMENT: *Xcapes* is a series of digitally enhanced images based on notions of familiarity, presence, artifice, and location provoked by manufactured tourist imagery and its significance on our perceptions of personal experiences. The location within the images has been constructed to simultaneously resemble nowhere and everywhere; this apparent recognition frames the encounter, attempting to construct nostalgia for a place never visited. The figure, artificially placed in the *Xcape*, reinforces the significance (or insignificance) of the vista by reenacting the posture of gazing meaningfully toward it. I'm fascinated by the synchronous affect of location and dislocation landscape can provide; the ability of the genre to capture transcendence, and the transposition of the sublime when something gets in the way.



Xcape # 5

2005

Digital Print

20" x 36"

Signed Verso

\$750/\$1000

45. Tseng Kwong Chi

BIO: Tseng Kwong Chi was born in Hong Kong in 1950. He was educated in Hong Kong, Vancouver, British Columbia; Montreal, Canada and Paris, France and settled in New York City in 1979 until his death in 1990. Since 1981, Tseng Kwong Chi has had numerous solo and group exhibitions throughout the United States, Canada, Korea, Italy and Hong Kong, including the exhibition *East Meets West: American Monuments* at CEPA Gallery in 1984. His work is part of several public and private/corporate collections.

STATEMENT:

"My mirrored glasses give the picture a neutral impact and a surrealistic quality I am looking for. I am an inquisitive traveler, a witness of my time, and an ambiguous ambassador."

"When I work in the streets people ask me what I do. Sometimes I invite them to be in the picture with me. Tourists often go for what they've seen in films or photographs. Monuments appeal especially to them because they represent past or present glories and power."

-Statements by the artist, published in *Tseng Kwong Chi, The Expeditionary Works*, exhibition catalog, Houston Center for Photography, 1992



Kamakura, Japan

1988

Gelatin Silver Photograph

10" x 8"

Signed Verso

Edition 36/50

East Meets West: The

Expeditionary Series

Contributed by Muna Tseng Dance Projects, Inc., New York

\$750/\$1000

46. Nate Larson

BIO: Nate Larson is a Chicago-based artist and photographer. His photographic work has been exhibited extensively across the US and has been featured internationally in shows in Canada, Greece, and the UK. His work was recently reviewed by the New York Times and is included in the permanent collection of the Center for Photography at Woodstock and the Midwest Photographers Project Collection at the Museum of Contemporary Photography Chicago. Larson earned an MFA from Ohio State University and a BA from Purdue University. He holds a tenure-track teaching appointment at Elgin Community College in Illinois.

STATEMENT: Nate Larson's photographic work explores the way that we construct meaning in contemporary culture through the lenses of both religious and secular cultures. The work investigates the line between belief and skepticism, while examining ideas of personal truth and the common misperception of photographic and related documents. These photographs question how belief is formed in our culture and how it shapes our lives.



Telepathy

2005

Archival Pigment Print

9 1/3" x 14"

Signed Recto

Artist's Proof

Charlatans + Tricksters Series

\$400/\$500

47. Dinh Q. Lê

BIO: Dinh Q. Lê is a Vietnamese artist who divides his time between Los Angeles and Ho Chi Minh City. He has received a National Endowment for the Arts Fellowship and has extensively exhibited at galleries and museums all over the world including P.P.O.W. in New York, the Venice Biennale in Italy, the Los Angeles County Museum of Art, and the International Center of Photography. His work is part of various collections including the Museum of Modern Art, the Ford Foundation and the Norton Family Foundation. He is currently represented by P.P.O. Gallery in New York, Elizabeth Leach Gallery in Portland, OR, and Shoshana Wayne Gallery in Santa Monica, CA.

STATEMENT: As a Vietnamese living in a Western society, educated in western institutions and surrounded by western experiences, I am a product of both East and West. My work is about the effort to establish my identity in relationship to the culture I have entered. Through the work I explore the exchange and interweaving of cultures and identities from a bicultural perspective.



Untitled

1998

Lithograph

28" x 19 1/2"

Signed Recto

Edition 5/30

\$750/ \$1000

48. Stanford Lipsey

BIO: Stan Lipsey has worked as a photographer for over fifty years. As editor of The Sun newspaper in Omaha, he was co-winner of a Pulitzer Prize in Investigative Reporting in 1973. In 1981, he moved to Buffalo to become Vice Chairman and Chief Operating Officer of The Buffalo News. In 1996, Lipsey provided color nature photography for the book *Forest Lawn Cemetery: Buffalo History Preserved*. He has exhibited his work in many galleries and museums including the Albright-Knox Art Gallery, CEPA Gallery, SOHO Photo Gallery and the Burchfield-Penney Art Center. His work is part of many collections including the Isenberg Gallery and Just Gallery.



Untitled
2002
Gelatin Silver Print
16" x 20"
\$300/\$450

49. Nathan Lyons

BIO: Nathan Lyons is one of America's most significant educators in the visual arts. He is the former associate director and curator of the George Eastman House where he put together such seminal exhibitions and publications as Towards a Social Landscape, Persistence of Vision, and Vision and Expression. Lyons is a founding member and first chairperson of the Society for Photographic Education, founder and director of the Visual Studies Workshop, and member of the CEPA advisory board. He has exhibited at institutions world-wide and has published two collections of his own photographs in *Notions in Passing* and *Verbal Landscape/Dinosaur Sat Down* (available from CEPA).

STATEMENT: Lyons has used the iconographical relationships found in vernacular scenes to explore issues involving culture and perception.



Untitled
1986
Gelatin Silver Print
6" x 8 3/4"
Riding First Class on the Titanic
Series
Edition 10/23
Contributed by James E. Rolls
\$375/\$500

50. Miranda Maher

BIO: Miranda Maher is a New York City based artist. She has exhibited her work at various galleries and museums across the world including KunstBunker in Germany, the Nicole Klagsbrun Gallery in New York, White Columns and the Brooklyn Museum of Art. Her work is in the collections of Robert Schiffler Collection, the Museum of Modern Art and the Whitney Museum of American Art.

STATEMENT: The desire to know, and the conflicted states it causes in me and in others, is central to my work. My projects and series draw on the workings of intellectual investigation: Information and diagrams are important "materials" which I gather through appropriation and research. Afterward, I use a pseudo-scientific formality and systematic processes to shape them. My recent work with bird imagery began in looking at Brooklyn's pigeon flocks in flight and seeing an uncanny grace and group choreography – not the 'rats with feathers' I kept hearing about. After a time what I understood was that it is utterly impossible for me to understand 'bird consciousness' – or "birdness" as I started calling it. My recent work both explores that consciousness (trying to grasp it in some feeble way) and our habits of seeing birds (inadequately, egoistically).

3 Framed works sold as 1 lot



Untitled
2005-2006
Digital Collage Printed on Handmade
Czechoslovakian Watercolor Paper,
with Pen & White Ink
8" x 8" each
Signed Recto
\$700/\$900

51. Mark Maio

BIO: Mark Maio currently lives in Atlanta, GA, and divides his time between working in medical diagnostic digital imaging in ophthalmology and his personal fine art photography. He has exhibited extensively at galleries and museums across the country including Chattahoochee Valley Art Museum, the McColl Center for Visual Art, the Castellani Art Museum and the Buffalo and Erie County Historical Society. His work is part of many collections including the Southeast Museum of Photography, the Library of Congress and the Buffalo and Erie County Historical Society.

STATEMENT: The most common label attached to my photography is either photojournalism or documentary photography, although I consider my work to fall under the heading of "visual sociology." I approach each project as a journey of discovery and research, using the film in my camera as my notebook and the final photographs I choose to exhibit as the vehicle to tell the story of what I learned. I let the project tell me what it is about, rather than doing research before beginning and then making images which illustrate a predetermined point of view.



Wall Street
2005
Carbon Pigment Inkjet Print
7 3/4" x 11 3/4"
Signed Recto
Against the Grain Series
\$550/\$750

52. Janaina Tschäpe

BIO: Tschäpe was born in Munich, Germany, and raised in São Paulo, Brazil. She received her Bachelor of Fine Arts from the Hochschule für Bildende Künste, Hamburg and her Master in Fine Arts from the School of Visual Arts, New York. Tschäpe's work has been shown in numerous exhibitions throughout the world including Tokyo, São Paulo, London, and Berlin. Recent projects include Jeu de Paume in Paris, Wexner Center for the Arts in Ohio, University of South Florida Contemporary Art Museum in Tampa, The 59th Minute with Creative Time in Times Square, New York, the Centre d'Art à Albi in Toulouse, the Fotomuseum in Winterthur, and the Museo Nacional Centro de Arte Reina Sofia in Madrid.

Tschäpe lives and works in New York and Rio de Janeiro.

STATEMENT: Since 1997, Janaina Tschäpe has employed the female body as her muse, creating universes of polymorphous landscapes, embryonic forms and ambiguous characters. Tschäpe's drawings, photographs, films and installations seek to give form to the trance of art making, portraying not a dream world, but the sensation of being in one. Her work sprawls from the emotions and feelings that generally inspire painting but do not find their entire formalization in the medium. The subject is the longing to preserve in any media the fleeting moment when the work is being made when all these emotional inputs are still fresh and operative. The unfinished, wet, soft and sometimes raw look of the works transpire from a yearning for a work that never ends.



Neia 1 (After the Rain)
2003
Cibachrome
30" x 24"
Edition of 6
Artist's Proof 1/2
After the Rain Series
\$3500/\$4500

53. MANUAL: Suzanne Bloom & Ed Hill

BIO: Suzanne Bloom and Ed Hill established their collaboration in 1974 adapting MANUAL as their nom d'artiste. During their 30-year-collaboration they have exhibited their work in 41 solo exhibitions and over 200 group shows held in 13 countries, 29 states, and 83 cities. More than sixty of these exhibitions have been held in museums. Reviews of their work have appeared in most of the important art journals —*Afterimage*, *Art Journal*, *Art News*, *Art in America*, *Aperture*, *American Photo*— and, in many large city newspapers including — *The New York Times*, *The Los Angeles Times*, *San Francisco Chronicle*, *The Christian Science Monitor*, and *Chicago Tribune*.

STATEMENT: Our current series, *On the Verge*, continues a theme that has been fairly constant for us over the last 15 years, namely the contest between the real and the virtual. *On the Verge: Moscow Park / Untitled* refers to time-based media, i.e., film, video, and still-frame animation. A figure shown in the upper half of the image walks vigorously forward in a landscape, in this case a park in Moscow. The principle function of the woman is to lead the viewer into the landscape. In the bottom part of the image there is an ambiguous, diamond shaped object shown which represents a kind of parallel, but now "perfect," world filled with computer constructed objects. It would seem as though MANUAL, and much of the Western World, now walks with one foot in the Real and the other in the Virtual worlds.

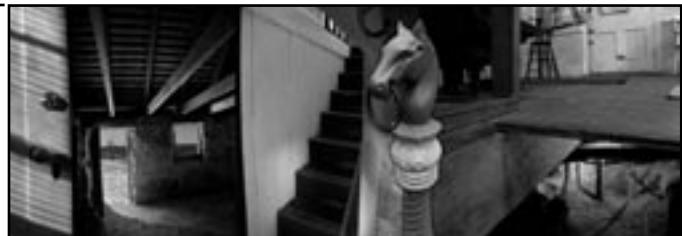


On the Verge:
Moscow Park / Untitled, 2004
Archival pigment print
10" x 13"
Signed Verso
Edition 1/15
On the Verge Series
\$600/\$750

54. Stephen Marc

BIO: Stephen Marc's work bridges documentary photography and digital imaging, with recurring emphasis on visual explorations of the African diaspora. Marc has published two photographic books: *Urban Notions* and *The Black Trans-Atlantic Experience*. His ongoing research is documenting sites connected to the Underground Railroad. He has exhibited extensively at galleries and museums including the Harbourfront Centre in Toronto, the Smithsonian Institution, the Museum of Contemporary Art in Georgia and the Brooklyn Museum of Art. His work is in the collections of the Museum of Contemporary Photography, the Brooklyn Museum of Art, the Center for Creative Photography, the National Museum of American Art and the Museum of Fine Arts.

STATEMENT: There are two Iowa underground railroad hideaways in this piece. The root cellar entry is from the Lewelling House in Salem; while the stairway and basement are from the Todd House in Tabor, a place heavily associated with John Brown. The house has double basements which were used to house rifles for the "Bloody Kansas" battle, as well as a place to shelter fugitive slaves. Also, included in this piece is a hitching post, and on the left is the Atlantic ocean rolling into the doorway of a slave cabin at the Kingsley Plantation in Jackson, FL.



Untitled

2004

Archival Inkjet Print

9" x 26"

Signed Verso

Passage on the Underground Railroad Series

\$1300/\$1700

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STATEMENT: This montage includes the Nishnabotna Ferry House in Southwest Iowa and an 1838 letter (courtesy of John L. Ford) from a Mississippi slaveowner ordering shoes for his slaves. Their names and shoe sizes cover the roadway. The ferry carried fugitives who had been sheltered at the Hitchcock House, across the river. From here, freedom seekers traveled to Chicago, with many continuing on to Detroit, where they crossed into Canada.



Untitled

2004

Archival Inkjet Print

9" x 26"

Signed Verso

Passage on the Underground Railroad Series

\$1300/\$1700

56. Joshua R. Marks

BIO: Joshua Marks is a Buffalo native artist, who currently lives in New York City. He has exhibited extensively throughout the United States and has exhibited in solo and group exhibitions at the Nina Freudenheim Gallery, Hallwalls, Exit Art, the Albright-Knox Art Gallery, the Burchfield-Penney Art Center and Diverse Works. His work is featured in various public and private collections including the Burchfield-Penney Art Center, the collection of Gerald C. Mead, Jr., the collection of Bryan and Amy Hopkins and the collection of Steven and Cecile Biltekoff.

STATEMENT: My work uses many of the media tricks while simultaneously allowing the viewer to step back and see the whole larger and largely false image. Scale simplifies this revelation and satirizes these otherwise banal scenes of daily life. Even when we try to express ourselves individually, media manipulates us. On vacation at the Grand Canyon we take snapshots that fall on a prescribed backdrop used by millions of visitors before. The only variances in all the Grand Canyon photographs are the interchangeable people in the scene.

As American individuals, do we respect the Viking stove because of its superior qualities, or do we desire the Viking stove for the image obtained by owning it? The media provides easy access to almost limitless information, and distorts this line of free choice. We have become slaves to our image, or the images that are repeatedly presented to us as the "American Dream".



Untitled

2005

Digital Print

15" x 18"

Edition 3/25

Signed Verso

\$300/\$400

57. Gerald C. Mead, Jr.

BIO: Gerald Mead is a collage/assemblage artist whose work is in several collections including the Albright-Knox Art Gallery, George Eastman House, Rochester Institute of Technology, Castellani Art Museum of Niagara University and Burchfield-Penney Art Center. His diminutively scaled artworks have been exhibited in numerous galleries and museums throughout the U.S. and in Australia, Great Britain and Poland and are published in the photography textbooks *Exploring Color Photography* and *Photographic Possibilities*. Mead has received grants from the New York Foundation of the Arts and the New York State Council on the Arts and a Gold Medal from the Buffalo Society of Artists. He currently teaches at the State University College at Buffalo and is on the faculty of the Special Studies Program at Chautauqua Institution.

STATEMENT: *2 Models (SG)* is part of a recent series of my assemblages combining illumination with miniaturization. Each work in the series incorporated, in part or in whole, a small vintage light fixture. I used light and magnification lenses to emphasize the diminutive scale of the works and further draw the viewer's gaze into the assemblages. Also, since light was an integral part of these objects, many of the images imbedded in them are slide transparencies or filmstrips. Parts of antiquated photographic equipment provided additional references to photography and/or photographic processes. The title of this assemblage relates to the light fixture used and to model Spencer Garbett depicted within the work.



2 Models (SG)

2002

Found Objects and Mixed Media

8 1/2" x 7 1/2" x 5 1/2

Signed Recto

Microillumination Series

\$300/\$400

58. Julian Montague

BIO: Julian Montague is an artist who utilizes photography to explore the mundane, often unexamined features of our environment. In 2002, he completed a residency with International Studio and Curatorial Program in New York, New York, and in 2005, participated with the Spaces World Artists Program with Spaces Gallery in Cleveland, Ohio. Since 2001, Montague has been exploring the connections between taxonomies and art. His recent work has received much publicity from sources like the *New York Times* and several solo shows from galleries including Black & White Gallery (Brooklyn, NY), Hallwalls Contemporary Arts Center (Buffalo, NY), Real Art Ways (Hartford, Connecticut), and Big Orbit Gallery/Soundlab (Buffalo, NY).

STATEMENT: My current work, *The Stray Shopping Cart Identification System*, utilizes photography, text, and informational graphics to construct a taxonomic guide for classifying stray shopping carts. Over the last several years I have taken thousands of photographs documenting shopping carts that have been diverted from their intended purposes. Each example was subsequently described and catalogued. The result is a working system – featuring 2 classes and 33 sub-types – that categorizes stray shopping carts, allowing them to be named (and thus “identified”). By assigning an intricately thorough vocabulary to describe a mundane, previously unexamined phenomenon, I mean to explore, and in a sense experiment with, the ways in which scientific classification constructs meaning and imposes order through language.



BU 3506

2005

Light Jet Print

25" x 31"

Signed Verso

Edition 3/4

The Stray Shopping Cart Project

Series

\$1100/\$1500

59. Percy F. Murray

BIO: Percy F. Murray was born in London, England in 1884. He received his art education in England through private instruction. He eventually made his home in Williamsville, New York where he worked as a commercial artist and retoucher. His experience includes European and American commercial art for advertising purposes; coloring and finishing portraits in oil and water colors; copying and reproducing old and faded photographs; landscape painting. Meibohm Fine Arts holds additional works by Murray.



A Peaceful Haven

1910

Hand Colored Gelatin Silver

5" x 9 3/4"

Signed Recto

Contributed by Meibohm Fine Arts Inc.

\$150/\$200

60. Patrick Nagatani

BIO: Patrick Nagatani currently is a professor in the Department of Art & Art History at the University of New Mexico. He received his M.F.A. degree from the University of California, Los Angeles in 1979. He is a past recipient of two major National Endowment for the Arts Visual Artist Fellowships. Some of his awards include: The Aaron Siskind Foundation Individual Photographer's Fellowship, The Kraszna-Krausz Award for his book *Nuclear Enchantment*, and the Leopold Godowsky Jr. Color Photography Award. He has served as a panelist for the Mid-Atlantic Arts Foundation, and the National Endowment for the Arts. Most recently he received the "Governor's Award for Excellence in the Arts from Governor Bill Richardson in New Mexico. Nagatani's work has been exhibited widely both nationally and internationally.

STATEMENT: I began working on the *Chromatherapy* project in 1978 while still living in Los Angeles. It has occupied me in between other large projects for the past twenty-five years. The series of 60 color photographs relate to the subject of Chromatherapy or "color healing." Chromatherapy has its roots in ancient Egypt and China and involves the belief that diseased organs of the body can be cured by shining the rays from colored lamps on afflicted areas. In contrast to conventional medicine's often aggressive, drug-oriented methods, chromatherapy offers a gentle, noninvasive cure for all kinds of illnesses. As light is the basic tool of photography, this series creates real and imaginary relationships between photography, light and healing.



Illumination

2005

Ilfoflex 2000 Color Print

10" x 18"

Signed Recto

Artist's Proof

Chromatherapy Series

\$750/\$1000

61. Pipo Nguyen-Duy

BIO: Pipo Nguyen-Duy is an artist who came to the United States as a Vietnamese refugee. His awards include a H.H. Powers Travel grant, an Ohio Art Council grant, a Headlands Center for the Arts artist-in-residency and Fellowships from Lightwork and the B. Wade and Jane B. White Fellowship in the Humanities. He has exhibited his work in various galleries and museums including Wooster Art Museum, the Elizabeth Leach Gallery, the Schneider Museum of Art and CEPA Gallery. His work is in the collections of the International Peace Center in Tokyo, Las Cruces Museum of Fine Art, the Smithsonian, the U.S. Embassy in Laos, En Foco in New York and the George Eastman House. Nguyen-Duy is currently an Assistant Professor in the Art Department at Oberlin College.

STATEMENT: I began working on *East of Eden* during the summer of 2002. *East of Eden* presents a series of large, staged, color, narrative photographs that question the historical depiction of the American landscape as the Garden of Eden. *East of Eden* constitutes a complete shift in my focus from autobiographical and post-colonial discourse to the universal fear and anxiety which face the inhabitants of the contemporary political and psychic landscape. The historical strategy of utilizing the landscape as a metaphor for nationalism and optimism proves the background for my visual thesis.



Shopping Kart

2002

Color Print

16" x 20"

Signed Verso

Edition 6/15

East of Eden Series

Contributed by Artist & Peter Featherman Gallery

\$600/\$800

62. Chris Nickard

BIO: Christopher Nickard was born in Toronto, Ontario but lived most of his life in Buffalo, New York. His photographs have been included in numerous group and solo exhibitions and his murals were displayed as part of the CEPA/NFTA Public Art Program. Nickard's exhibition at the Burchfield-Penney Art Center consisted of a series of photographs titled *Studies for Survival in the Time of AIDS*. This series reflected his experience as a young artist living with AIDS, and was an homage to the strength, courage, and fortitude that other individuals with AIDS had shown him. Christopher Nickard died of AIDS on December 16, 1994, at the age of 33.

STATEMENT: This image is from a body of work that addresses what Nickard considered to be an intrinsic human experience - *The Art of Self Invention*.

"I manipulate floral imagery to depict the many layers of life. The issues are appealingly presented and sanitized. Many are simple moments elevated to grandeur. Some are merely adjustments to reality. Together, they create an entire tapestry of deceit".

- Christopher Nickard



Remembrance oF Love

1994

Color Print

23" x 15 1/2"

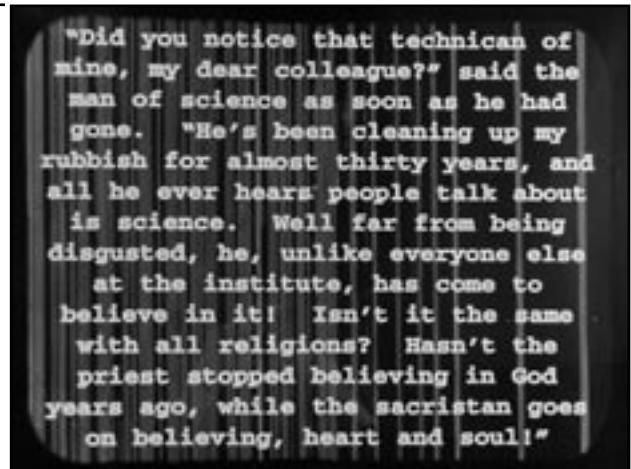
Contributed by Gary Nickard
and Patty Wallace

\$300/\$400

63. Gary Nickard

BIO: Gary Nickard is a Canadian born artist whose professional experience includes stints as Executive Director/Curator for CEPA Gallery, Associate Curator for Alternative Museum, Director for Burden Gallery and Director of Programs and Curator for Artists Space. He has lectured widely across the United States and continues to be a widely published critical essayist. Nickard has exhibited his work at various galleries including the Burchfield-Penney Art Center, Big Orbit Gallery, the Alternative Museum, Fine Arts Gallery, and Hallwalls Contemporary Arts Center. His work is part of numerous collections including the Burchfield-Penney Art Center, the Castellani Art Museum, Franklin Furnace Archive, Light Work and the Poetry and Rare Books Collection at the State University of New York at Buffalo. Nickard is currently an Assistant Professor of Photography at the State University of New York at Buffalo.

STATEMENT: This work is from the series *Till the End of the Night*, conceived in the Autumn of 1994, when I served as the principal care provider for my AIDS stricken brother. The title is based upon the texts that dominate the images; they are excerpted from Louis-Ferdinand Celine's 1934 novel, *Journey to the End of the Night*. The excerpts relate to the thoughts and experiences of a disillusioned young doctor as he visits the Pasteur Institute seeking a cure for an incurable disease.



Till the End oF the Night

1995

Color Print

11" x 11"

Signed Verso

Till the End oF the Night Series

\$350/\$500

64. Carlos Nisita

BIO: Carlos Nisita is a native of Italy. In Buffalo he attended the Albright Arts School then went on to Yale University and Cooper Union in New York City. A member of the Buffalo Print Club he worked for the Buffalo Express, the Gow School and Villa Maria College and has shown his work in national exhibitions. He was President of the Buffalo Society of Artists from 1961-1970 and his work is part of the Burchfield-Penney permanent collection.



Old Erie Canal Bed

1940

Etching

5" x 6 3/4"

Signed Recto

Artist's Proof

Contributed by Bert C. Grobe, Fineline Gallery

\$100/\$150

65. Kevin Noble

BIO: Kevin Noble was an early member of CEPA Gallery and Hallwalls Contemporary Arts Center before moving to New York City. He has had one person exhibitions of his work at Hallwalls, CEPA Gallery, Artists' Space, The Kitchen, White Columns, Irish Arts Center, and Féile an Phoblacht, Belfast, Ireland. He is a founder and is currently active with Culture & Conflict Group, a collective of artists exploring the role of art and artists in war and conflict situations. His work is part of various public and private collections including the Burchfield-Penney Art Center, the Castellani Art Museum of Niagara University, and the Glucksman Ireland House at NYU.

STATEMENT: This photograph is from an ongoing series entitled *Silver Spoons*. There are some topics not talked about in polite society in America. Class is one of them.



Silver Spoon

2005

Archival Inkjet Print

10" x 15"

Edition 1/5

Signed Recto

Silver Spoons Series

\$225/\$300

66. Kevin O'Callahan

BIO: Founding Buffalo Print Club President, Kevin O'Callahan was a master printmaker who achieved much regional and national attention. His work ranges from detailed wood engravings to precise etchings of industrial land natural landscapes from Western New York, the diverse neighborhoods of Buffalo, and our vibrant industrial waterfront. He was Buffalo's best known graphic artist during the 1940's, and became a life member of the Albright Knox Art Gallery in 1947. His work is part of numerous private collections, the Burchfield-Penney Art Center and the Library of Congress.



Delaware Avenue
1933
Etching
5" x 6 1/4"
Signed Verso
Contributed by Vern
Stein Fine Art
\$125/\$175

67. Nancy Parisi

BIO: Nancy J. Parisi has been a practicing photojournalist and journalist for over two decades, specializing in event photography and features on social trends and noteworthy people. In August of 2005 Nancy completed the Master of Fine Arts in Photography & Related Technologies program at Parsons School of Design in Manhattan, part of the school's first-ever MFA Photo class. In addition to making art photographs documenting industrial landscapes in and around Buffalo, New York, work about green spaces in Manhattan, and still lifes, Nancy makes drawings, digital videos, and writes poetry. Her piece in the CEPA Auction, *Still Life with Fire*, is part of a new series of work, *Elements*, that will be exhibited in June.



Still Life With Fire
2006
Color Print
17" x 14"
Signed Verso
Edition 1 of 10
Elements Series
\$350/\$475

68. Juan Perdiguero

BIO: Juan Perdiguero is an Assistant Professor at the State University of New York at Oswego. He has been awarded various grants and fellowships including the SCAC Grant, Artworks! National Residency from CEPA Gallery, the Art Matters Inc. Fellowship, and Hangar Barcelona International residency. He has exhibited his work in numerous national and international galleries, including the Galleria Metropolitana, Galleria Artificial, Exit Art, the Artists Network, the Burchfield-Penney Art Center and the Albright-Knox Art Gallery. His work is in the collections of the Castellani Art museum, the Anderson Gallery, and the David Bowie Art Collection

STATEMENT: I consider my paintings to be drawings, where chiaroscuro plays a predominant role and where color acts as a secondary element, thus giving the work an ambiguous pictorial sense. The emotional impact of my images communicate a profound, personal psychological reality of the time I am living. I am constantly pushing the conceptual sources of this tradition and its historical influence on my art by stretching the limits of its boundaries, and extending static notions of painting and drawing to merge them with photography. As a result of this, my images are classical in appearance but strongly contemporary in the way they are conceptualized and rendered.



Cuerpo Escorzado

2006

Mixed Media on Photo-Emulsion

30" x 45"

Signed Verso

\$2000/\$2800

69. John Pfahl

BIO: John Pfahl is a prominent Buffalo based photographer who has exhibited extensively both nationally and internationally. He graduated from Syracuse University's School of art, in 1961 for his B.F.A., and from their School of Communications in 1968 for his M.A. During the past five years, he has exhibited both independently and in groups with such galleries as the Nina Freudenheim Gallery, Albright-Knox Art Gallery, George Eastman House, National Gallery of Canada, Burchfield-Penney Art Center, Janet Borden Gallery, White Wall Gallery (Seoul, S. Korea), and the Prichard Gallery. His art is owned by several public and corporate collections including: Chicago Art Institute, Albright-Knox Art Gallery, Center for Creative Photography, Polaroid Corporation, Chase Manhattan Bank and the Museum of Modern Art. Pfahl has also received two separate Photographer's Fellowships from the National Endowment for the Arts.

STATEMENT: This image is from the *Lightning Series*, a series of nine images in which I photographed the same configuration symbolizing lightning (using rope, string or tape) in different geographic locations around the country. This print was recently exhibited at the Mint Museum in Charlotte, North Carolina.



Roan Mountain Lightning

1977

Ektacolor Print

9 3/4" x 12 1/4"

Signed Verso

Artist's Proof

Lightning Series, From Altered Landscapes

\$1100/\$1500

70. Joseph Piccillo

BIO: Joseph Piccillo has been exhibiting his work worldwide for over 35 years. He has shown at numerous galleries and museums including the Chase Gallery, the R. Duane Reed Gallery, the Burchfield-Penney Art Center; the Katonah Museum of Art, the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, the Albright-Knox Art Gallery and the Galeria Loyse Oppenheim in Switzerland. Piccillo's work is part of various collections including the Metropolitan Museum of Art, the Museum of Modern Art, the Art Institute of Chicago, the Charles R. Penney Foundation, the American Express Collection and the Microsoft Collection. He currently teaches at the State University College at Buffalo.

STATEMENT: "Today in an age of mechanical reproduction, there is still something of the magical in the representation of an animal by hand. A part of the power of Joseph Piccillo's work lies in his ability to dazzle us with sheer technical mastery. The hand is flawless, and Piccillo is a magician who reveals the secret of his trick at the same time he compels your amazement." –Reagan Upshaw 1996



EPXII

2000-2001

Giclee Print

35" x 42"

Signed Recto

Equine Series

\$1200/\$1600

71. Walid Ra'ad



BIO: Walid Ra'ad is a media artist and an Assistant Professor of Art at Cooper Union. Ra'ad has exhibited his work extensively and his media works have been shown at Documenta 11 in Germany, the Venice Biennale, the Whitney Biennial, the Ayloul Festival in Lebanon and numerous other festivals in Europe, the Middle East and North America. Walid Ra'ad is also a member of the Arab Image Foundation (Beirut/New York ~ www.fai.org. lb) and a founding member of The Atlas Group (Beirut/New York ~ www.theatlasgroup.org). He is represented by the Anthony Reynold Gallery in London and by the Sfeir Semler Gallery in Hamburg.

STATEMENT: Ra'ad's works to date include mixed media installations, video and photography as well as literary essays. All, in one way or another, deal with the following concerns: the contemporary history of Lebanon with particular emphasis on the wars in Lebanon between 1975 to 1991, and on the representation of traumatic events of collective historical dimensions.

We Can Make Rain But No One Came To Ask

2006

Archival Inkjet Print

1" x 18"

Signed Verso

Edition 7/30

\$350/\$500

72. Milton Rogovin

BIO: On December 30, 2005 Milton Rogovin turned 96 years old. He was born and raised in NYC and came to Buffalo in 1938 to open a practice in optometry. His first major photographic series, *Storefront Churches*, began in 1958. Other series include: *Working People*, *Family of Miners*, *Chile*, *The Yemeni Community*, and the *Lower West Side Triptychs* and *Quartets*. Almost every series was done in close collaboration with his wife Anne. In 2005, the Getty museum published *Milton Rogovin: the Mining Photographs*. His biography will be published in August of 2006 by the Center for Creative Photography and the University of Washington Press and his photography is in major collections worldwide.

STATEMENT: "For years Anne and I had read about the serious problems facing miners in Appalachia. We read about mine explosions resulting in numerous deaths. Many miners suffered from black lung disease, which the mine owners did not consider an illness caused by work in the mines and therefore not subject to worker's compensation. In 1962 we decided to spend our summer vacation time in the minefields of Appalachia. The results of the first summer's work were so encouraging that we returned to the area over a period of nine summers. With temperatures in the 90's, and having to sleep in the back of our station wagon, it was no easy matter to make these photographs. But since we felt that the project was important, nothing else mattered".

-from the soon to be published Biography of Milton Rogovin



Family of Miners
1962-1971
Gelatin Silver Print
7" x 6 3/4"
Signed Verso
Family of Miners,
Appalachia Series
Contributed by
The Rogovin Collection
\$1800/\$2500

73. Joseph Scheer

BIO: Joseph Scheer is a professor of Print Media, and also the Co-Director/Founder of the Institute for Electronic Arts at the School of Art and Design, Alfred University. His current works, which span print media, video and web based projects, use technology to re-examine nature through interpretive collecting and visual recording. His most recent work has been exhibited at the Brooklyn Museum of Art, The National Museum of China, The National Museum of Sweden, Stockholm, and The Field Museum, Chicago, IL. He has published two books about his work: *Night Visions*, *the Secret Designs of Moths*, and *Night Flyers*. His work has been written about in over 120 books and periodicals including: National Geographic, the New York Times, Flaunt, ArtNews, Science, Nature, Forbes, US Air Attache', American Photo, DER SPIEGAL, The Chronicle for Higher Education, and The Ganzfield.

STATEMENT: Originally setting out to simply capture an image of every species of moth living in the same area of Western New York as myself, this project continues to expand and captivate. Through studying Lepidoptery, I find out more about the visual characteristics of individual insects, their life cycles, nutrition sources, feeding habits and when they should be on wing. The original taxonomic arrangement is believed to have been necessitated by the separation of edible things from harmful ones and then for classifying things that provided some beneficial effects. At one point concern with beauty must have entered the picture and it is likely that desire has played a significant role.

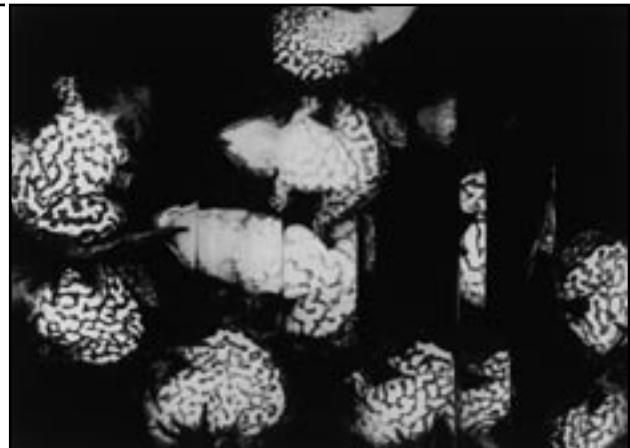


Plusiodonta compressipalpis
2003
Iris Print on Watercolor Paper
34" x 46"
Edition 3/10
Signed Recto
\$2250/\$3000

74. Carol Selter

BIO: Carol Selter won the 1999-2000 Phelan Award in Art Photography and a Society for the Encouragement of Contemporary Art Award in Electronic Media in 1996. Her work has been shown at the San Francisco Museum of Modern Art, the San Jose Museum of Art, San Francisco Camerawork, Gallery 16, and Harvard University. She's had solo exhibitions at the Sheppard Fine Arts Gallery in Nevada, and at Smith Gallery in California. Her work is part of the collections of Rene and Veronica Di Rosa Foundation, John Pfahl, Robert Hirsch and Adele Henderson.

STATEMENT: My work is about the way humans objectify other species, especially the way science searches for the secret of life in dead organisms and other isolated molecules. In the series, *Animalia*, the images are made by living animals as they move across a flatbed scanner. Resulting in a signature, time-lapse pattern unique to each species. After every scan, I make a thermal-wax printout of each computer file, which turns the already unnatural colors even more lurid and "atomizes" the image into halftone dots. When I copy the printout onto negative film and print it twice life size, the half-tone dots became—a metaphor—for the limitations of reductionist biology: *the closer you look the less information you get about the image*. Like the organism itself, the image emerges from the organization of its constituent parts. Thus, the most detailed examination of dots or molecules can never reveal the structures that emerge from their relationships.



Frogs

1996

Color Print

17" x 23"

Signed Verso

Edition 1/15

Animalia Series

\$450/\$600

75. Paul Shambroom

BIO: Working since 1978, Paul Shambroom has been awarded grants and fellowships from the John Simon Guggenheim Foundation, the Penny McCall Foundation and the Creative Capital Foundation. His work has been featured in many different publications and he recently released his new book, *Face to Face With the Bomb: Nuclear Reality After the Cold War*. He has exhibited extensively in the United States, Canada and Europe, including solo exhibitions at the Arles Recontre de la Photographie in France, the Museum of Contemporary Photography in Chicago and Le Mois de la Photo à Montréal. His work is in the collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art and the Museum of Modern Art.

STATEMENT: Nuclear weapons are still one of the dominant issues of our time, despite the ending of the Cold War. As we assess the past and contemplate the future, we have very little concrete visual imagery of the huge nuclear arsenal that has so strongly influenced our lives. With unprecedented cooperation from U.S. military authorities, I have photographed warheads, submarines, bombers, missiles and associated facilities throughout the United States. My goal is neither to directly criticize nor glorify. My objective is to reveal the tangible reality of the huge nuclear arsenal, something that exists for most of us only as a powerful concept in our collective consciousness.



Untitled (Peacekeeper Missile Installation "P-8" Silo, Midway, WY)
1993

Color Print

14 3/4" x 18 1/2"

Signed Recto

Edition 1/6

Nuclear Weapons Series

\$850/\$1250

76. Alison Slein

BIO: Alison Slein's photographs have been shown throughout the United States and in Cuba. Some of the locations her work have been exhibited include: AIR Gallery, The Jones Center for Contemporary Art, Spaces Gallery, CEPA Gallery and Soho Photo. In 2004, she was awarded a NYFA Fellowship for Photography from the New York Foundation for the Arts and was a Mid-Atlantic Arts Foundation Creative Fellow. She is also the recipient of an Individual Artist Grant from the Constance Saltonstall Foundation for the Arts.

STATEMENT: *Needed* is part of a recent series, *Skyland Tales and Small Migrations*. The images in this series are invented landscapes that are constructed of freestanding silhouette models, traditionally photographed in front of the sunrise or sunset. It is important that the images are shot at dusk and dawn not only to suggest the silhouette form but because it is a transient time of day. The images approach subjects of a mythological realm, reference moments in everyday life, as well as explore a more surreal reality. All of the silhouettes are hand drawn, computer manipulated and output on heavy computer paper. The images are then cut out and backed with balsa wood to create freestanding models. The figures in the landscapes explore a range of issues including: loss, transition, separation, hope and confusion. The subject matter of the photograph is at times humorous and playful and at other times, dark and disquiet.



Needed
2004
Digital Print
37 1/2" x 48"
Signed Verso
Edition 2/10
Skyland Tales and Small Migrations
Series
\$900/\$1200

77. Brian Taylor

BIO: Brian Taylor has exhibited extensively at various galleries and museums in the U.S. and abroad, including the Center for Photographic Art, the Photographer's Gallery and the Nagase Photo Salon in Japan. He has received grants from the National Endowment for the Arts and Polaroid. His work is featured in a multitude of permanent collections including the Bibliotheque Nationale in Paris, the Victoria and Albert Museum in London, the San Francisco Museum of Modern Art and the Center for Creative Photography in Arizona. He is currently a Professor of Art and Design at San Jose State University and the Coordinator of the Photography Program.

STATEMENT: I often find beauty in natural settings located near the noise and distractions of cities and towns. As a means of conveying the pressure that civilization exerts on the land, I create illustrated handmade books, each framed and open to a full spread which features a beautiful yet sometimes ominous scene of nature. The unseen, underlying pages contain photographs documenting the encroaching civilization that surrounds the natural scene of the open book: the reality of parking lots, trailheads, and buildings. I like the idea of making art that contains some imagery which can be sensed but not seen. The underlying illustrated pages lie hidden beneath the displayed imagery, like history.



Paper Boats
2005
Toned Gelatin Silver Print with Hand Coloring
14" x 18"
Signed Recto
\$900/\$1200

78. Augustus Thibaudeau

BIO: Augustus Thibaudeau was Born in Walla Walla, Washington in 1866 and Educated at Toronto University and Trinity College. He moved to Niagara Falls, New York in 1892 and worked as a city attorney. It was during this time that Thibaudeau began photography as a hobby and eventually became a member of the Photo-Pictorialists of Buffalo. Pictorialism was a style of photography characterized by soft focus and artistic composition and dominated the realm of serious amateur photography from the early 1890s until the First World War. Hundreds of photographers, both amateur and professional, worked in the new style. Thibaudeau's friends included other known pictorialists such as, Alvin Langdon Coburn, Wilbur Porterfield, Gertrude Kasebier and Edward Steichen.



Maria
Glass Negative Gelatin
Silver Print
9 1/2" x 6 3/4"
Contributed by Marci
and Terry Gibbs
\$100/\$150

79. Spencer Tunick

BIO: Spencer Tunick has been documenting the live nude figure in public, with photography and video, since 1992. Since 1994 he has organized over 65 temporary site-related installations in the United States and abroad including the Vienna Kunsthalle 1999, and Statements at Art 30 Basel 1999. Tunick has had exhibitions at I-20 Gallery, New York City; Art and Public, Geneva; and Hales Gallery, London. His works were recently acquired by the Dakis Joannou Foundation Collection in Athens, Greece. In June, 2001 Spencer Tunick organized his first indoor installation with Site Santa Fe, New Mexico and was included in the 25th Sao Paulo Biennial in 2002. Tunick's recent installations and exhibitions include The Saatchi Gallery, London 2003; MOCA Cleveland 2004; Albright-Knox Art Gallery, Buffalo 2004 and Lyon Biennial 2005.

STATEMENT: Tunick's installations encompass dozens, hundreds or thousand of volunteers; and his photographs are records of the events. The individuals en masse, without their clothing, grouped together metamorphose into a new shape. The bodies extend into and upon the landscape like a substance. These grouped masses which do not underscore sexuality become abstractions that challenge or reconfigure one's views of nudity and privacy. The work also refers to the complex issue of presenting art in permanent or temporary public spaces. His body of work may come to help define or at least clarify the social, political and legal issues surrounding art in public sphere.



Buffalo 6 (Central Terminal, Albright-Knox Art Gallery) 2004
2005
Color Print
30" x 24"
Edition 18/20
Courtesy of the artist and
I-20 Gallery, New York
\$3750/\$5000

80. Jerry Uelsmann

BIO: Jerry Uelsmann is one of America's most important contemporary photographers, known throughout the world for his dreamlike images that evoke myth, magic, humor, and melancholy. His work has been exhibited in more than 100 individual shows worldwide over the past thirty years. His photographs are in the permanent collections of museums worldwide, including the Metropolitan Museum of Art and the Museum of Modern Art in New York, the Chicago Art Institute, the International Museum of Photography at the George Eastman House, the Victoria and Albert Museum in London, the Bibliotheque National in Paris, the National Museum of American Art in Washington, the National Galleries of Scotland, the Tokyo Metropolitan Museum of Photography, and the National Museum of Modern Art in Kyoto.

STATEMENT: The visually plausible but philosophically impossible situations presented in Jerry Uelsmann's photographs contradict the essential information we have come to expect from photographs. By subverting the currency of literal fact, Uelsmann releases us from the constraints of photography's mimetic function. No longer burdened by representation, we naturally return to our internal, nonlinear faculties of thought and feeling to savor the inexpressible resonance of his enigmatic visions. Vague, despite their sharpness and fine detail, and ambiguous despite our recognition of their constituent elements, his photographic montages are like dreams that slip past our perceptual defenses triggering a response but never quite revealing their meaning.

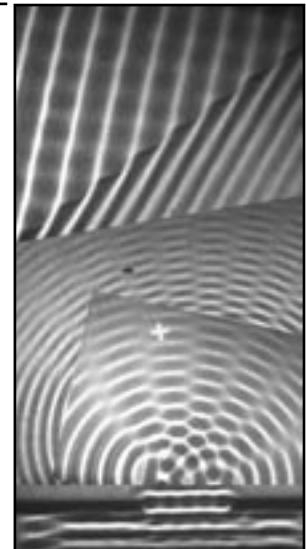


Dream Theater
2004
Combination Print (5
negatives), Gelatin Silver
14" x 11"
Signed Recto
\$1500/\$2000

81. Virocode

BIO: Virocode is a collaborative project that has been producing artwork since 1987. The work has been exhibited nationally and internationally at film festivals and galleries including the Museum of Modern Art, Hallwalls Contemporary Art Center, Pacific Film Archive, Southern Exposure Gallery, Diverseworks, Albright-Knox Art Gallery, New York Film and Video Festival, D.U.M.B.O. film and video festival, Burchfield-Penney Art Center, Visual Studies Workshop, Olean Public Library, The Knitting Factory, Artist Television Access, Squeaky Wheel, The University of Arizona Art Gallery, San Francisco Art Institute, San Francisco Camerawork, Eldorado video forum, European Media Art Festival, IMPAKT festival, Rockville Arts Place, Mobius VideoSpace, Sonoma State University Art Gallery, and, Artspace Annex.

STATEMENT: Virocode creates art that explores the theories, laws, and hypothesizes of science which hemorrhage into our culture, and coagulate on the individual. The work exposes scientific tenets to the chilly outside air and re-contextualizes them in the full spectrum of the narrative of everyday living.



An Improbable Wave Form
2005
Archival Inkjet Print, Resin
20" x 13"
Signed Verso
\$350/\$450

82. Patty Wallace

BIO: Patty Wallace is a Buffalo based photographer whose work has appeared in galleries and museums across the world as well as in various publications and on television. She has received many awards and grants from organizations including the New York Foundation for the Arts, the Benton Foundation and the National Endowment for the Arts. Her professional experience includes photographing for the Andy Warhol Foundation and the Brooklyn Museum. Wallace has exhibited her work at various galleries and museums including CEPA Gallery, Big Orbit Gallery, Hallwalls Contemporary Arts Center, Kunsthaus am Hofgarten Gallery and the Puffin Room Gallery. Her work is in the collections of the Burchfield-Penney Art Center, the Castellani Art Museum and Light Work.



For My Grandmother

1998

Color Print

14" x 20"

Edition of 5/5

Vanitas Series

\$300/\$400

83. William Wegman

BIO: William Wegman was born December 2, 1943 in Holyoke, Massachusetts. He received a BFA in painting from the Massachusetts College of Art in Boston in 1965 and an MFA from the University of Illinois Champagne-Urbana in 1967. Not long after graduating, Wegman began his relationship with Man Ray, joined soon after by Fay Ray and 4 new generations of Weimaraners. Out of Wegman's involvement with this cast of characters grew a series of books inspired by their various acting abilities, including *William Wegman 20 x 24* (Abrams), a photographic survey of almost thirty years of Wegman's work with the 20" x 24" Polaroid camera. Wegman's photographs have been exhibited in museums and galleries internationally and his most recent exhibitions include travelling retrospectives in Japan and in Sweden as well as the exhibition *William Wegman: Fashion Photographs* which travelled throughout North America. Recent gallery exhibitions include new photographic and video work with Pace MacGill in New York and Marc Selwyn in Los Angeles as well as exhibitions of new paintings and works on paper with Texas Gallery in Houston, Sperone Westwater Gallery in New York and Galeria Cardi & Co. in Milan. In the spring of 2006 a retrospective with a catalogue published by Yale University Press will begin a two-year tour opening at the Brooklyn Museum.

William Wegman lives in New York and in Maine where he continues to make photographs, videos, drawings and paintings.



Breakthrough

2001

Archival Pigment Print

19" x 13"

Edition 16/50

Signed Recto

\$600/\$800

84. Francis Wolff

BIO: Francis Wolff was a professional photographer in Berlin when in 1939 he caught the last ship from Germany to America. He joined his boyhood friend, Alfred Lion, and together they built Blue Note Records into one of the great labels in jazz history. Wolff photographed almost every Blue Note Session from 1939 to 1967. He died in 1971 after having shot thousands of images, many of which have been established as classics. Francis Wolff never thought of his work as important or immortal, but merely as a resource for Blue Note to utilize for cover art. He is now widely recognized as one of the few great artists of jazz photography.

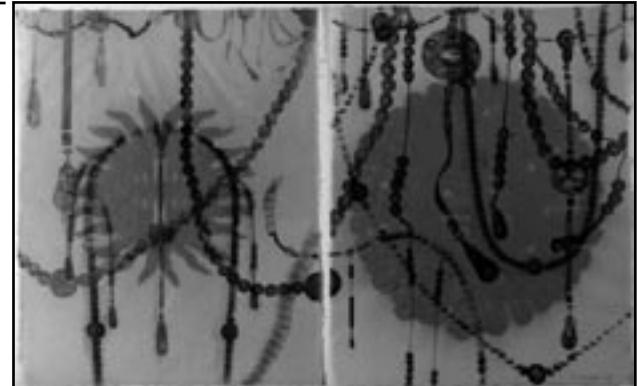


Art Blakey at Cork + Big/Long Island
1958
Gelatin Silver Print
13" x 9 3/4"
Edition 6/50
Contributed by Ed and Karen Healy
\$375/\$500

85. Paul Wong

BIO: Paul Wong, Artistic Director of Dieu Donné Papermill, NYC, is a master papermaker who has collaborated with other artists such as Chuck Close, Richard Tuttle, Kiki Smith and Louise Bourgeois, producing groundbreaking work in the creative papermaking medium for over 25 years. He has been awarded grants from the NEA, NYFA and the Joan Mitchell Foundation. Wong has widely exhibited his work in paper, books and installations since 1975 at museums and galleries including Neuberger Museum, Columbia College Center for Paper and Book and Dieu Donne. His work is in the Collections of the New York Public Library, Yale University, Chicago Art Institute and private collections.

STATEMENT: *Solar and Lunar Birth* is a typical example of my use of photographic image where the transfer process onto my specifically made paper substrates removes the appropriated source material from its original context while losing aspects of readability; rendering it used, aged and imperfect. My involvement with cultural codes of self-identity directs my selection of image; where juggling the position of images with the artifacts of the paper bring the piece together.



Solar and Lunar Birth
2005
Solvent Transfer on Artist made
Abaca Paper with Chinese Joss
14" x 22"
Signed Recto
\$1350/\$1800

86. Beth Yarnelle Edwards

BIO: Beth Yarnelle Edwards collaborates with real people to stage and photograph performance of their lives in California, France and Spain. She has received major awards from the Gerbode and Ruttenboer Foundations, the Santa Fe Center for Visual Arts and the Salon International de la Recherche Photographique de Royan, France. She has had solo exhibitions at the Chateau d'Eau in Toulouse, France and the Musee de la Photographie a Charleroi in Belgium. Edwards' images reside in numerous museum collections in the United States and Europe including the Museet for Fotokunst in Denmark, the Museu da Imagem in Portugal, the San Francisco Museum of Modern Art, the Oakland Museum of California, the Los Angeles County Museum of Art and the Museum of Fine Arts in Houston.

STATEMENT: I am fascinated by the signs and symbols of contemporary life, by the relationships among people, the spaces they inhabit and their possessions. My American photographs are visual explorations of people, places and things in middle-class California suburbs during the last decade of the twentieth century and the beginning of the next. These suburbs are a physical embodiment of the American Dream as it has often been represented to us. I'm trying to locate the place where the mythic intersects with the mundane, where dream merges with reality.



Lisette, age 37

2002

Color Print on Fuji Crystal Archive Paper

16" x 20"

Signed Verso

Edition 5/25

Suburban Dreams Series

\$800/\$1200

87. Ben Yu

BIO: Since 1989 Ben Yu has been a professor of Photography at the National Chengchi University, Taipei, Taiwan. He is also the Director for The Center for Media and Information Design, School of Communication at the National Chengchi University. In 2005 he was awarded a Visiting Scholar grant in the Department of Integrative Arts at Pennsylvania State University and a Six month fellowship granted by the National Science Council in Taipei. He has exhibited in numerous solo and group exhibitions throughout the United States, Taiwan, Korea, Germany and the United Kingdom.



Puppet Bridegroom

1999

Color Print

16" x 24"

Edition 2/8

\$275/\$350

88. Cindy Sherman

BIO: Cindy Sherman, alumnae of SUNY College at Buffalo, is an emblem of Post-Modern art. She has worked at the alternative gallery Artists' Space, where she simultaneously developed her series of *Untitled Film Stills*. Her 1982 series of centerfolds brought her international acclaim and subsequent series included takeoffs on fairy tales, fashion, pornography, old-master paintings and horror movies. In 1996, the Museum of Modern Art purchased a complete set of 69 photos from the *Untitled Film Stills*, the same year that she directed her film *The Office Killer*. She is the recipient of a Guggenheim Fellowship, a MacArthur Foundation grant and a National Endowment for the Arts grant. Currently she is at work on a series of clown portraits.

STATEMENTS: Sherman's use of self-portraits reveals her secret ambitions, dreams, fantasies, and hopes within the framework of a media saturated society.



Untitled (Fortune Teller)
1993
Color Print
12" x 9"
Signed Verso
\$1500/\$2000

Notes: _____

ABSENTEE BID FORM

All absentee bids are subject to the conditions of sale listed on pages five and six. CEPA offers this service only for the convenience of the bidders who cannot attend, and assumes no responsibility for error or failure to execute bids.

LOT NUMBER	DESCRIPTION	TOP BID
1.		\$ _____
2.		\$ _____
3.		\$ _____
4.		\$ _____
5.		\$ _____
6.		\$ _____

Bids without a top limit will not be accepted. Bid Form must indicate "OR" between lot numbers for next bid to be considered as an alternative, in the event that your first bid is unsuccessful.

Name _____

Address _____

Telephone _____

Signature _____

Payment by (circle one) VISA

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