

artists TERRI JEFFCOAT | MIGUEL MAJIA | NICOLE FOURNIER
KATIE STUBBLEFIELD | GARRETT TROUTMAN | SHERIAN KI SUN BURNHAM
ROSS SONNENBERG | MARTHA SPELMAN | MICK VICTOR

October 10 - November 7, 2020
LBCG / Rod Briggs Gallery 2221 E Broadway Ave, Long Beach, CA 90803 | **information** 562 400 5166

PHOTOVARIOUS

THE UNIQUE ABILITY TO SEE DIFFERENTLY, TO PERCEIVE OR ASSIGN
AN IMAGE OR LIKENESS WITH SEEMINGLY DIFFERENT PROPERTIES_
ATTRIBUTES OR INTERPRETATIONS_ RESULTING IN SOMETHING
WHOLLY INDEPENDENT OF ANOTHER

Port of
LONG BEACH
THE PORT OF CHOICE

Guest Curator_ Mick Victor

Camera image made possible by Kent Krugh_ <https://photovarious.photo>
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molaa
MUSEUM OF LATIN AMERICAN ART

www.longbeachcreativegroup.com

"A new gallery exhibit of extraordinary photo images by artists who see the world differently."

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GUEST CURATOR
MICK VICTOR

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NICOLE
FOURNIER



KATIE
STUBBLEFIELD

Katie Stubblefield

Stubblefield approaches her subject matter as a forensic record keeper. She seeks to view affected deeply by change and records the evidence of those events. After taking hundreds of photographs and documenting personal moments of sorrow, she develops a plan for sharing those painful but real events. Her working media is greatly influenced by the stories she hears and the images she brings back to her home studio in Long Beach. Threaded with prints, ceramics, oil paintings, sculptures, over-sized drawings, and site-specific installations all are at her disposal in the studio.

An odd postscript remains after these works are completed. Hundreds of reference images stored in its storage show that her studio, Stubblefield turned to redacting and manipulating those images, layering multiple transparencies, thereby creating multiple new and more. These alterations in ink, white-out, tape, drawing and pencil are utilized to anchor the images firmly before scanning and printing the final work. These pieces are recognizable evidence of those whose changed landscapes and environments caused by super-sized storm patterns and climate change.



Katie Stubblefield
Slog Down
Print of tape, photographs, ink,
white-out, acetate
\$2500



Katie Stubblefield
Build Up
Print of tape, photographs, ink,
white-out, acetate
\$2500

MICK VICTOR



TERRI JEFFCOAT



SHERIANN
KI SUN BURNHAM



Sheriann El Sun Burnham
Old Casadere Road Oak
Digital ink jet prints on Sakishu paper
and acrylic on hardboard panel
\$850.

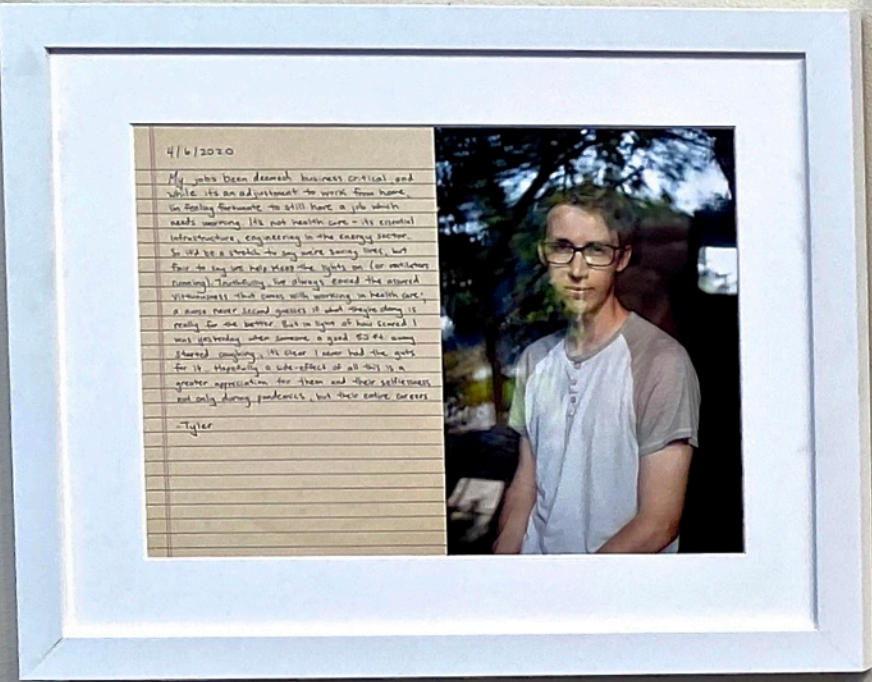


Sheridan K1 Sun Burnham
Sky Tree K2
Digital ink jet prints on Tetraflex paper
and acrylic on hardboard panel
\$850.

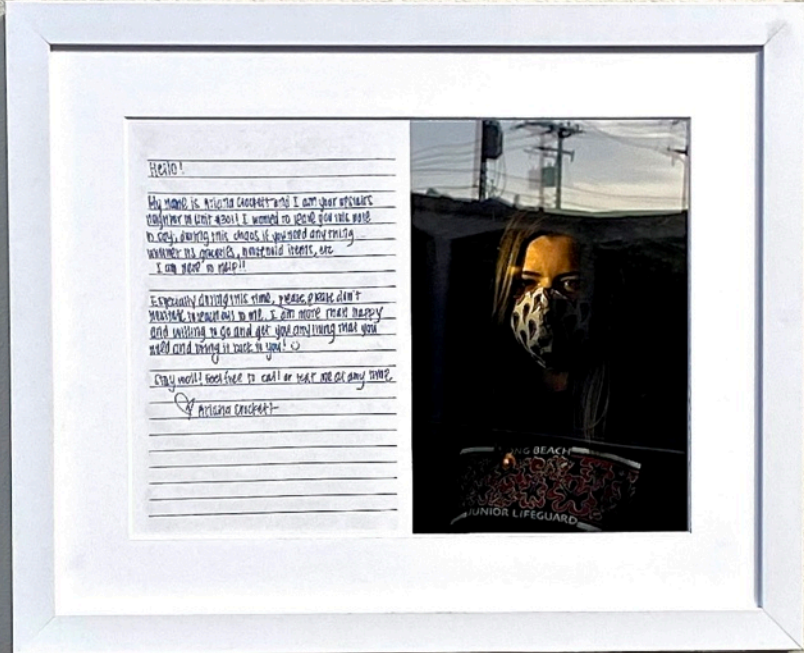


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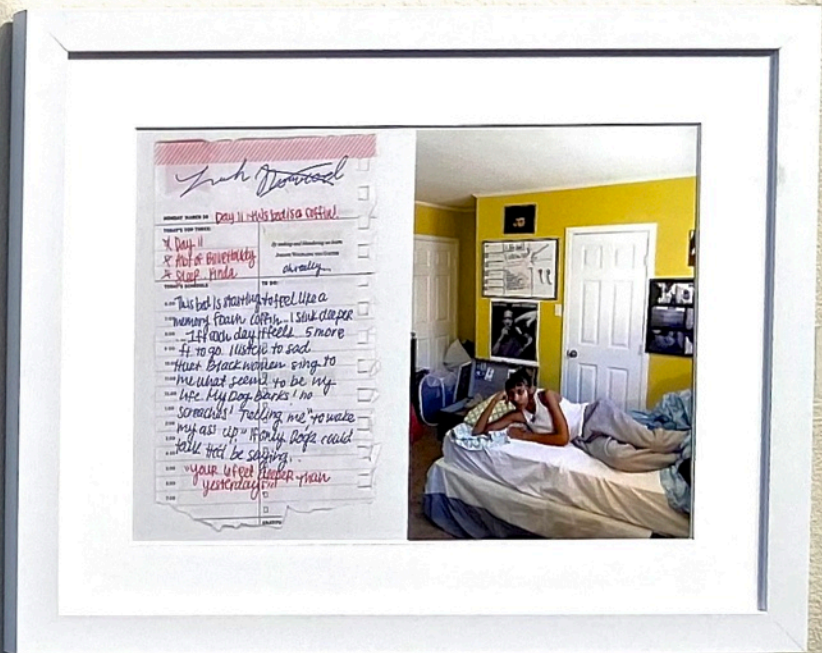
GARRETT
TROUTMAN



Garrett Troutman
Taylor
Photograph
2010



Garrett Troutman
Taylor
Photograph
2010



Garrett Troutman
Taylor
Photograph
2010

ROSS SONNENBERG

Ross Sonnenberg
"End of the Day"
2008
Oil on canvas
100 x 100 cm
\$12,000

Ross Sonnenberg
"End of the Day"
2008
Oil on canvas
100 x 100 cm
\$12,000

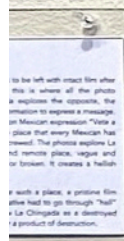


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MIGUEL
MEJIA



Miguel A. Mejia
Untitled, part of the series
"Vete a la Chingada"
Pigment Print
\$1000.



Miguel A. Mejia
Untitled, part of the series
"Vote a la Chingada"
Pigment Print
\$1000.



Miguel A. Morja
Unlimited, part of the series
"Vete a la Chingada"
Pigment Print
\$1000.

Martha Spellman

Photography is my ideal medium. I can shoot almost anywhere, anytime, and I do. I admire photographers who capture mysterious black and white portraits and golden hour landscapes or grandly back in light. But in my work, I keep coming back to design details in nature. How an object and its environment by overlapping planes, how color and accident appear can glow. Overlapping multiple images I've photographed produce a texture for my eyes.

While I'm conscious of light and composition when I shoot, I may spend minutes or even hours to make it right. It may just be a slight repositioning of color or it can be layering an amalgam of multiple images, blended until there's almost a mystery. For me, some images are more realistic, others are abstract. Sometimes they feel like paintings.

My subjects are everywhere from daily neighborhood walks. I see tiny nearby details or even in towering gardens - each provides subjects to shoot paired with the setting and always with a signal of nature.



Martha Spellman
Barrel Wall
Photography
2017



Martha Spellman
Labs (Huge) Again
Photography
2017



Martha Spellman
Blue Again
Photography
2017

MARTHA SPELMAN