

CHUNG 24 GALLERY

EXHIBITION CATALOG



chung24gallery.com



CHUNG 24 GALLERY

CURATORIAL STATEMENT



Landscape photography is as far-ranging as the vast number of images we have either seen or made. Our addiction to the internet, where travel is often reduced to an achievement (bucket list) obliterates the awe we once felt experiencing nature. Touchstone presents a group of thoughtful and skilled practitioners making monochrome images. Each makes a statement about what draws them to the earth.

Traditional fine darkroom prints by Mark Citret and Michael Starkman portray the quiet allure of atmosphere and landscape. Susannah Hays' badlands vistas, printed on Kozo, show entropic forms that touch our inner wilderness. Tony Bellaver's accordion book of platinum prints with text unfolds on a forest after logging and reflects humanity's impact on the planet. Cindy Stokes captures exquisite fluid patterns in her dimensional depictions of water, printed on Asuka, and in her abstract images of ice.

Throughout photographic history, black and white photography endures as the long-held touchstone. Vintage or contemporary, sharply focused or abstract, no other medium seems to capture the timeless depth of our imagination. A rhythm of change, seen from a human perspective, reveals land and its scale. We see nature as a reflection of our inner selves, and we get lost in the patterns of organic life.

Here, without attention to where and when the image was captured, all we know is near or far. Labels and data are outside our intention. Instead, we are guided to sense the earth's presence. While not summoning an untouched 'sublime' place, or advocating for environmental change, the photographs in this exhibit present moments of clarity, insight, and enchantment.

As photographic practice expands via new and old methods, as a medium it also refocuses our present concerns. It embodies visions of the earth, both rhapsodic and solid, of the same essence as ourselves.

Irene Imfeld March 2023

TOUCHSTONE

MARCH 15 - MAY 13, 2023

curated by IRENE IMFELD



Irene Imfeld

Irene Imfeld was co-owner of PHOTO, a gallery in Oakland from 2010 through 2015. This venture began as a conversation with co-owner Henry Bowles about the large number of excellent photographers they knew and the few places available to exhibit their work. How hard would it be to start a gallery of our own to show all this work, they thought. Uptown Oakland was beckoning. During those five years they organized over fifty exhibits, met many more photo artists and presented an ever-expanding variety of ideas and imagery. PHOTO provided the opening many young and unknown artists needed, and it expanded the network of the Bay Area photo community.

CHUNG 24 GALLERY

Tony Bellaver

PLATINUM-PALLADIUM ARTIST BOOK



Artist Statement:

Using my art practice, I look at the landscape with a suspect eye, often as an intuitive investigator or conceptual anthropologist.

I'm not representing the world through a lens that celebrates the landscape in its grandeur. Physically witnessing the way corporations take advantage of nature, and how these politics effects our environment, are what I'm interested in revealing.

I chose to use a straightforward traditional approach to reveal theses denuded landscapes, both surreal and absurd. This approach, I feel, represents what I witness in the most clear and direct way.

This artist book shares what's sometimes hidden on private backroads, an ugly truth about our relationship to nature as a thing we profit from.



In the Absence/2023

Platinum-Palladium Accordion Book/Ed. of 10



Tony Bellaver

Tony grew up in the Bay Area of California where he was somewhat indifferent to the typical high school sports hero. Riding his bike, taking photos and hiking with like-minded friends were more his norms. In 1985-86 he was a darkroom assistant at the Ansel Adams workshops in Yosemite for Charles Crammer who taught Cibachrome printing and Dye Transfer printing. After undergraduate school San Jose State University, he went to the San Francisco Art Institute for graduate school. While in graduate school Tony expanded his vision of Art focusing on works that incorporated photographic elements using alternative photographic processes. Since graduating from SFAI his artwork has been exhibited at Yerba Buena Center for the Arts, DeYoung Museum of San Francisco, and has had work shown by Patricia Sweetow Gallery and Seager/Gray gallery in California, and Steffany Martz gallery in Chelsea NYC. Him and his partner Mary live and make their art in Oakland working also collaboratively as Quite Contrary Press with their border collie Luna.



Tony Bellaver
In the Absence (1/10), 2023
Platinum/Palladium Print Accordion Book
11 x 66 in
\$900.00



Tony Bellaver
In the Absence (2/10), 2023
Platinum/Palladium Print Accordion Book
11 x 66 in
\$900.00

CHUNG 24 GALLERY

Mark Citret

SILVER GELATIN AND PLATINUM PRINTS

Artist Statement:

The single motivating factor that runs through all of my work is the simple fact that I find the world to be an endlessly fascinating visual smorgasbord. The camera is the perfect instrument, and photography the perfect medium, to respond to this stimulation. If I'd had the misfortune to have lived before the invention of photography, no doubt I would have spent uncountable hours gaping in wonder at how beautifully the world arranges itself.

The landscapes in my photographs in this exhibit represent very different environments: Death Valley sand dunes; Yosemite waterfalls, and one small one in New York's Catskill Mountains; the San Francisco Botanical Garden; the Pacific Ocean off the San Mateo County coast, right outside my back door. I love them all, and am privileged to be able to bear witness to their endlessly changing moods.



*Vernal & Nevada Falls from
Glacier Point/2018*



Chilnualna Falls Trail #14/2016



Mark Citret

Mark Citret was born in 1949, and began photographing seriously in 1968. In 1969 he attended the Ansel Adams Photography Workshop in Yosemite, and subsequently assisted Adams at Yosemite workshops from 1970 to 1973. He has received both his BA (1973) and MA (1979) from San Francisco State University.

His photographs are in the permanent collections of many museums, including The Los Angeles County Museum, the San Francisco Museum of Modern Art, The Art Institute of Chicago, The Oakland Museum, and the University of Arizona's Center for Creative Photography. His work is represented by many prominent galleries: The Howard Greenberg Gallery in New York, the Verve Gallery of Photography in Santa Fe, and the Weston Gallery in Carmel, among others.

His photographs have been published in numerous magazines and books, including photographic and architectural anthologies, as well as four monographs: *Halcott Center: A Catskill Mountain Valley*, a book of photographs done in New York State in the mid 1970s, with an introduction by Ansel Adams; *Along the Way*, a retrospective of his photographs from 1971 to 1998, with an introduction by Ruth Bernhard; *Signs Taken for Wonder*, a catalogue of an exhibition of his photographs at the Monterey Museum of Art in 2002, and *Parallel Landscapes*, his photographs of the evolution of a massive construction site in the southwest corner of San Francisco, with an introduction by Al Weber.

He has been active as a photography instructor and lecturer for over 45 years, teaching workshops for many organizations, including the Ansel Adams Gallery, the Center for Photography in Woodstock, Santa Fe Workshops, Viewpoint Gallery in Sacramento, and Elder Hostel's Road Scholar Program. He has been an instructor for both the University of California Berkeley's and Santa Cruz's Extension programs since 1982.

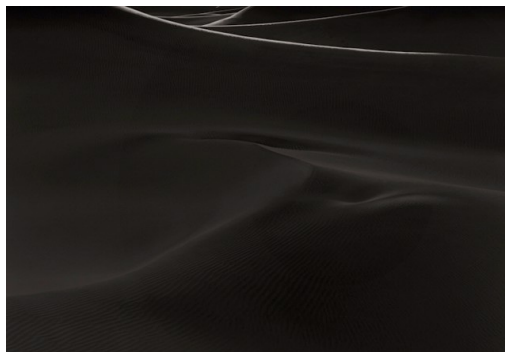
He has photographed architecture and the "built environment" throughout the United States and selected European cities, but primarily in San Francisco and its environs. For 30 years he worked with numerous architects and builders throughout Northern California, photographing a wide variety of residential, commercial, and institutional architecture. In 2000 the University of California, San Francisco, commissioned him to photograph, as part of the University's "Art Project", the building of their Mission Bay Biotech Campus and Hospital. This commission was completed in 2015.

He has served as "Artist in Residence" in Yosemite National Park (2016), and Zion National Park (2019).

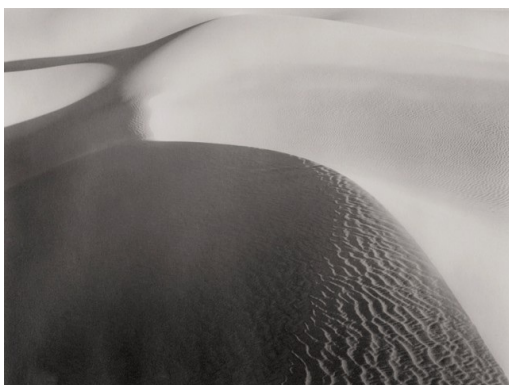
Since 2014 he has been photographing in the San Francisco Botanical Garden in Golden Gate Park.
website: www.mcitret.com



Mark Citret
Dune #2, Death Valley (2/45), 1996
Gelatin Silver Print
5 x 7 in
Framed 20 x 16 in
UNFRAMED PRINT: USD\$1200/ FRAMED:\$1550



Mark Citret
Dune #5, Death Valley (2/45), 1999
Gelatin Silver Print
5.50 x 8.50 in
Framed 20 x 16 in
UNFRAMED PRINT: USD\$1200/ FRAMED:\$1550



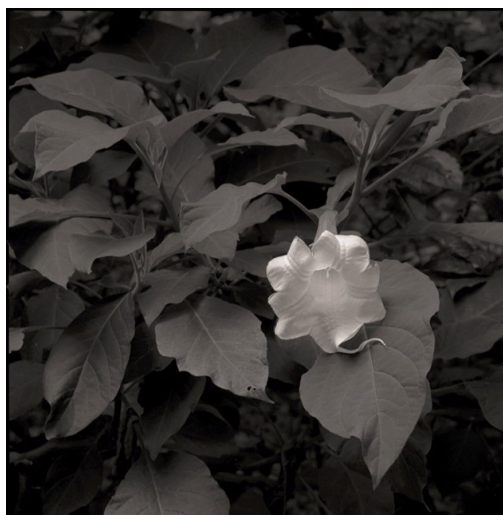
Mark Citret
Dune #12, Death Valley (3/45), 1999
Gelatin Silver Print
6.50 x 8.50 in
Framed 20 x 16 in
UNFRAMED PRINT: USD\$1200/ FRAMED:\$1550



Mark Citret
Dune #23, Death Valley (1/45), 2001
Gelatin Silver Print
6 x 8 in
Framed 20 x 16 in
UNFRAMED PRINT: USD\$1200/ FRAMED:\$1550



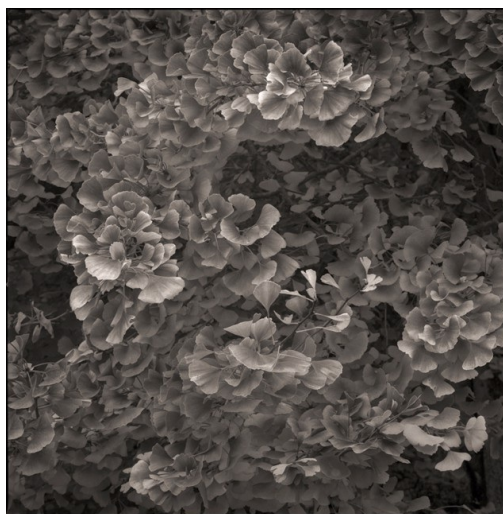
Mark Citret
Small Waterfall, Catskills (2/22), 2011
Platinum/Palladium Print
9 x 6 in
Framed 17 x 14 in
Unframed USD\$1400/Framed \$1550



Mark Citret
Angel Trumpet #2, SFBG (2/11), 2020
Platinum/Palladium Print
6.50 x 6.50 in
Framed 17 x 14 in
Unframed USD\$1400/Framed \$1550



Mark Citret
Variegated Mountain Flax #2, SFBG (3/7), 2020
Gelatin Silver Print
6.50 x 6.50 in
Framed 17 x 14 in
Unframed USD\$1800/Framed \$1950



Mark Citret
Turning Ginkgo, SFBG (2/5), 2021
Gelatin Silver Print
6.50 x 6.50 in
Framed 17 x 14 in
Unframed USD\$1800/Framed \$1950



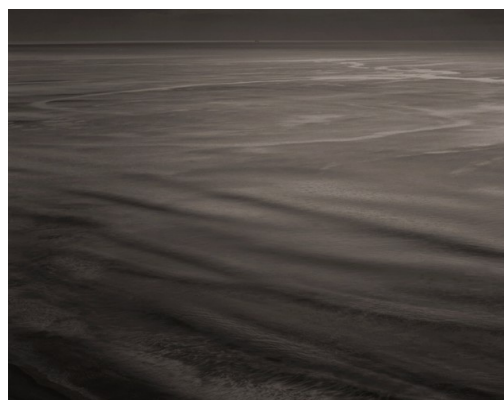
Mark Citret
Maple Leaves on Plane Tree Bark, SFBG (2/5), 2022
Gelatin Silver Print
6.50 x 6.50 in
Framed 17 x 14 in
Unframed USD\$1800/Framed \$1950



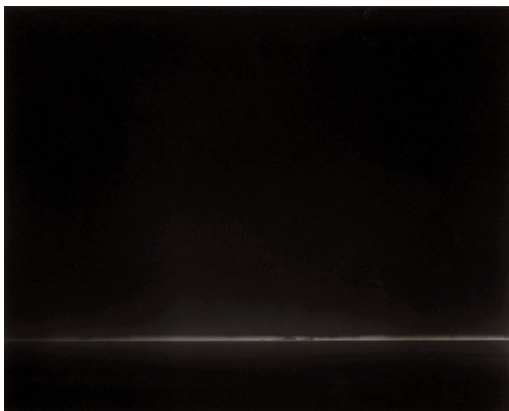
Mark Citret
Pelicans, September (6/45), 2014
Gelatin Silver Print
9.50 x 10.50 in
Framed 20 x 16 in
Unframed USD\$1400/Framed \$1600



Mark Citret
Asperitas Clouds (4/22), 2017
Platinum/Palladium Print
6 x 9 in
Framed 14 x 17 in
Unframed USD\$1400/Framed \$1550



Mark Citret
November 15 (7/45), 2014
Gelatin Silver Print
6.50 x 8.50 in
Framed 14 x 17 in
Unframed USD\$1400/Framed \$1550



Mark Citret
Black Sea and Sky (11/45), 1992
Gelatin Silver Print
7 x 8.50 in
Framed 14 x 17 in
Unframed USD\$3000/Framed \$3150



Mark Citret
Cloud Over Black Point (14/32), 1994
Gelatin Silver Print
6.50 x 8.50 in
Framed 14 x 17 in
Unframed USD\$1800/Framed \$1950



Mark Citret
Vernal and Nevada Falls from Glacier Point (1/22), 2018
Platinum/Palladium Print
8 x 6 in
Framed 17 x 14 in
Unframed USD\$1400/Framed \$1550



Mark Citret
Chilnualna Falls Trail #14 (5/22), 2016
Platinum/Palladium Print
9 x 6 in
Framed 17 x 14 in
Unframed USD\$1400/Framed \$1550



Mark Citret
December 12 (2/22), 2012
Platinum/Palladium Print
5 x 7 in
Framed 11 x 14 in
Unframed USD\$1200/Framed \$1350



Mark Citret
Passionflower #10, 2021
Platinum/Palladium Print
4 x 3.50 in
Framed 14 x 11 in
Unframed USD\$1200/Framed \$1350

CHUNG 24 GALLERY

Susannah Hays, PhD

ARCHIVAL ULTRA CHROME INKS ON KOZO

BISTI BADLANDS, DE-NA-ZIN WILDERNESS AREA, NEW MEXICO



Artist Statement:

Unlike many areas of the Southwest, where hunter-gathers and more advanced civilizations lived, the Bisti Badlands, De-Na-Zin Wilderness Area is not inhabitable.

Laid down some 75.5 million years ago by a warm, humid, shallow sea, this seasonal coastal swamp, with poor drainage and frequent flooding, eventually receded revealing sedimentary geological layers of sandstone, shale, ash and black coal—otherwise known as Bitumen Judea.

Majestic in scale, this entropic seaway where plants and animals sank into the sand, inspired an unknown sense of unity that Georgia O'Keeffe called The Black Place.

While the Bitumen, silver halides and halogens of my medium historically suggest a kinship with chiaroscuro graphite drawing, I immersed myself further into the black hills of this once below sea level complex mixture of minerals and salts, to find my aesthetic attraction becoming fused with nature's reality.

The crackled texture of these day-lighted Cretaceous contours, rendered rock- solid by the sun, were created by the same ferric to ferrous reduction as my iron salt heliograms.

As above, so below, the soulful action of solar light touches Permian depths.



Untitled No. 1/ 2023



Susannah Hays

An internationally known fine art photographer and book artist whose photographs reveal the essential interconnectedness of all systems in our universe—from the smallest leaf to the cosmos itself. She steps quietly in the footsteps of early pioneers of photographic image-making, looking for clues that connect a photographer with the essence of the medium.

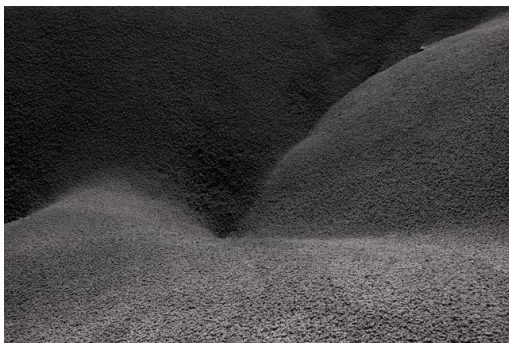
Her work has been included in the permanent collections of:

- The New York Public Library Spencer Collection
- Stanford University Cecil H. Green Library
- Yale Art Gallery
- Getty Research Institute
- Museum of Fine Arts Houston
- Yale Haas Book Art Collection
- University of California Berkeley Environmental Design Library
- Prentice and Paul Sack Trust
- Santa Barbara Museum of Art
- Yale Beinecke Western Americana Library
- Fidelity Trust Art Collection

Formerly on the faculty of the San Francisco Art Institute (2002-2012); visiting professor at U.C. Berkeley, California College of the Arts and Santa Fe University of Art & Design, she has also taught abroad at Shenkar College of Art and Design, Ramat Gan Israel, Leuphana Universität, Lüneburg Germany and University of Georgia Study Abroad program in Cortona, Italy.

Susannah is represented by Galleria il Pozzo, Cortona, Italy and Photo-Eye Gallery and Photo-Eye Books + Project Space in Santa Fe, New Mexico where she lives and works.

For more information and selection of images go to www.susannahhays.com



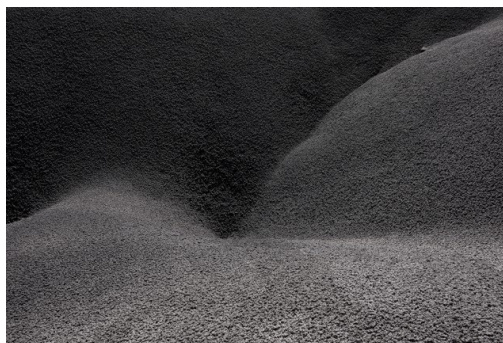
Susannah Hays
Untitled No. 2 (1/20), 2023
Archival pigment print on Kozo
25.50 x 33.50 in
Framed 23.50 x 31.50 in
Framed Print USD\$2000



Susannah Hays
Untitled No. 3 (1/20), 2023
Archival pigment print on Kozo
25.50 x 33.50 in
Framed 23.50 x 31.50 in
FRAMED PRINT USD\$2000



Susannah Hays
Untitled No. 1 (1/20), 2023
Archival pigment print on Kozo
25.50 x 33.50 in
Framed 23.50 x 31.50 in
FRAMED PRINT USD\$2000



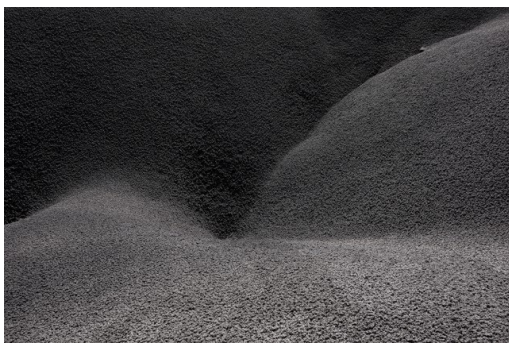
Susannah Hays
Untitled No. 2 (2/20), 2023
Archival pigment print on Kozo
23.50 x 31.50 in
UNFRAMED PRINT USD\$1400



Susannah Hays
Untitled No. 3 (2/20), 2023
Archival pigment print on Kozo
23.50 x 31.50 in
UNFRAMED PRINT USD\$1400



Susannah Hays
Untitled No. 1 (2/20), 2023
Archival pigment print on Kozo
23.50 x 31.50 in
UNFRAMED PRINT USD\$1400



Susannah Hays
Untitled No. 2, 2023
Archival Pigment Print on Kozo Paper
24 x 36 in
UNFRAMED PRINT USD\$1900



Susannah Hays
Untitled No. 1 (1/10), 2023
Archival Pigment Print on Kozo Paper
24 x 36 in
UNFRAMED PRINT USD\$1900

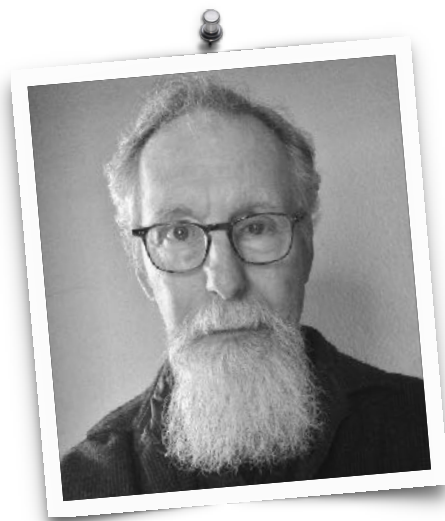


Susannah Hays
Untitled No. 3 (1/10), 2023
Archival Pigment Print on Kozo Paper
24 x 36 in
UNFRAMED PRINT USD\$1900

CHUNG 24 GALLERY

Michael Starkman

SILVER GELATIN PRINTS



Artist Statement:

Buena Vista

Wherever I've lived in San Francisco, Buena Vista has always been within walking distance. During the early months of Covid, when I was reluctant to ride public transit, that heavily wooded hilltop park was the only place I could go to be surrounded by trees and feel a sense of the wild.

Ever since, especially on early mornings before the fog lifts, I'm called to climb that hill. As I walk up, the city outside vanishes. It's so very quiet. And the trees, in delicate shades of gray, fade in and out with the mists.



Buena Vista Series/ 2023



Michael Starkman

Michael Starkman originally trained in drawing, printmaking, and calligraphy, all of which continue to inform his photographic practice. Using traditional tools and methods, he chooses expression over description and doesn't shy away from art historical antecedents. With an MFA from the University of Wisconsin-Madison, he has taught in the visual arts departments of Edinboro University of Pennsylvania, Southeastern Louisiana University, and UC Berkeley Extension. His work is included in the collections of the Harry Ransom Center in Austin, Texas, the Mead Art Museum in Amherst, Massachusetts, and Galerie Hollar in Prague. He has shown in numerous solo and group exhibitions, including the Foto and Photo Festival in Cesano Maderno, Italy, and numerous exhibitions at both RayKo Photo Center and CordenPotts Gallery in San Francisco. He lives and works in San Francisco, photographs with film, and prints in his basement darkroom.



Michael Starkman
Buena Vista 1 (2/10), 2018
Toned Gelatin Silver Print
18 x 13 in
Framed 27.50 x 21.50 in
UNFRAMED USD\$1500 / FRAMED \$1800



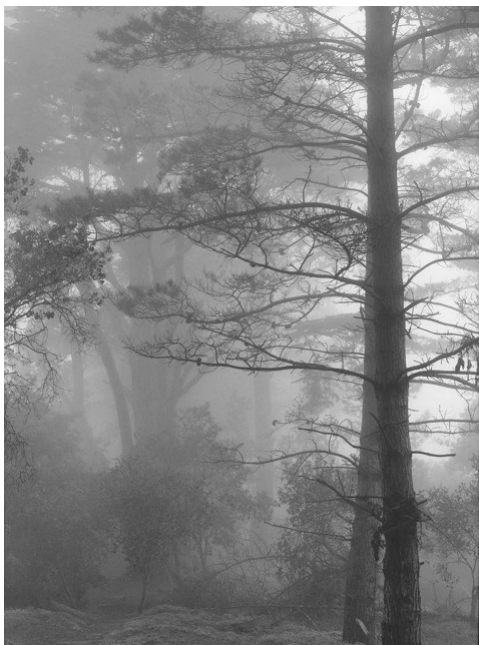
Michael Starkman
Buena Vista 2 (2/10), 2018
Toned Gelatin Silver Print
18 x 13.50 in
Framed 27.50 x 21.50 in
UNFRAMED USD\$1500 / FRAMED \$1800



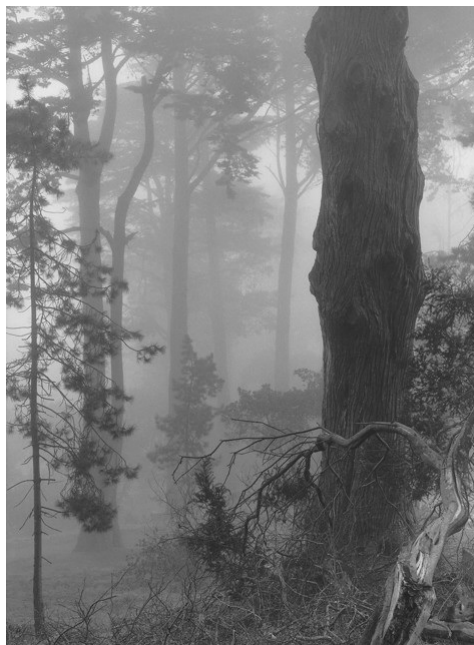
Michael Starkman
Buena Vista 3 (2/10), 2018/2019
 Toned Gelatin Silver Print
 16.50 x 21.87 in
 UNFRAMED USD\$2000/ FRAMED \$2350



Michael Starkman
Buena Vista 4 (2/10), 2021
 Toned gelatin silver print
 18 x 13.50 in
 Framed 27.50 x 21.50 in
 UNFRAMED USD\$1500 / FRAMED \$1800



Michael Starkman
Buena Vista 6 (2/10), 2023
toned gelatin silver print
13.50 x 18 in
Framed 27.50 x 21.50 in
UNFRAMED USD\$1500 / FRAMED \$1800



Michael Starkman
Buena Vista 7 (2/10), 2023
toned gelatin silver print
13.50 x 18 in
Framed 27.50 x 21.50 in
UNFRAMED USD\$1500 / FRAMED \$1800

CHUNG 24 GALLERY

Cindy Stokes

ARCHIVAL PIGMENT PRINTS ON ASUKA



Artist Statement:

This work is shaped by my interest in the substance and vitality of water and how those are revealed visually. Water has always been – in the oceans, rivers, icecaps, glaciers and skies. It endlessly transforms its appearance, sculpts the landscape, and sustains all life on earth.

The black-and-white photographs in the exhibition depict different forms of water, from frozen geometries to chaotic splashes to the caress of mist. These works purposefully play with scale and juxtapose images to challenge perceptions of reality and invite the viewer to open their mind to new possibilities.

In some works, I've transformed the photographs into three-dimensional wall objects to better convey the power, fluidity, and mutability of what I experienced at the scene. These all utilize details captured from the intense, cacophonous energy of the immense waterfalls of Iceland. These are created through folding, crumpling and shaping to bring form and texture to the objects.

Like all of nature, water is timeless and fundamental, known yet unknown. If I pay attention long enough, perhaps someday I'll understand.



Form & Formless V / 2019



Cindy Stokes

Cindy Stokes is a photographer and paper sculptor based in Redwood City, California. She primarily makes black-and-white photographs and sculptural forms that explore ideas of abstraction, order and chaos and reflect life's ambiguities better than representational styles. She's a keen observer of the world and creates artwork informed by a deep love of the natural world, curiosity about human behavior, and her knowledge in science and engineering.

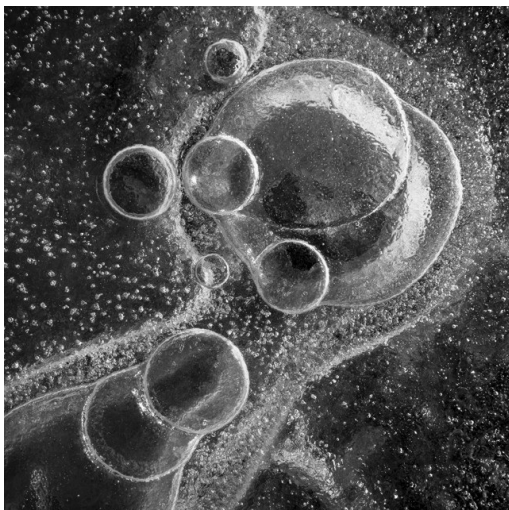
Stokes' interest in visual art began during countless hours viewing and photographing cells and tissues through the microscope in graduate school, and is strongly influenced by her biomedical research which repeatedly exposed her to how the deep yet elegant complexity of the body, and all of nature's systems, can defy understanding. Over time, photography became a means to explore and express ideas, emotion, and story. More recently, Stokes began working with three-dimensional forms and additional materials, as well as making art installations, to further that expression.

Stokes has exhibited nationally and internationally and been featured at Leonardo art-science programs and Shooting the West.

Instagram: @cindystokesstudio www.instagram.com/cindystokesstudio

Facebook: Cindy Stokes Studio www.facebook.com/CindyStokesStudio

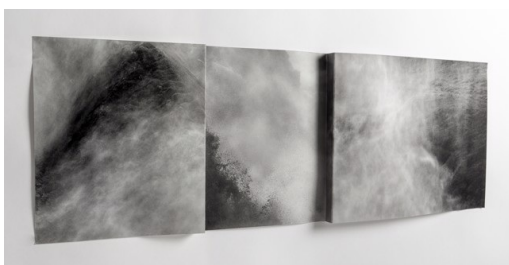
Website: www.cindystokes.com



Cindy Stokes
Rise (4/6), 2018
Archival Pigment Print
22 x 17 in
Framed 24.50 x 24.50 in
USD\$450 UNFRAMED/ \$525 FRAMED



Cindy Stokes
Sorcery (1/6), 2018
Archival Pigment Print
22 x 17 in
Framed 24.50 x 24.50 in
USD\$450 UNFRAMED/ \$525 FRAMED

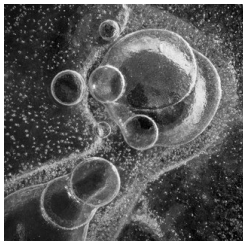


Cindy Stokes
Form and Formless II, 2019
Unique Collaged and Folded Archival Pigment Print on Asuka
Kozo Paper
9 x 27.50 x 1 in
Framed 13.50 x 31.50 in
USD\$1550



Cindy Stokes
Form and Formless V, 2019
Unique Collaged and Folded Archival Pigment Print on Asuka
Kozo Paper
16 x 29 x 3 in
Framed 22 x 35 in
USD\$2190

1.



Cindy Stokes

Rise (4/6), 2018

Archival Pigment Print

22 x 17 in

Framed 24.50 x 24.50 in

16x16" image printed on 17x22" archival paper, matted in 24x24", 8-ply archival rag mat. USD\$450

PRINT ONLY: \$450/FRAMED PRINT: \$525 Frame is black metal with UV protective acrylic UNFRAMED/ \$525

glazing, 24.5x24.5x1.5" depth. Also available in these sizes: 10x10" image on 16x20" FRAMED

paper/ matted: \$275; Matted & Frames \$350 total (Edition 1 Available/Edition Size: 15)

40x40" image on 44x44" paper/Matted & Framed \$3600 (Edition 1 Available/Edition

Size: 4)

2.



Cindy Stokes

Sorcery (1/6), 2018

Archival Pigment Print

22 x 17 in

Framed 24.50 x 24.50 in

16x16" image printed on 17x22" archival paper, matted in 24x24", 8-ply archival rag mat. USD\$450

PRINT ONLY: \$450/FRAMED PRINT: \$525 Frame is black metal with UV protective acrylic UNFRAMED/ \$525

glazing, 24.5x24.5x1.5" depth. Also available in these sizes: 10x10" image on 16x20" FRAMED

paper/ matted: \$275; Matted & Frames \$350 total (Edition 1 Available/Edition Size: 15)

40x40" image on 44x44" paper/Matted & Framed \$3600 (Edition 1 Available/Edition

Size: 4)



Cindy Stokes
Form and Formless VIII, 2022
Unique Collaged and Folded Archival Pigment Print on Azuka Kozo Paper
20 x 26 x 3 in
USD\$1800