

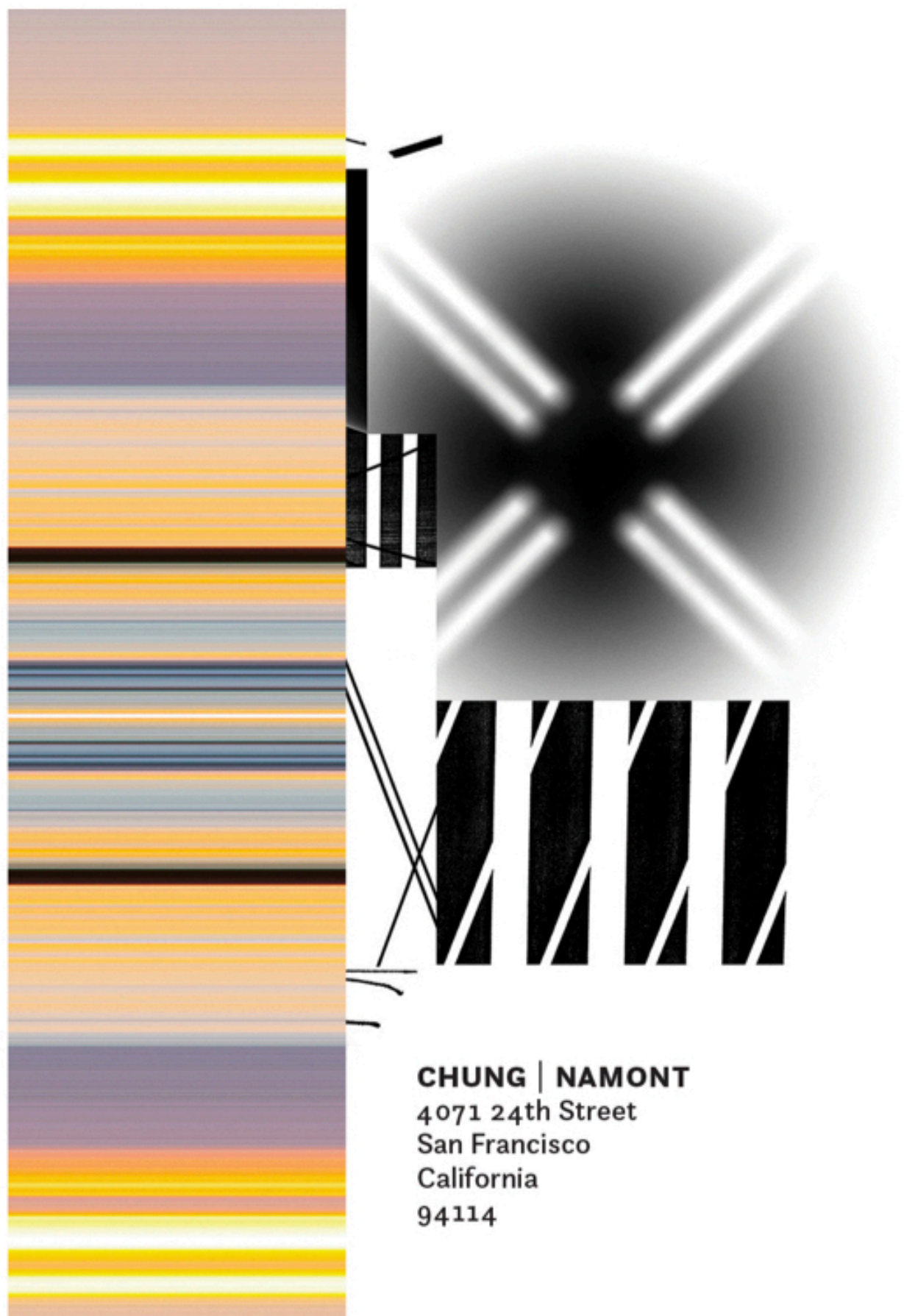
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Anna Bogatin Ott
Martin Venezky

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CHUNG | NAMONT
4071 24th Street
San Francisco
California
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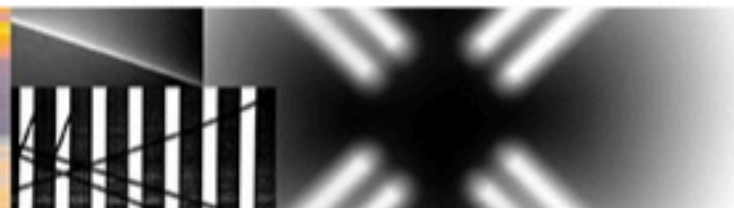
METAMORPHOSIS

September 22 - November 20, 2021

ANNA BOGATIN OTT
MARTIN VENEZKY

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CHUNG | NAMONT4071 24th Street
chungnamont.com**METAMORPHOSIS**Anna Bogatin Ott
Martin Venezky
Sep 22 – Nov 20

METAMORPHOSIS

CURATORIAL STATEMENT

From the confines of the physical world, Anna Bogatin Ott and Martin Venezky extract tangible elements to build a new plane of existence that is familiar and fantastical at once; their works transcend the conventional notion of photography as an emanation of reality. Both artists abstract materiality into other-worldly realms with their own aesthetical language and structures.

Anna Bogatin Ott's sublime pieces are constructed from digital photographs of nature and the environment; she collects "data points" from vibrant blooms of flowers, from the sense of tranquility at dusk by the river and from the vastness of the lunar surface as captured by NASA. Anna builds luminescent color fields reflecting purity, balance and harmony.

While Anna creates digital allegories of the natural world, Martin Venezky uses physically scavenged pieces of metal, glass, plastic and toys to form his series "The New Machinery." As still-lives modeled and sculpted by complex lighting, these extraordinary compositions are transformed into machine-like objects straight out of science fiction. Their stark, black and white presence contrasts with Anna's colorful representations. Both bodies of works energize an invigorating dialogue in the ever-evolving medium of photography.

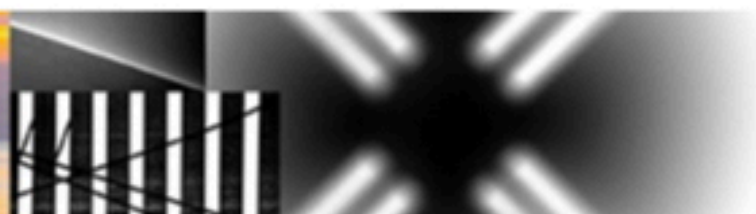
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METAMORPHOSIS

Anna Bogatin Ott
Martin Venezky
Sep 22 – Nov 20

ANNA BOGATIN OTT

Anna Bogatin Ott's digital work is made from photographs of nature and the environment, especially from those of sunsets, sunrises, water surfaces of the ocean and rivers, and more recently the surface of the Moon or Mars as captured by NASA. In making these works Anna searches for the perfect pixel line in a photo that would create an image just as powerful and evocative as an object in a photo, or the moment when the photo was taken. Her art making is a spiritual activity that celebrates the balance and harmony found in nature, which is being expressed through the universal language of abstraction.

ANNA BOGATIN OTT

Process

My digital work is made from photographs of nature and the environment, especially from those of sunsets, sunrises, and water surfaces of the ocean and rivers. In making these works the challenge is to find a perfect pixel line in a photo that would create an image just as powerful and evocative as an object in a photo, or the moment when the photo was taken.

I don't invent colors or composition – I find them. It is very pure that way.

These works celebrate the balance and harmony found in nature and offer a fresh look into familiar reality.

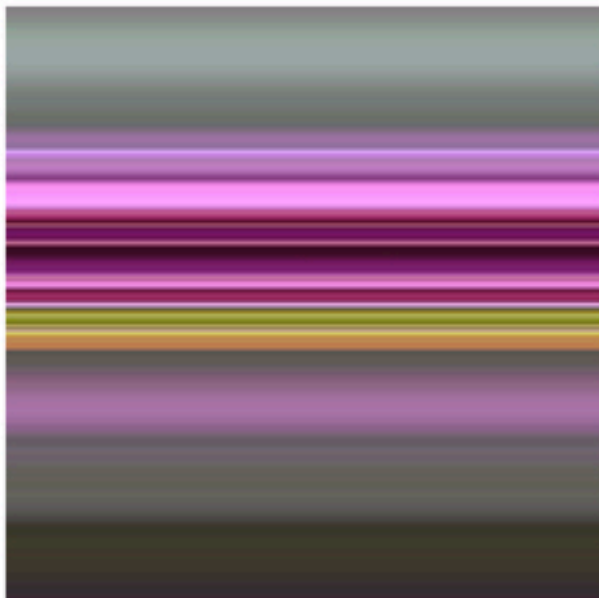


Title: Boost
Date: 2018/2021
Medium: Archival pigments on aluminum
Size: 48 x 24 in (122 x 61cm)



Boost was created from an image of a purple onion skin. I love to cook, and most of my cooking starts with chopping an onion. One may like or dislike its taste, but the health benefits of this humble looking vegetable are incredible.

I thought this onion skin looked particularly gorgeous, almost out worldly. I had to dive in into this visual galaxy in search of a secret of its superpowers.

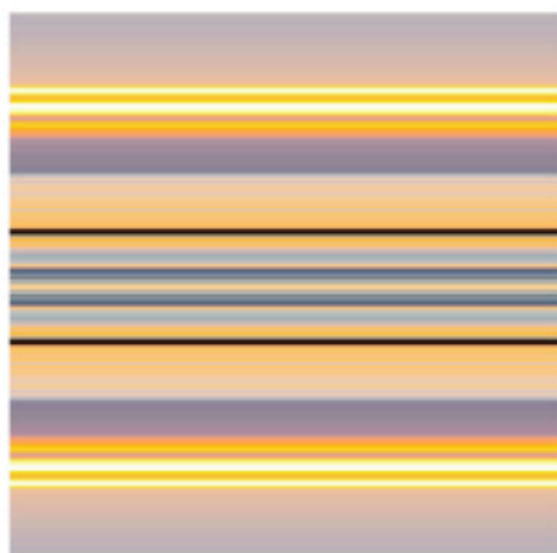


Title: Fresh Perspectives
Date: 2021
Medium: Archival pigments on aluminum
Size: 24 x 24 in (61 x 61cm)



Fresh Perspectives is a celebration of Spring, Awakening, and Rejuvenation. It was created from an image of a blooming eastern redbud. These graceful trees bloom in the northeastern part of the US in the early spring. Bringing first bright color they refresh our senses and uplift the mood. Spring flowers always symbolize the harmony in nature and hope for the year ahead.

ANNA BOGATIN OTT

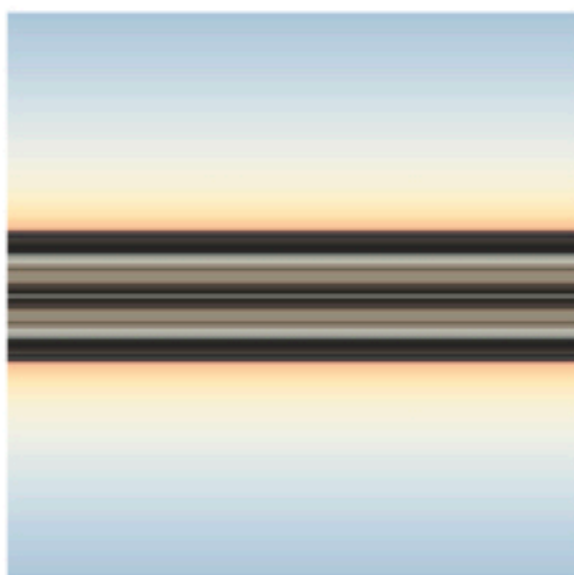


Title: Infinite Idyll
Date: 2017/2021
Medium: Archival pigments on aluminum
Size: 24 x 24 in (61 x 61cm)



Infinite Idyll was created from an image of a Sunset in Bali, a dreamy place for those who are in search of a Paradise on Earth.

The image is composed with two symmetrically reversed parts echoing the naturally occurring reflection of the sky in the surface of the ocean.



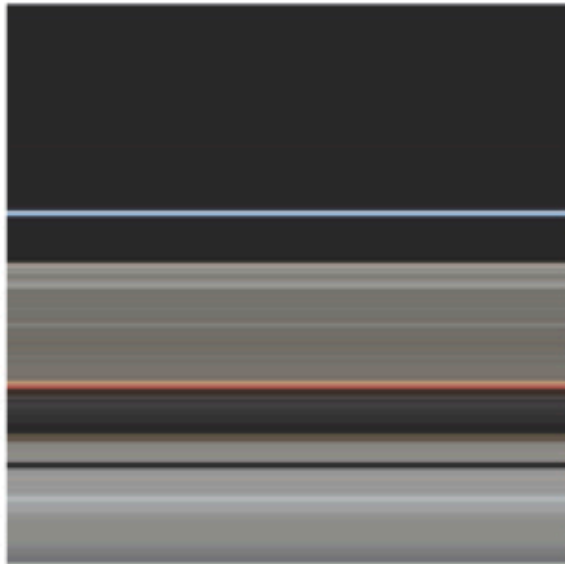
Title: River Light
Date: 2018/2021
Medium: Archival pigments on aluminum
Size: 24 x 24 in (61 x 61cm)



River Light was created from an image of the Mississippi River around the western part of Illinois during our drive across the country: LA to Philadelphia in November 2017.

At sunset the river looked so peaceful and majestic.

ANNA BOGATIN OTT



Title: Hello [from] Moon!

Date: 2019/2021

Medium: Archival pigments on aluminum

Size: 24 x 24 in (61 x 61cm)



Hello [from] Moon! was created from a NASA photograph of the Apollo 11 Lunar Module approaching the Command and Service Module after its historic landing on the Moon, July 20, 1969.

In 2019 our annual Big Summer Party was dedicated to the 50th Anniversary of the Moon Landing.

In preparations I discovered NASA's photo archive of the original photos from all Apollo missions. Thousands and thousands of raw photographs. I looked at every single one with acute attention, empathizing with the astronauts' every step. I saw these images in my dreams and almost felt like I traveled to the Moon myself. This extraordinary experience resulted in a series of works *Moon Wanderings* based on my favorite photos from the archive.



Title: Taurus-Littrow (Hills of Moon)

Date: 2019/2021

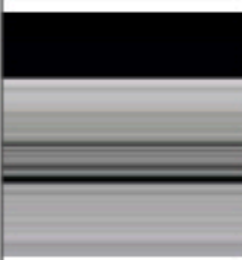
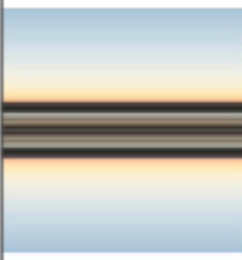
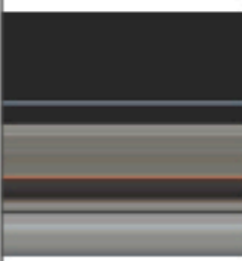
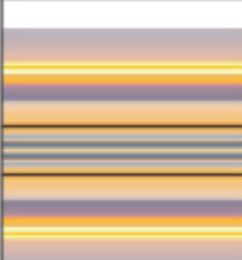


Medium: Archival pigments on aluminum

Size: 24 x 24 in (61 x 61cm)



Taurus-Littrow (Hills of Moon) was created from a NASA photograph of the Moon's landscape during the final lunar mission, Apollo 17. The work is titled after the Apollo 17 landing site: Taurus-Littrow, that was named after the Taurus mountains and Littrow crater which are located in a mountainous region on the southeastern rim of the Serenitatis basin.

ANNA BOGATIN OTT

No.		TITLE	SIZE	YEAR	NO. OF EDITIONS/AP	RETAIL PRICE* (framed/unframed)	DESCRIPTION OF ART WORK / MEDIUM
1		TAURUS LITTROW (HILLS OF MOON)	24"x24"	2019/2021	Unique work	\$4,800.00	Archival pigments on aluminum
2		RIVER LIGHT	24"x24"	2018/2021	Unique work	\$4,800.00	Archival pigments on aluminum
3		HELLO FROM MOON!	24"x24"	2019/2021	Unique work	\$4,800.00	Archival pigments on aluminum
4		INFINITE IDYLL	24"x24"	2017/2021	Unique work	\$4,800.00	Archival pigments on aluminum
5		FRESH PERSPECTIVE	24"x24"	2021	Unique work	\$4,800.00	Archival pigments on aluminum
6		BOOST	48"X24"	2018/2021	Unique work	\$7,000.00	Archival pigments on aluminum

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METAMORPHOSIS

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MARTIN VENEZKY

For his Series, "The New Machinery." Martin Venezky starts from breaking down the act of seeing into small units. He uses scavenged metal, glass, and plastic to produce thousands of small material and light studies. When he pins these abstract prints into overlapping compositions, the elements either dissolve into each other or become dissonant adversaries. Content forms in the relationships between the parts, as they build into logical, narrative constructions which, when translated back into digital form, become flattened, stylized images— a photographic science fiction cobbled together from discarded utilitarian parts.





Martin Venezky

The New Machinery

•••••• The New Machinery is a form of photographic science fiction. The work references the barely visible mechanisms that surround our everyday life, often camouflaged and embedded in digital software. I provide seductive and sinister physicality to the networks that charm their way into our lives while surveilling our movements and collecting our data. As we look at them they are most certainly looking back at us.

•••••• These images are pieced together from material and light studies that I perform on scavenged and disassembled tools, toys, materials and appliances. I am interested in how the camera crunches these small parts down further into gestures of light and elements of structure. This generative process breaks apart the complicated act of seeing into small units – building blocks with which I construct large scale physical compositions.

•••••• Perhaps these machines have quietly evolved from mountains of discarded hardware – parts finding each other and forming intimate relationships. In the same way, each image develops slowly in an additive, analog process whose logic and narrative begins with the smallest interior detail and grows outward.

•••••• I've labeled these contraptions The New Machinery as a nod towards the recycled materials and the machine-like logic in their creation and perception. Cobbled together from discarded utilitarian parts, their presence invites inspection while their function remains inscrutable.

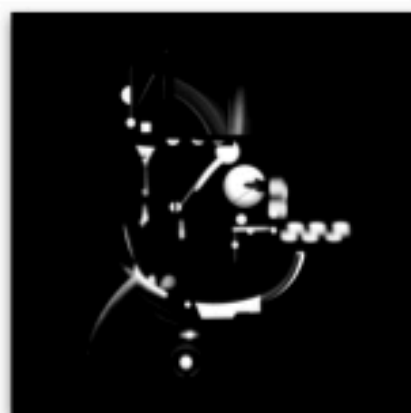


Martin Venezky

The New Machinery



No. 01



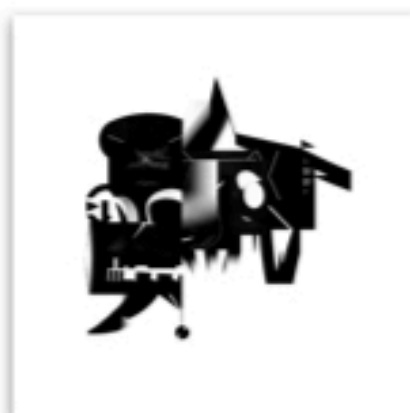
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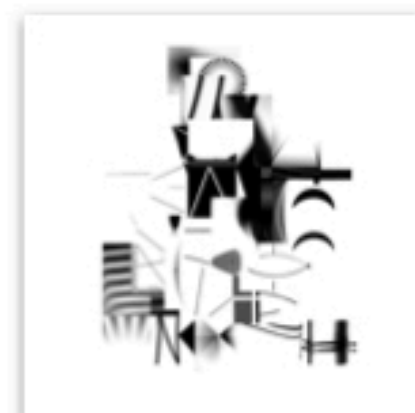
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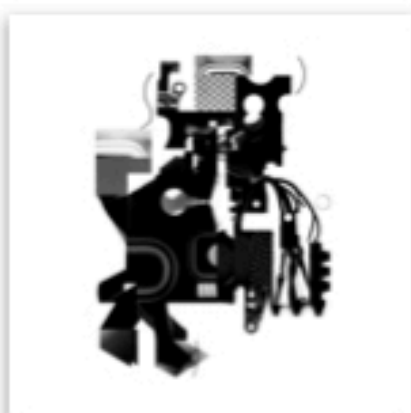
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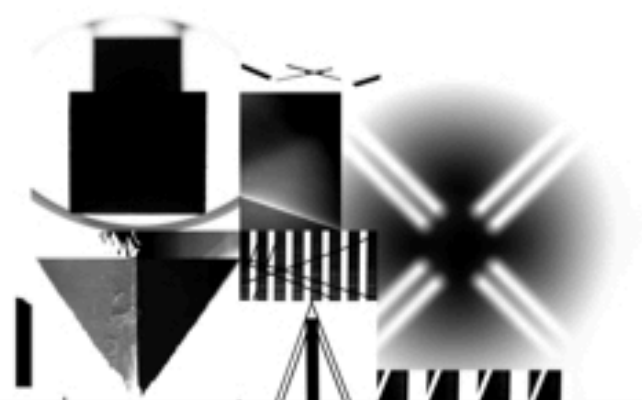







Delta No. 02



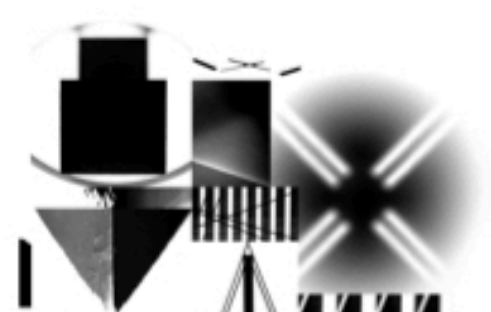
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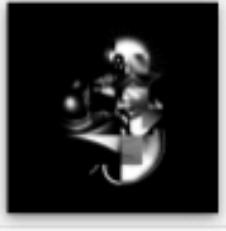

MARTIN VENEZKY

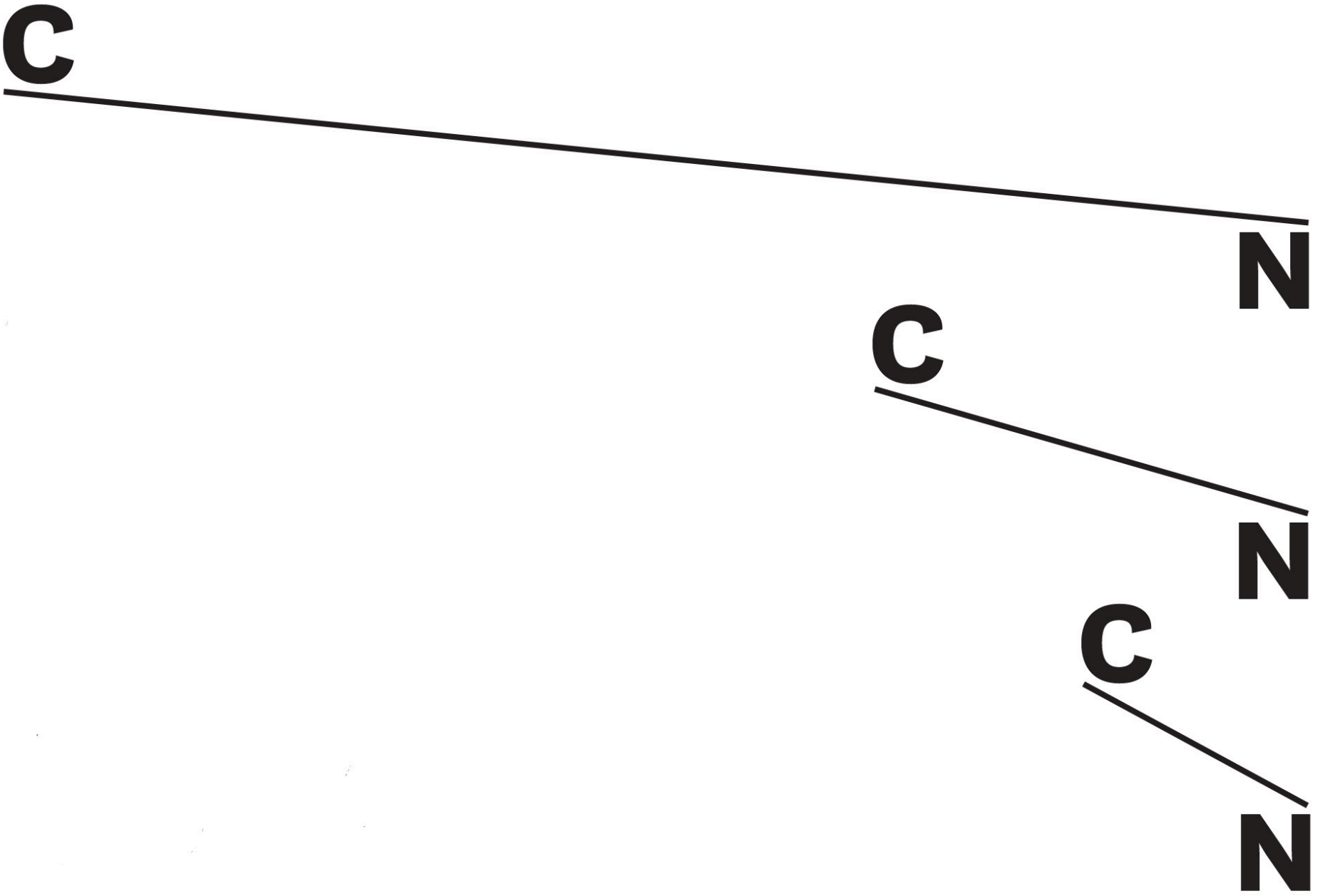


No.		TITLE	SIZE	MOUNTING/ FRAMING	NO. OF EDITIONS/AP	RETAIL PRICE* (framed/unframed)	DESCRIPTION OF ART WORK / MEDIUM
1		THE NEW MACHINERY No. 1, 2015	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
2		THE NEW MACHINERY No. 4, 2016	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
3		THE NEW MACHINERY No. 5, 2016	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
4		THE NEW MACHINERY No. 14, 2016	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
5		THE NEW MACHINERY No. 15, 2016	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print

MARTIN VENEZKY



No.		TITLE	SIZE	MOUNTING/ FRAMING	NO. OF EDITIONS/AP	RETAIL PRICE* (framed/unframed)	DESCRIPTION OF ART WORK / MEDIUM
6		THE NEW MACHINERY No. 20, 2017	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
7		THE NEW MACHINERY No. 21, 2017	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
8		THE NEW MACHINERY No. 34, 2019	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
9		THE NEW MACHINERY No. 36, 2019	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print
10		THE NEW MACHINERY DELTA No.2, 2020	Print size: 20x20"	Black frame	5 +3 APs	(1)-(3): 2,000/1,700 (4): 2,600/2,300 (5): 3,200/2,900	Archival pigment print



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