

PRESS RELEASE

Fall exhibition

## Arles in Paris

Experimental and still life photography: two generations, two dialogues

For those who couldn't make it to the gallery's Arles pop-up show last July, produced in collaboration with *quand les fleurs nous sauvent* gallery, please join us in Paris in September/October to discover a selection of these beautiful works. The fall exhibition will unfold in two chapters and also include several new pieces not shown in Arles. Each exhibition chapter features a major contemporary artist in dialogue with a major historical artist, in the fields of experimental and still life photography.



Street view : Galerie Miranda x galerie quand les fleurs sauvent, Arles pop-up, July 2023

7 September - 3 October

Arles in Paris, part 1:

## CHUCK KELTON & JEAN-PIERRE SUDRE

### *Experimental photography, a dialogue*

Vernissage 7 September 6-9pm

A new selection of recent photogram-chemigrams, all unique, by Chuck Kelton (1952, USA) will be presented in dialogue with vintage experimental works by Jean-Pierre Sudre (1921-1997, French), from his series 'M + V, Matière et Végétal'. A key historical figure in French photography, Jean-Pierre Sudre was also one of the founders, in the 1970s, of the Rencontres d'Arles festival.

**Chuck Kelton** makes unique, camera-less photographs, working in full daylight outside of the darkroom and spending weeks, sometimes months, sketching and preparing each work. A master printer, Kelton is also a passionate collector of photographs, practical manuals and tools from the history of photography. He explores 19th century techniques and chemistry such as gold chloride and selenium, that he combines with bleach and developer to coax a lush palette of colours from light sensitive, traditional silver gelatin papers. Describing his approach as "calligraphy with chemistry", Chuck Kelton combines chemogram and photogram techniques: the image in a photogram is the result of exposing photographic paper to light — writing with light — whereas the image in a chemogram is the outcome of exposing photographic paper to developer and fixer — writing with chemistry. Kelton often folds the paper in two - a transgressive act in photography - creating a visual break that is understood by the viewer as a horizon line creating depth of field in the artist's misty palette.

**Jean-Pierre Sudre** worked notably with contrasting, vibrant blacks and whites to magnify everyday objects thanks to the "power of transposing colours into monochromatic tones". He undertook broad experimentation with darkroom process, in particular the chemical process of mordanting, which fixes color dye to the support through a chemical process that gives a particular depth to the tones. Describing himself as a poet, Jean-Pierre Sudre metamorphosed objects through a photography of detail where the anecdotal becomes the essence of the subject. This quest is felt in various series from his "natures mortes" to his later "M+V" [mineral + vegetal] series: "For the M+V series, having photographed a lot of the plant world [...], I approached things from within this mystery of nature, at the foot of trees, mosses...it was a travelling shot of these very things on which we walk and which are of a great beauty" --- Jean-Pierre Sudre to Jean-Claude Gautrand in an interview for the MEP in 1994.

Works by Jean-Pierre Sudre are represented by gallery *quand les fleurs nous sauvent*.



Chuck Kelton: installation view, Arles pop-up, July 2023



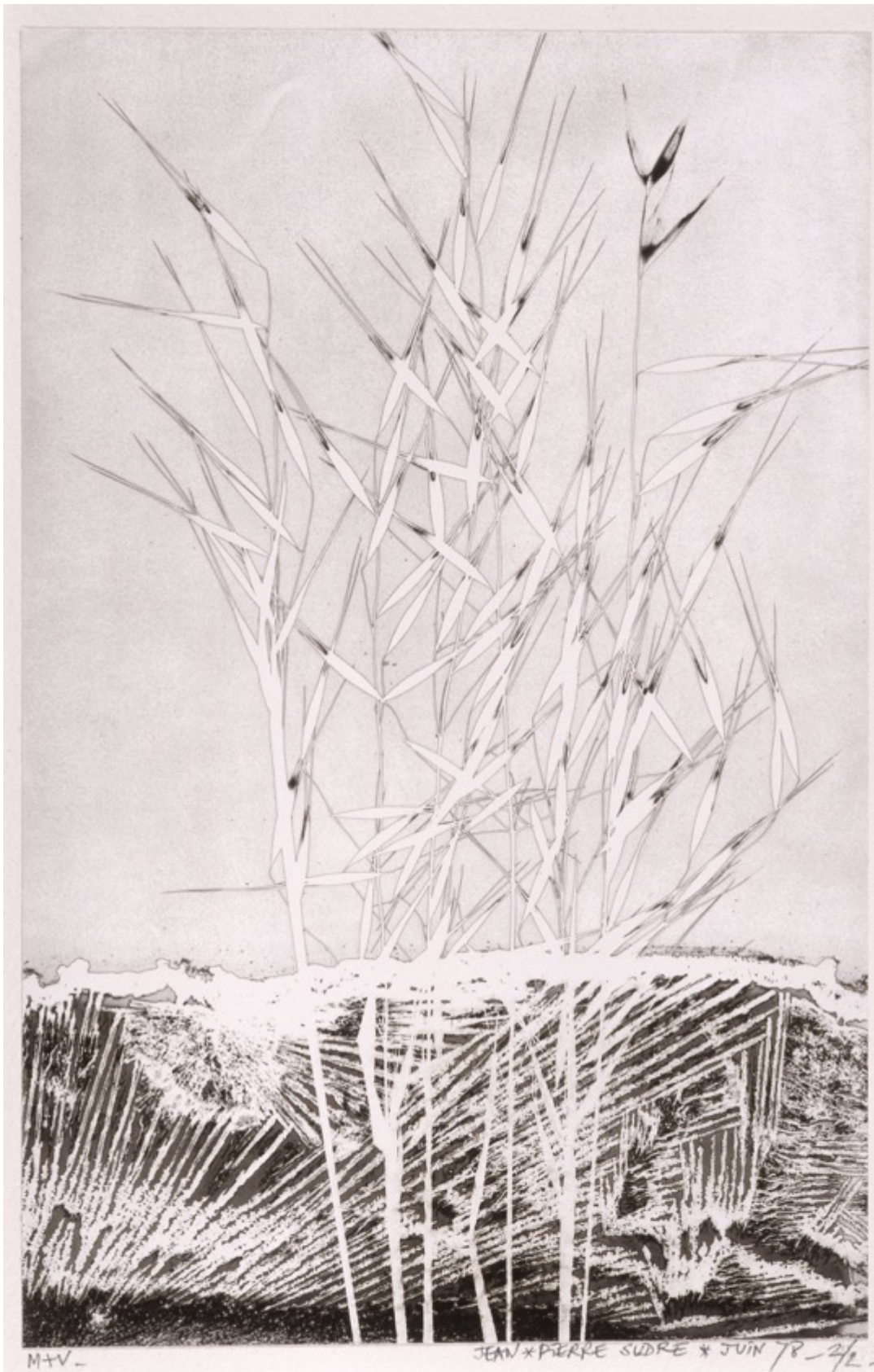
Jean-Pierre Sudre: installation view, Arles pop-up, July 2023

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quand les fleurs nous sauvent



CHUCK KELTON  
*A View, Not from A Window #650, 2020*  
Chemigram and photogram, unique, 50x40cm  
(c) Chuck Kelton / Galerie Miranda



JEAN-PIERRE SUDRE  
*M+V. Lacoste juin 78 2\_2*  
Silver gelatin vintage print, 30x20cm

Exhibition 5 October - 5 November

Arles in Paris, part 2 :

## LAURA LETINSKY & JAN GROOVER: *Still-life photography, a dialogue*

Finissage 4 November 4-6pm in the presence of Laura Letinsky

In October, the gallery will propose works by two major references of contemporary still life photography: Laura Letinsky (1962, American, exhibited in Arles for the first time in Europe), whose delicate, large format tableaux of image fragments, from the series 'Ill Form and Void Full, 2014), will be proposed alongside selected vintage chromogenic prints by Jan Groover (1943-2012, American).

**Jan Groover** trained in fine art and worked as an abstract painter until her 30s. She cited Italian painter Giorgio Morandi (1890-1964) as a central influence, his calm hues and 'flat' still lives can be seen in her photographic work. Groover prepared her 'fabricated' compositions in minute detail before taking the final photograph and, in his preface to the 1992 Jan Groover monograph, John Szarkowski of MoMA wrote that her training as a painter "disposed her to think of a picture as something that was made, not discovered." In the late 1970s, for her celebrated 'Kitchen Still Lives' series, Jan Groover created poetry out of a kitchen sink piled up with fork tines, butter knife blades, scalloped cake tins and indoor plants. An image from this series graced the cover of ArtForum magazine: according to critic Andy Grundberg, it announced that "photography had arrived in the art world - complete with a marketplace to support it." Selected vintage chromogenic prints from these two chapters of Groover's work will be presented at the gallery this fall.

**Laura Letinsky** creates delicate, meticulous tableaux that sublimate and honour the forgotten details of everyday domestic life. Her large-scale, carefully crafted scenes often focus on the remnants of a meal or party, as she plays with ideas about perception and the transformative qualities of the photograph. Her series Ill Form & Void Full (2010-2014), explores the tension between material and image, as Letinsky extracts elements from already existing imagery in magazines of food and domestic wares, calling attention to the constructed nature of all photographs.

*Works presented in friendly collaboration with Yancey Richardson Gallery for Laura Letinsky and Janet Borden Gallery for Jan Groover.*



LAURA LETINSKY

*Untitled #5, from Ill Form and Void, 2011*

Archival pigment print, Paper 40x48in (100x120cm) / image 31.5x40 inch (78,75x100cm)

(c) Laura Letinsky / Galerie Miranda



JAN GROOVER  
*Untitled, FS 38.1, 1987*  
Vintage chromogenic print, 20x24 inch / 50,8x61 cm  
(c) Jan Groover / Galerie Miranda



## BIOGRAPHIES

### CHUCK KELTON

Chuck Kelton (1952, American) makes unique, camera-less photographs, working in full daylight outside of the darkroom and spending weeks, sometimes months, sketching and preparing each work. Chuck Kelton has been a master printer for over 35 years and has handled the work of artists such as Danny Lyon, Saul Leiter, Helen Levitt, Mary Ellen Mark, Larry Clark, and Lillian Bassman. Kelton's personal work has featured in numerous exhibitions and publications and is in the collections of the Museum of Fine Arts Boston; Bibliothèque Nationale de France; Norton Museum of Art, West Palm Beach, Florida; International Center of Photography, New York; and New York Public Library. In 2020, the Getty Museum in Los Angeles acquired several of his works. The artist lives and works in Jersey City, NJ.

### JAN GROOVER

Jan Groover (b. 1943, Plainfield, New Jersey, USA - d. 2012, Montpon-Ménésterol, France) trained in painting and drawing at the Pratt Institute in New York and at Ohio State University, before turning to photography in the late 1960s. Influenced by both classical and contemporary artists, she was particularly interested in still life compositions. Groover successfully applied for an NEA Grant in 1978 which gave her the funds to purchase a large-scale camera. In 1979, she received a John Simon Guggenheim Foundation Fellowship. Jan Groover's work has been the subject of over 50 personal exhibitions, including a 1987 exhibition at the Museum of Modern Art in New York and a 2017 exhibition at the Musée de l'Elysée in Lausanne, Switzerland. Her work has been acquired by major private and public collections MoMA, Whitney, SFMoMA, LACMA, Metropolitan Museum of Art, JP Getty Museum, Amon Carter Museum of American Art, Art Institute of Chicago, Museum of Fine Arts, Houston, Smithsonian Institute, Walker Art Centre, Centre Pompidou, Musée de l'Elysée. In 1991, Groover moved to France with her husband, painter Bruce Boice, where she continued to experiment with various printing techniques, particularly palladium. She died in 2012 in Montpon-Ménésterol, France.

*Works by Jan Groover are presented by Galerie Miranda in friendly collaboration with Janet Borden Gallery, Brooklyn, with thanks to the Jan Groover Estate.*

### LAURA LETINSKY

Throughout her career, Laura Letinsky (1962, American) has engaged with the fundamental question of what precisely constitutes a photograph. Investigating photography's relationship with reality, Letinsky began by photographing people but shifted to focusing almost exclusively on objects in the form of the still life. Letinsky was born in 1962 in Winnipeg, Canada. She received her BFA from the University of Manitoba in 1986, and MFA from Yale University's School of Art in 1991. Letinsky has held teaching positions at a number of prestigious American colleges, and since 1994 she has been a Professor in the Department of Visual Art at the University of Chicago. Public collections featuring Letinsky's work include Art Institute of Chicago; Canadian Museum of Contemporary Photography; Museum of Contemporary Art, Chicago; Museum of Fine Art, Houston; San Francisco Museum of Modern Art; and Yale University Art Gallery.

*Laura Letinsky is presented in friendly collaboration Yancey Richardson Gallery*

### JEAN-PIERRE SUDRE

Jean-Pierre Sudre (1921-1997) started out as a laboratory assistant and assistant reporter before turning to photography in 1949. It is at this time that he began photographing his first "sous-bois" and "natures mortes", that he called "silent lives". His work has won numerous awards, including the Golden Lion at the International Biennale of Photography in Venice in 1957. He participated in the creation of the festival Rencontres de la Photographie d'Arles, and was promoted to Officer of the Order of Arts and Letters in 1997.

*Works by Jean-Pierre Sudre are represented by quand les fleurs nous sauvent gallery*

## CONTACTS

Galerie Miranda

Miranda Salt, Director  
miranda.salt@galeriemiranda.com  
21 Rue du Chateau d'Eau 75010 Paris  
metro: République, exit #5 Magenta  
Tuesday-Friday 2-7 pm / Saturday noon-7pm or by appointment  
www.galeriemiranda.com  
[enquiries@galeriemiranda.com](mailto:enquiries@galeriemiranda.com)

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Muriel Fagnoni, Director  
www.quandlesfleursnousauvent.com  
contact@quandlesfleursnousauvent.com