

YANCEY RICHARDSON GALLERY

FOR IMMEDIATE RELEASE

SHARON CORE
EARLY AMERICAN
OCTOBER 23 – DECEMBER 6, 2008
PROJECT GALLERY: AMY ELKINS *WALLFLOWER*
GALLERY HOURS: TUESDAY – SATURDAY, 10 – 6

Yancey Richardson Gallery is pleased to present *Early American*, an exhibition of photographs by Sharon Core that builds on her earlier exploration of the relationship between painting and photography and between originals and appropriation. Based on early 19th century still life painting, in particular the work of Raphaelle Peale, *Early American* engages aspects of representation, mimesis, cultural memory and history. As Core states “The meaning of the photographs lies in the gaps that are created: the point between painting and photography, paint and light, past and present, authenticity and falsity.”

Originally trained as a painter, Core has maintained a fascination with the dichotomy between painterly illusionism and photographic reality. Inverting the common practice of making a painting based on a photograph, in *Early American* Core reconstructs the reality of still life paintings in a time before photography’s influence. Furthermore, her photographs are based not on Peale’s original paintings but on their reproductions in catalogs and books; thus, Core has re-created a reproduction of a painter’s representation of reality.

Following on her *Thiebaud* series, based on the highly recognizable imagery of Bay Area Pop painter, Wayne Thiebaud, Core sought a subject that was iconic, illusionistic, and un-influenced by photographic imagery. Her interest in Peale, considered America’s first professional still life painter, arose after her move to the historic Hudson Valley region coincided with the discovery of a catalog devoted to the first museum exhibition of his still life paintings.

Over the course of the past year, Core immersed herself in a meticulous analysis of Peale’s work and a careful consideration of his early 19th century point of view, studying not only his stylistic tendencies but also, as she says, “his worldview, one that rejects the heroic in favor of the physical world at arm’s length and engages the psychology inherent in intimate space.” Unlike the Thiebauds, Core has not copied specific paintings but has attempted to assume the pictorial style of the artist. She has dissected Peale’s paintings in terms of their subject matter, composition, coloration, lighting, and scale in order to understand exactly how they are made and then proceeded to create new works in an act of historic imitation.

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In addition to creating a garden and resurrecting a dilapidated greenhouse on her property in order to cultivate fruits and vegetables specifically for the project, Core researched, identified, and acquired authentic period glassware, porcelain, and cutlery. The recreation of the light found in Peale's paintings was especially critical to the success of these photographs. Through photographic means, Core created light that would mimic the stroke of white paint that the painter used to represent light bouncing off a reflective surface or which traced the outline of a glass vessel.

Born in New Orleans and raised in Georgia, Core holds a BFA in painting from the University of Georgia and an MFA in Photography from Yale University. She has received the Rema Hort Mann Art Grant (2000) and a White Room exhibition at White Columns (2000). Her work has been exhibited in museums internationally including the Guggenheim Museum, the Museum of Contemporary Art, Shanghai and the Pushkin Museum, Moscow.



Sharon Core, Early American, Apples in Porcelain Basket, 2007

For visuals, please contact Tracey Norman: tnorman@yanceyrichardson.com.