

FOR IMMEDIATE RELEASE

Lynn Geesaman
June 3 – July 9, 2010
Project Gallery: Vera Lutter – *Venice I*



The Yancey Richardson Gallery is pleased to announce an exhibition of recent large-scale color photographs by Lynn Geesaman in which the artist continues to explore the intersection of nature and artifice in the cultivated landscape.

Working in France, England and the United States, Geesaman's idealized settings are a metaphor for the tenuous relationship between man and nature. Utilizing a technique of diffusion that gives her images a delicate, dewy patina, Geesaman's constructed environments are awash in the ethereal play of color and light. Civilization is merely alluded to by the inclusion of precisely trimmed hedges and long alleys of trees, preserving an out-of-time, utopian quality in the works.

The exhibition includes photographs made in two of France's most famous gardens - Versailles and Parc de Sceaux - located just outside Paris. Additionally, Geesaman returned to the sites of her seminal color work - Bernheim Arboretum in Kentucky and Avery Island, Louisiana - to produce new images of lush natural environments that starkly contrast the manicured gardens of France. The exhibition also includes work from Isabella Plantation, a woodland garden within London's Richmond Park.

Lynn Geesaman was born in Cleveland, Ohio and graduated from Wellesley College with a degree in physics. Her work is represented in the collections of the Whitney Museum of American Art, Philadelphia Museum of Art, The Art Institute of Chicago, The Museum of Fine Arts, Houston and the Bibliotheque Nationale de Paris. *Poetics of Place*, a monograph of Geesaman's black and white work, was published in 1998. In 2003, Aperture published *Gardenscapes*, a book on her color landscapes.

The gallery is also pleased to present Vera Lutter's *Venice I*, a suite of six silver gelatin prints on display in the Project Gallery. Using a *camera obscura*, Lutter exposes her images directly onto photographic paper through a pinhole, often waiting hours and sometimes days for the full complexion of tones to emerge. The results are a haunting yet seductive vision of the Floating City, whose sacrosanct architecture and shimmering waterways are illuminated here through the use of an instrument as old as they are.

