

Contemporary Photochemistry:

Exploring Alternative Processes

by Keliy Anderson-Staley and David Janesko

January 22, 2020 – May 20, 2020



David Janesko, *Molecular Landscape (#161)*, 2019, chemigram, 20 1/2 x 24 1/2 inches.

This exhibition presents the work of two Houston-based artists exploring the alternative photographic processes of tintypes, chemigrams, and cyanotypes. Eschewing the digital, Keliy Anderson-Staley and David Janesko work with a variety of photographic chemicals to create new interpretations of these historic techniques. *Contemporary Photochemistry* celebrates the resurgence of interest in these complex processes, which is a testament to the quality and allure of chemical-based photographs.

Keliy Anderson-Staley uses the wet-plate collodion tintype process to capture contemporary portraits of a wide cross-section of Americans. One of the earliest photographic processes, the tintype was commonly used in the 19th century for portraiture. To create a tintype, the artist follows the historic technique—she coats each thin metal plate with light-sensitive chemicals, exposes the photograph, and develops it in the darkroom, producing a direct, positive image. In Anderson-Staley's contemporary interpretation, she creates enlarged portraits, which are inkjet prints from scans of the original tintypes, coated in vinyl laminate and mounted to Dibond to maintain the reflective quality of the original. This larger format gives the traditional portraits a contemporary impact while staying true to the historical method.

David Janesko works with cameraless, chemically-driven processes that rely heavily on chance to explore the formal aspects of photography. His chemigrams, which can be interpreted as landscapes, portraits, or objects, are created through experimenting with the application of developer and oil resists onto a variety of expired silver-based photo paper. Each piece is unique and exploits the chemical sensitivity, instead of light sensitivity, of the silver halide emulsion to define the composition. The artist also creates cyanotypes, which were invented in 1842 and historically used for photograms. In Janesko's version, he hand-paints large sheets of paper with cyanotype chemicals and exposes the paper to light. Then, while water is flowing over the surface of the cyanotype, Janesko applies sodium bicarbonate, which bleaches away the blue pigment, tracing the transitory flow of water.

This exhibition is organized by Kinzelman Art Consulting on behalf of M-M Properties. For additional information about the exhibition, please call Kinzelman Art Consulting at 713.533.9923 or visit www.kinzelmanart.com