



EXHIBITION CHECKLIST

Correspondences between human and other natural forms.

These photos do not tell a story. You as observer can begin anywhere, walk in any sequence. My intention was exploratory. I am pointing out similarities between our species and the natural world, as they occurred to me, while working toward beauty: structure, form, contrast, the encouragement of the eye to move with interest over the image. I worked on the series for 8 years, when not teaching school, writing poems, or caring for a backyard barnyard as well as family.

Photos were darkroom generated 30 years ago, digitalized more recently, edited using MAC Photo, and are archival digital prints by Adorama pix .

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|------------------------------------|----------------------------------|
| 1. <i>Lines and Points</i> | 18. <i>The Shadow Has No Eye</i> |
| 2. <i>Arches</i> | 19. <i>Horns</i> |
| 3. <i>Infinity</i> | 20. <i>Cradle</i> |
| 4. <i>Before Life, After Death</i> | 21. <i>Vines</i> |
| 5. <i>Mollusks</i> | 22. <i>Nests</i> |
| 6. <i>Embrace</i> | 23. <i>Toes</i> |
| 7. <i>Hair</i> | 24. <i>Fissure</i> |
| 8. <i>Osprey</i> | 25. <i>Bed of Bark</i> |
| 9. <i>Limbs</i> | 26. <i>Emergence</i> |
| 10. <i>Cormorant</i> | 27. <i>Wings</i> |
| 11. <i>The Buttock in the Rock</i> | 28. <i>Trunks</i> |
| 12. <i>Orbits</i> | 29. <i>Apples</i> |
| 13. <i>Secrets</i> | 30. <i>Sleepy Heads</i> |
| 14. <i>House Spine</i> | 31. <i>Snakes</i> |
| 15. <i>Spine Shadows</i> | 32. <i>Tight</i> |
| 16. <i>Gourds</i> | 33. <i>Seeds</i> |
| 17. <i>Three Vessels</i> | |

Framed prints - \$120

Matted prints - \$60

WAAM
Woodstock Artists Association & Museum
28 Tinker Street, Woodstock, NY 12498
www.woodstockart.org 845.679.2940



Toes

MARCIA SLATKIN: CORRESPONDENCES

SOLO GALLERY

November 18 - December 31, 2017

ARTIST TALK

Saturday, November 18, 2 PM

Juror, 2017 Solo Show Artists:

Susana Torruella Leval

Director Emerita El Museo del Barrio

Chair of the New York City Cultural Affairs Advisory Commission

MARCIA SLATKIN: Correspondences

ARTIST'S STATEMENT

In 1985 I decided to study shape and shadow photo-graphically by isolating bones/ eggs in my studio, as they provided clean, spare specimens. In a small darkroom, with a good supply of bones from Long Island farms, I worked for structure, contrast, elegance.

I lived in a commune on 18 wooded acres near Stony Brook University, Long Island, where I found models who could climb trees. I shot trunks beside trunks, limbs between limbs.

But this led to deeper insights. Suddenly, our arms did look like branches; our torso did, in form and function, resemble trunks of trees. We were truly part of nature, within it, and operated much as others in nature did. The metaphor grew. A woman's abdomen, bearer/ protector of life, is a nest; a pregnant belly and engorged breast are gourd-like vessels. Deer hooves resembled our toes. The peeling bark of trees rippled like locks of hair. The female clitoris seemed like life within shells.

Then, I thought of men and their complex reproductive apparatus. Was the phrase "horny" an accident, or did it harken back to physical resemblance? Was the snake in biblical history a disrupter, much in the way man enters woman, explosively creating new life? Seeds and gourds correspond, visually or functionally, to male organs as well as female. So it went. The journey was exciting, with physical resemblance alone sometimes enough for me to set up /capture the image. I always sought structural elegance: clean, spare use of space.

Various cultures view our species/ bodies differently. Most of the world's religions place humankind above nature. The covering of the body is often considered requisite modesty in the service of God, and is in some religions even used to subjugate women. But our general attitude of human supremacy has led to terrible despoiling of earth and the extinction of species. Meanwhile, within the capitalist "religion," myriad designers labor to clothe, disguise, to make our forms sensual / sexual – to embellish our bodies for profit.

My images are just one of many ways to place our bodies in a meaningful context. This exhibit, then, is an offering of my vision of our place within nature.



Emergence

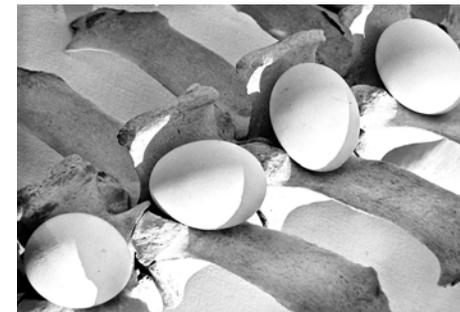
ABOUT THE ARTIST

The artist working in several genre lives within a gnawing dilemma. Several hungry mouths need time and focus. So you juggle. As a cellist, a writer of poems, plays and fiction, a photographer, and a maker of cut/paste photo-collage, I've found that all media require similar effort: a dogged desire to see each project through to completion; to sniff a trail /explore side shoots as well as main routes; and to revise/ re-edit until the work gleams. If recurring ideas animate your work, you begin to see thematic unity.

For me, it seems that a love of the earth underlies much of what I have done. As in "God's Grandeur," by Gerard Manly Hopkins, despite lament that "all is seared with trade; bleared, smeared with toil," still, "nature is never spent; there live the dearest freshness deep down things." And so, in poems and works of short fiction as well as this collection of photos, I have tried to place us within nature as it seeds, lies dormant, sprouts, and bears fruit.

Photos in "Correspondences" were seen in Soho Photo, NYC, 1995, and in small Long Island galleries. After moving to the Hudson Valley, I was a member of the Tivoli Artist's Gallery and ASK Kingston, to which I contribute regularly. I had a 54-print show of photo-collages at the Cooper Finn Gallery, Millbrook, NY in 2015, and a 26-photo collage exhibit at the Starr Library, Rhinebeck NY in 2016.

A playwright, I've had 18 one act plays produced off off Broadway, NYC, as well as the Hudson Valley, some multiple times, some finalists in Samuel French Festivals. "Upside Down," a full length play, was performed in NY Libraries and given staged readings at the Dramatist's Guild,



Images from top:

Cormorant
Nests
Cradle

NYC, and the Long Beach Playhouse, California. 17 of my short stories have been published in literary Magazines.

My poetry books include "A Woman Milking: Barnyard poems," Word Press, 2006, and "Not Yet: A Healing Journey Through Alzhiemers' Care-Giving," sfapress, 2012, Pulitzer nominated. My newest book, "Cheese After Fukushima: Poems for a Changing Planet," sfapress, was just published.

www.marciaslatkin.com