

*Found*: mixed-media on steel by Michael Scott

April 25 to June 7.

David Richard Gallery

544 South Guadalupe Street, Santa Fe. 983-9555

Reception: Friday, April 25, 5 to 7 pm.

Michael Scott's interest in the Holy Mother Virgin Mary began over the course of five weeks in 2013 when he was spending time in the churches of San Miguel de Allende and Mexico City. He was impressed and mystified by the powerful effects of prayer and faith, as evidenced in the attitudes of the supplicants as they engaged with images of Mary. For Scott, the Holy Mother became a vessel of beautiful, gentle, and poetic energy, and thus did Mary come to be the subject of this present body of work. This inspiration seems typical of Scott's predilection for exploring both human frailties and large capacities in the manner of a staged, theatrical presentation. In this case, the star performer is Mary: Mary as Mother, Mary as Virgin, and Mary as Lover. Scott invites the viewer to encompass these three aspects of the feminine principle simultaneously. A main feature of this kaleidoscopic body of work owes its seductive powers to the way the stainless steel surfaces have helped luminosity to bloom forth from the images—a rippling radiance that is at once captivating, mysterious, and compelling. Scott is exploring the underpinnings of religious preoccupation in these thirteen large-scale mixed-media works and, specifically, how the feminine principle lends itself to that path of investigation. Gallery talk and discussion with Michael Scott and Rinchen Lhamo on Saturday, April 26 from 2 to 3:30 pm.

*Poetics of Light: Pinhole Photography*

April 27, 2014 to March 29, 2015

Herzstein Gallery at the New Mexico History Museum

105 West Palace Avenue, Santa Fe. 476-5100

Photography has changed immensely in the last two decades with the advent of digital and cell-phone cameras. Yet we are still fascinated by the mechanism for capturing images—recording light—through the pinhole camera, which was invented in 1880. A close relative of the camera obscura, a pinhole camera uses a tiny hole to expose film to light and record an image, whether the camera body is an oatmeal box or the slight opening of the lips exposing film in the photographer's mouth. The same magic that excited early photographers is found in pinhole photography, without the standard tools of lens and light meter pre-determining the results, but instead capturing images whose final characteristics are random and unknown.

The work on view is drawn from the amazing assortment of cameras and images in the Pinhole Resource Collection, assembled by co-curators Eric and Nancy Renner, and donated to the New Mexico History Museum in 2012. Museum visitors will see all sorts of cameras, from historic obscuras to self-made and creative interpretations. With two hundred and twenty-five images and forty cameras, the exhibition exposes audiences to a range of work and styles, in color or black-and-white, and printed on a variety of supports. Visitors to the show are offered directions for building their own pinhole camera, to encourage the continued growth of this medium, which is alive and thriving in the digital age. Worldwide Pinhole Photography Day coincides with the opening of this exhibition, offering global practitioners a chance to share their work online.



Michael Scott, *333*, transparent pigment, painting, grinding, carving, and UV varnish on steel, 68" x 48", 2013



Ruth Thorne-Thomsen, *Head and Plane, Chicago, Expeditions*, silver gelatin print, 4 1/2" x 6", 1979