

BEATRICE VALDES PAZ



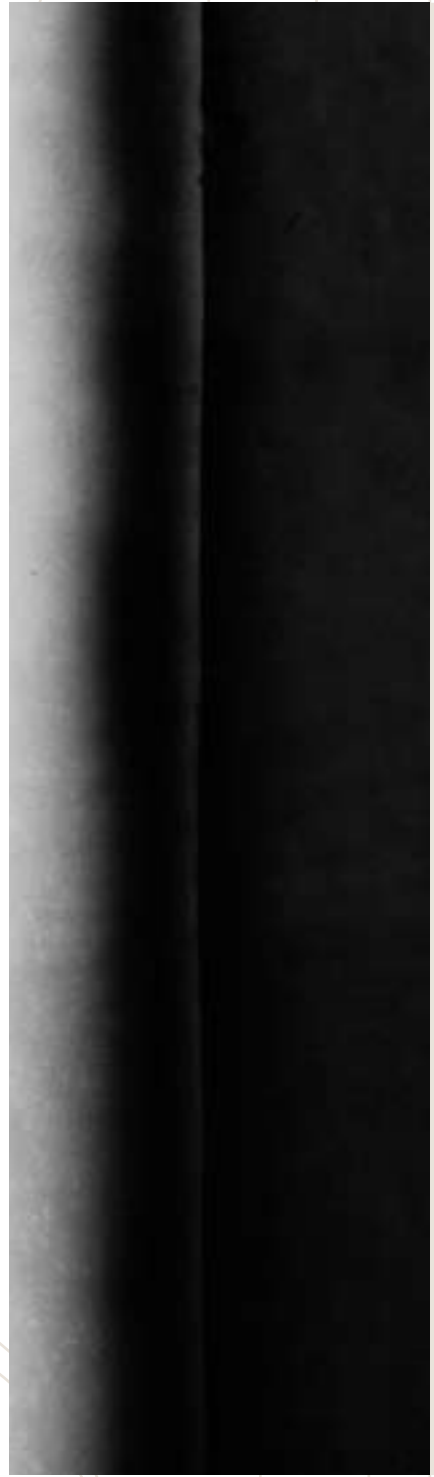
REMIGIJUS TREIGYS



CHRISTOPHER MYERS



GINTAUTAS TRIMAKAS



VANISHING BOUNDARIES

SIX STUDIES IN CONTEMPORARY PHOTOGRAPHY

MAY 25 \ JULY 1, 2006

OPENING RECEPTION \ JUNE 2 \ 6 TO 8 P.M.

NAILYA ALEXANDER GALLERY

24 WEST 57TH STREET N. 503 \ NEW YORK CITY 10019

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ALVYDAS LUKYS



COLBY CALDWELL



ESSAY

SOMEWHERE, ELSEWHERE

Anonymous, yet specific, the images in **Vanishing Boundaries** begin at a chosen time and place and slip obliquely into the liminal. Are the subjects suspended, receding or advancing? The questions of location and weight dissolve into softened edges that open an in-between realm of uncertain transitions and subsumed sounds.

This aural ambiguity plays with our conditioned desire to see detail, and blurs the traditional idea of truth in photography. While the images still capture actual events, their truth lies elsewhere — not in recognizing tangible data, though the information remains embedded in even the most abstract images, but in their vividness of conviction and power to awaken the imagination. Their true nature blends what the maker brings to the subject and what we add, forming a 'transreality' not only of place and time, but also of feeling and spirit.

In **Terminus**, Beatrice Valdes Paz evokes childhood recollections and existential solitude as human silhouettes merge with the vastness of sky and water, the prints' uneven edges, bleaching and scratches echoing an environment of loss and recovery. A sense of an open-ended search animates Alvydas Lukys's **Nida's Beach**, where an extended sequence of interwoven passages melds characters, debris and nature in compressed jolts and fusions. By contrast, in **Peripheral Plates**, Christopher Myers hunts the margins of urban gentrification, conjuring the incidental what was or never was in lyrical prints that bear the marks of burning, taping and ripping among other darkroom experimentation.

Like Myers's studies, the melancholic street scenes by Remigijus Treigys are absent of people. Cloaked in fatigue, dust and half-light, they reveal the ruthless decay of time as well as the hopeful endurance of a crippled world. Distillation verges on minimalist recognition in Gintautas Trimakas's **Liberating the Angle**, where chiaroscuro changes the meeting of two adjacent planes into a weathered threshold of unknown dimensions. While Colby Caldwell's video, **Know There, There**, addresses communication through the fleeting spontaneity of a child, his photographs, culled from super-8 footage, which he then digitizes and edits in the computer, range from hazy scapes of color and light to pulsing abstractions that suggest a blur solidifying again.

In **Vanishing Boundaries**, impressions trigger memories, and memories fuel histories. As one stream of consciousness makes way for another, we experience the erosion of physical reality and its transformation into a metaphoric one with traces of the original objects, people, and places. In this ambivalent state, content and process exist in dynamic tension, as do subject and surface. Using both darkroom techniques and computer manipulation, the exhibition harkens back to the early decades of photography and to its future. No longer a strategy to gain legitimacy by mimicking painting, the blurred atmospherics assert the works' independent identity. As we enter their space, they guide us on a search for an alternate clarity whose layering and veiling promise new ways of seeing.

BY SARAH TANGUY, CURATOR AND CRITIC, BASED IN WASHINGTON, D.C.

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BEATRICE VALDES PAZ
UNTITLED, #14, 2005
TERMINUS SERIES
FUJI CRYSTAL ARCHIVAL PRINT

REMIGIJUS TREIGYS
PARK, 1997
TONED GELATIN SILVER PRINT

CHRISTOPHER MYERS
BLACK BASIN, PLATE 3, 2003
PERIPHERAL PLATE SERIES
GELATIN SILVER PRINT

GINTAUTAS TRIMAKAS
LIBERATING THE ANGLE 2, 2001
GELATIN SILVER PRINT

ALVYDAS LUKYS
ON A BEACH '91, 2005
VIDEO

COLBY CALDWELL
UNTITLED #10, 2004-2005
FROM HOW TO SURVIVE YOUR
OWN DEATH SERIES
INK JET PRINT HAND WAXED AND
MOUNTED ON WOOD PANEL



NALIYA ALEXANDER GALLERY

WANTING STITCHING MENDING

