

When Hands Touch



Kennedi Carter, *Hidden Mother 2*, 2022

ROSEGALLERY is pleased to present *When Hands Touch*, a group exhibition featuring the works of Kennedy Carter, Jo Ann Callis, John Chiara, and Tania Franco Klein. *When Hands Touch* is a photographic exploration of the complexities and tensions woven into today's societal landscape. Each photograph offers a raw, visual commentary on societal frustrations, inviting viewers to confront and reflect on the challenges that define our era.

Kennedi Carter's photographs celebrate the beauty and complexity of Black life, blending portraiture with storytelling to highlight resilience, identity, and cultural heritage. Her work brings depth and elegance to everyday moments, challenging conventional narratives with vibrant, intimate images.

Jo Ann Callis's photography combines surreal elements with scenes of everyday life, exploring themes of intimacy, desire, and the uncanny. Her staged compositions and rich textures reveal hidden tensions within the familiar, creating images that are both evocative and subtly unsettling.



Jo Ann Callis, *The Dish Trick*, 1985



John Chiara, *5th Ave. at 30th St., Variation 1*, 2018

The work of John Chiara captures landscapes with a painterly, ethereal quality using custom-built cameras and experimental techniques. His images, marked by unique textures and color shifts, emphasize the physical process of photography and evoke a strong sense of place and time. The vibrancy and unnatural colors present in the photographs pose as a foreboding omen of what it is to come.

Tania Franco Klein's images explore themes of isolation, desire, and modern disillusionment, often portraying figures in cinematic, surreal settings. Her work combines rich colors and dramatic lighting to evoke feelings of nostalgia and existential longing, capturing the tension and introspection of contemporary life. Each image invites viewers into a world that feels both timeless and unsettlingly relevant.



Tania Franco Klein, *Rounded Mirror, Window (self-portrait)*, 2022

Along with this is a special installation of Penelope Umbrico's *Range* series.

In all, *When Hands Touch* offers a poignant, visual reflection on our times, challenging us to confront the ways in which our hands shape, resist, and respond to an era of profound uncertainty.

For inquiries please contact: Rose | rose@rosegallery.net

Range: of Masters of Photography considers an analog history of photography within the digital torrent that is its current technological manifestation. For this project I focus on iconic images of mountains in various online and print media such as Aperture's *Masters of Photography* book series. I downloaded hundreds camera apps for my iPhone to re-photograph the masters' mountains and process them through the multiple filters of the camera apps. Photo grain, dot-screen, pixel, and screen resolution collide performing undulating moirés. The hallucinogenic colors of the camera app filters blend with the disorienting effects of the iPhone's gravity sensor to dislodge any perception of stability in the mountain, the master (most often gendered as male), or the photographic medium. In this work the mountain, the oldest landmark, site of orientation, and spiritual contemplation, becomes unstable, mobile, has no gravity, and changes with each iteration.

Central to this work is the overwhelming number of camera app filters that simulate the mistakes of analogue film photography. Light leaks and chemical burn filters are especially absurd in the context of both analog photography and smart-phone camera technology: 'master' photographers would never accept such mistakes in their work, and the impossibility of holes, gaps, spatial volume, or liquid chemical necessary to produce these effects, stands in complete opposition to the very apparatus simulating them. If light is the first and foremost element of all photography, the role of light in this context is inverted. These "leaks" are the result of an algorithm loaded into the vacuum of a chip, capable of producing nearly endless variations within the space of a few seconds.

Range: of Masters of Photography presents a dialogue between distance and proximity, limited and unlimited, the singular and the multiple, the fixed and the itinerant, the master and the copy.

Penelope Umbrico's installations, video, and digital media works utilize photo-sharing and consumer-to-consumer websites as an expansive archive to explore the production and consumption of images. Her work navigates between producer and consumer, local and global, the individual and the collective, with attention to the technologies that are produced by (and produce) these forces. Umbrico's work has been exhibited at MoMA PS1, NY; Museum of Modern Art, NY; MassMoCA, MA; San Francisco Museum of Modern Art, CA; Milwaukee Art Museum, WI; Art Museum Gosta, Finland; Foto Colectania, Barcelona, Spain; The Photographers' Gallery, London; Daegu Photography Biennale, Korea; Pingyao International Photography Festival, China; Kunstverein Ludwigshafen, Germany; Rencontres d'Arles, France; Gallery of Modern Art, Brisbane Australia; among many others, and is represented in museum collections around the world. She has received numerous awards, including a Guggenheim Fellowship; Sharpe-Walentas Studio Grant; Smithsonian Artist Research Fellowship; New York Foundation of the Arts Fellowship; Anonymous Was a Woman Award. Her monographs have been published by Aperture NYC and RVB Books Paris.