

FLOWERS GALLERY
PARIS PHOTO 2021
 BOOTH D21

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Flowers Gallery is pleased to announce participation in this year's Paris Photo fair, with a presentation of works by Julie Cockburn, Scarlett Hooft Graafland and Janelle Lynch.

Janelle Lynch is newly represented by Flowers Gallery. Her new body of work, *Fern Valley* (2020 - present), will be exhibited for the first time at Paris Photo. This series is inspired in part by the virtues of generosity and humility that characterize the ethos of Fern Valley, a swath of private land in the Appalachian foothills of Georgia, USA, where she was invited to live during the pandemic.

As Lynch explains: *"I began photographing at Fern Valley in March 2020 as a communion with place during a turbulent time in world history. Through the process, I affirmed the transcendent power of nature and the human capacity to persevere. Light, colour, and a deep connection to the spiritual world were my guides. With my 8x10-inch view camera, which supports my contemplative approach to image-making, I encountered and celebrated a sense of hope and interconnectedness with all life forms, seen and unseen, known and only imagined."*

Janelle Lynch (b. 1969) is an American large-format photographer. Through her work she explores themes of presence, transcendence, and the interconnectedness of all life forms in the physical, natural and spiritual worlds.

Lynch's photographs are in many public and private collections including The Metropolitan Museum of Art, New York, and the Victoria and Albert Museum, London. She has three monographs published by Radius Books: *Los Jardines de México* (2010); AIGA award-winning *Barcelona* (2013), which also features her writings; and *Another Way of Looking at Love* (2018), which includes an essay by Darius Himes, International Head of Photographs, Christie's. Her work has been shown internationally, including solo museum exhibitions at the Museo Archivo de la Fotografía (Mexico City); the Southeast Museum of Photography (Daytona Beach, FL); the Burchfield Penney Art Center (Buffalo, NY); and the Hudson River Museum (Yonkers, NY).

In 2019, her series, *Another Way of Looking at Love*, was shortlisted for the Prix Pictet Hope. The related exhibition has toured global venues including the Victoria and Albert Museum, London; LUMA Westbau, Zurich; and is currently on view at the Shanghai Center of Photography and the International Gallery of Photography, Dublin. She lives and works in New York, USA.



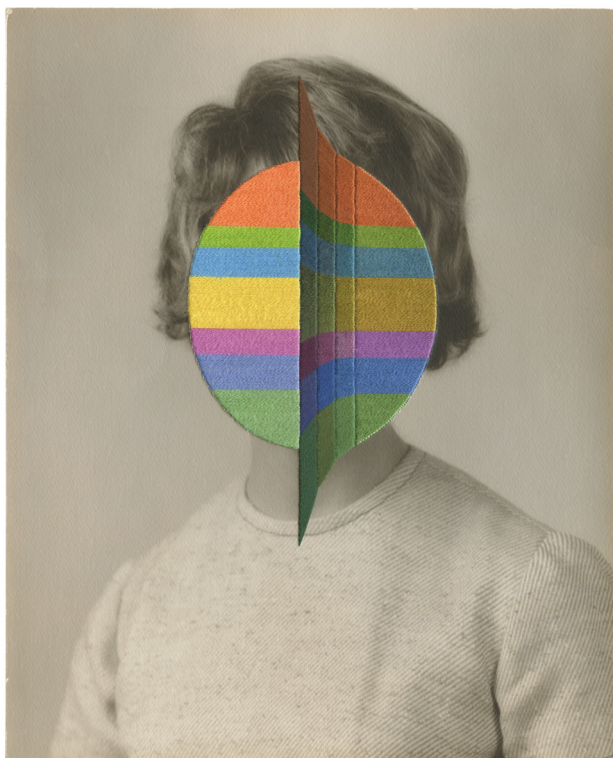
Julie Cockburn's hand-embroidered and embellished found photographs delicately reveal imaginative narrative histories and layered meanings in lost and discarded images.

On view at Paris Photo for the first time will be a selection of new unique works, including *Pretty Boy*, which incorporates glass beads and nylon thread on a found postcard, alongside a selection of uncanny new hand-embroidered portraits.

Cockburn's work centres around found photographs, sourcing archetypal images of people, objects, and places, such as studio portraits from the 1940s and 50s, long forgotten holiday snaps, postcards, and amateur landscape photography. Cockburn partially obscures the images in her process of discovering their latent meaning, often layering, stitching, and festooning them with exquisitely hand-crafted embroidery, beading, vibrant screen printing and gestural flurries of paint.

Originally trained as a sculptor, Cockburn's two-dimensional found photographs are characterized by an enigmatically tactile physical presence. Through her imaginative interventions, Cockburn presents a slower experience of viewing images and a visceral alternative to today's fast-paced, immaterial digital culture.

Julie Cockburn (b. 1966) studied at Chelsea College of Art and Central St Martins College of Art and Design. Her work has been exhibited extensively in the UK, Europe and the United States, including the Museum of Modern Art, Arnhem, NL; Yale Center for British Art, USA; BALTIC 39, Newcastle; New Art Gallery, Walsall; MAC, Birmingham; Nottingham Castle Museum and Art Gallery, Nottingham, UK; and Pôle Image Haute-Normandie, Rouen, France. Her work has been selected for the Jerwood Drawing Prize in 2007, 2010 and 2015; the John Moores Painting Prize 2012 and 2016; and is included in the collections of Yale Center for British Art; The Wellcome Collection; British Land; Caldic Collection; and Pier 24; as well as numerous private collections. She lives and works in Suffolk, UK.



Images from top, (left to right): Julie Cockburn, *Pretty Boy*, 2021, glass beads and nylon thread on found postcard; *The Author*, 2021, hand embroidery on found photograph; *Thaw*, 2021, hand embroidery on found photograph

Scarlett Hooft Graafland's surreal, dream-like photographs provide the lasting record of her carefully choreographed, site-specific sculptural interventions and performances in some of the most isolated corners of the earth.

Hooft Graafland's images emphasize the 'natural strangeness' of the landscape with surprising juxtapositions of everyday objects and materials. Local customs and stories are interwoven throughout her work, re-interpreting and re-imagining mythologies related to the landscape.

Two Trucks (2010), is an example of work that Hooft Graafland has made during many extensive travels to the Altiplano of Bolivia. Fascinated by the surreal beauty of the Salar desert, Hooft Graafland says: "I found it inspiring that Bolivia is the only country on earth where there is a law that defines Mother Earth as 'a collective subject of public interest'." In this image, two trucks from the local salt factory are laden with piles of yellow and red spices on the salt flats. Also on view will be a classic example of her work, *White*, photographed in the moss fields of western Iceland in 2004.



Scarlett Hooft Graafland (b. 1973) received a BFA at the Royal Academy of Art in The Hague, the Netherlands, and an MFA in sculpture at Parsons School of Design, New York. Her work was recently included in *We are Animals*, Kunsthal Rotterdam; and will be featured in the upcoming photography festival *212 Photography Istanbul* in October 2021; and as part of the *World Expo 2021*, in Dubai. Solo exhibitions have included *Vanishing Traces*, Fotografiska, Stockholm; *Shores Like You*, Huis Marseille Museum for Photography, Amsterdam, Holland, 2016; *Look! Cook! Look!*, Landskrona Museum, Sweden, 2015; *Unlikely Landscape*, Museum for Photography, Seoul, South Korea, 2014; *Almas De Sal*, Museo Nacional de Arte, La Paz, Bolivia, 2012; and *Part Time Human*, Anadiei Gallery, Center for Contemporary Art, Jerusalem, 2000. Her work is included in several international museum collections. She lives and works in Amsterdam, NL.



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Images from top:
Scarlett Hooft Graafland, *White*, 2004, C-Type print; *Two Trucks*, 2010, C-type Print