



*I must have flowers,  
always and always.*

CLAUDE MONET



# The Twenty-Seven Series

EXHIBITION SEVEN

*An exhibition of fine art  
photography exploring the  
BOTANICAL world in all  
its beauty and wonder*



*November 25, 2022 to January 5, 2023*



JUROR

WENDI SCHNEIDER

A SMITH GALLERY

JOHNSON CITY, TEXAS 2023

## JUROR’S STATEMENT

As I revisit the enchanting selections for the *Botanical* exhibition, I’m moved by the sense of wonder and appreciation evident in the imagery. The images that resonated most deeply with me exhibited unique personal interpretations—a new way of seeing with lenses and sentiments turned towards nature.

As artists, we are tasked with looking deeply into the light and our souls to find the composition and process that best expresses the spirit of our subjects. As a juror, I look for a balance of intuition, intention, playfulness, and a mastery of technique. Many of the chosen images were manipulated or embellished in some way—whether a dreamy homage to reality or a fanciful recreation of botanical elements with additions or reductions of texture, color, symmetry or imaginative backgrounds.

It is always difficult to narrow down selections when presented with work from so many talented artists. Ultimately I chose images that captured my attention at first glance and continued to stand out as I worked to form a cohesive, but varied exhibition. Thank you Amanda and Kevin for this bountiful task, and to each of the artists for trusting me with your visions and allowing me to revel in your evocative moments.

**WENDI SCHNEIDER**

*Denver, Colorado*

•JUROR'S AWARD•

1

*Teneramente*

Archival pigment print

JO FIELDS

Nashville, TN



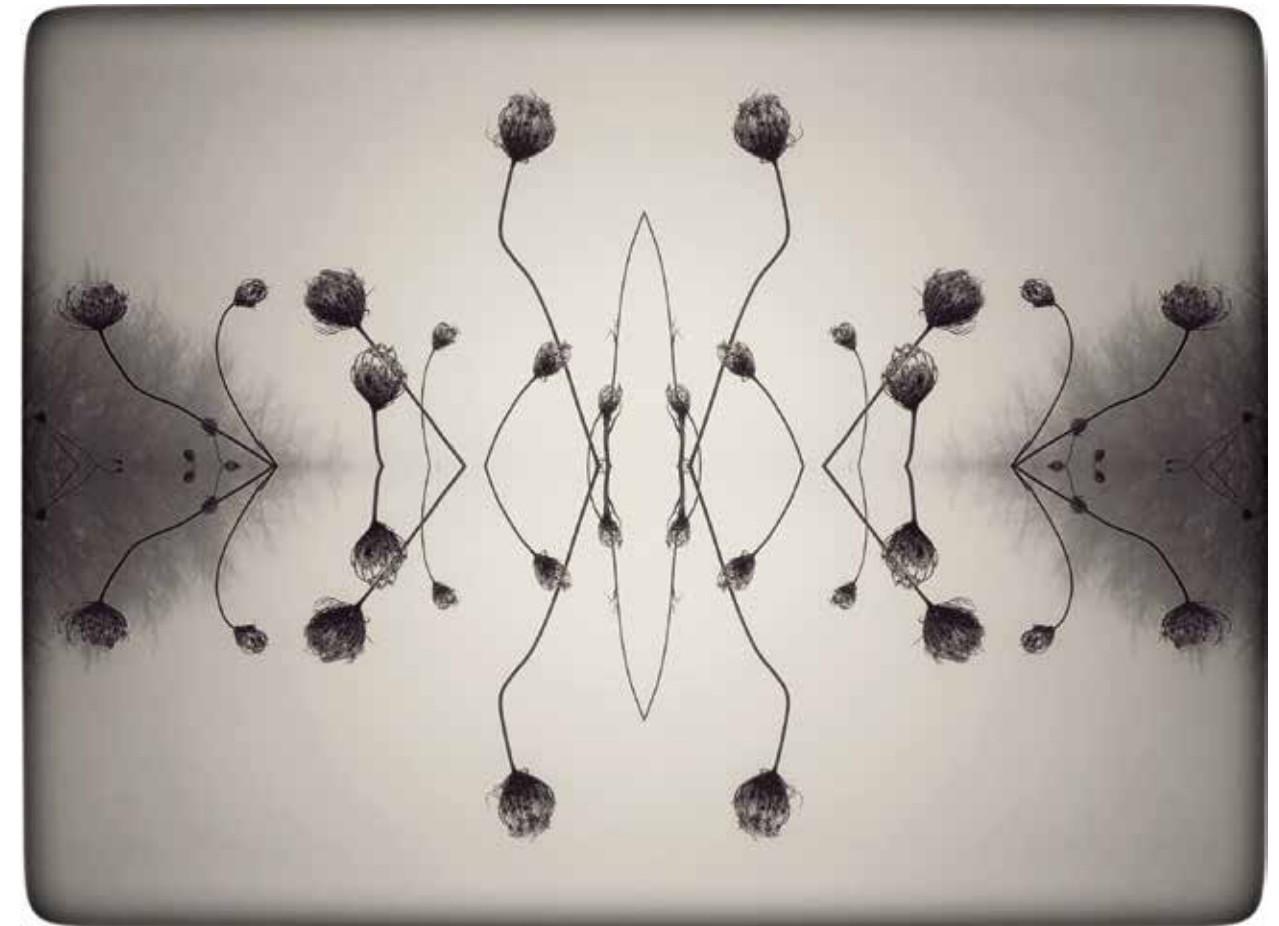
2

*Symmetria #62*

Archival inkjet print

**VICKI REED**

Cedarburg, WI



3

*In The Garden*

Archival pigment print

**DONNA DANGOTT**

College Station, TX





4

*Affection*

Archival pigment print

LENNY FOSTER

St. Augustine, FL





5

*Fading Away*

Archival pigment print

SUSAN HOLTZ

Northbrook, IL



6

*Tulips in Gallery*

Digital pigment print

AUBREY GUTHRIE

Hurst, TX





7

*Stormlight*

Hand-colored archival print

**JAIMIE LADYSH**

College Station, TX



8

*Garden Memories I*

Digital pigment print

**DIANNE POINSKI**

Sacramento, CA





9

*Untitled*

Acrylic print

**CORINNE COBABE RUSHING**

Manhattan Beach, CA



10

*Daffodils on Ice*

Archival inkjet print

**JĀNIS MIGLAVS**

Sherwood, OR



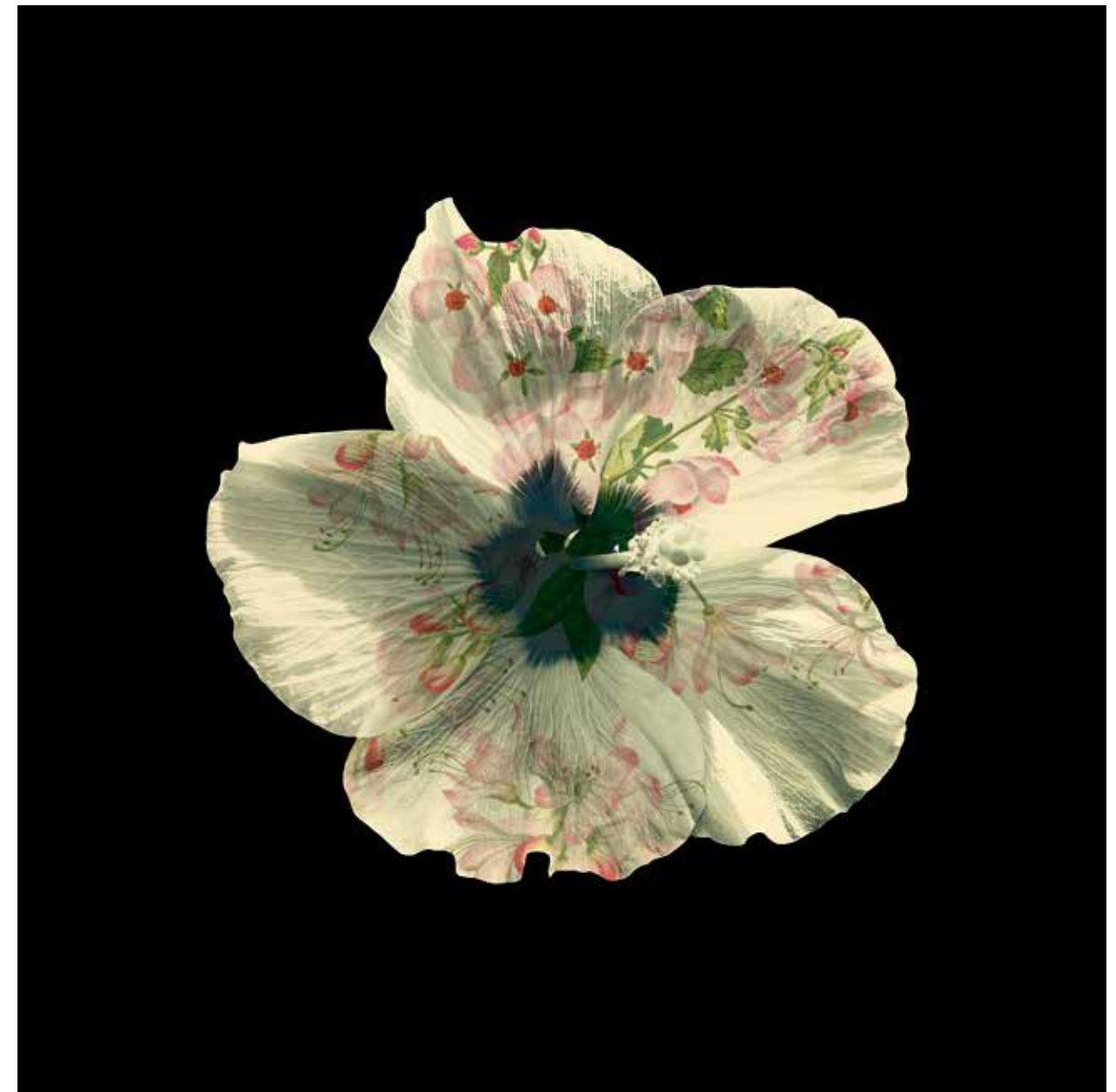
11

*KAONA 2*

Archival pigment print

**MELANIE SCHOENIGER**

Weilheim, Germany





12

*Untitled 4*

Giclée print

**CHRISTINE CLUFF**

Dallas, TX



• DIRECTORS' AWARD •

13

*Peonies Everywhere*

Digital print on metal

**RYN CLARKE**

Chagrin Falls, OH



14

*Untitled 2*

Giclée print

**CHRISTINE CLUFF**

Dallas, TX





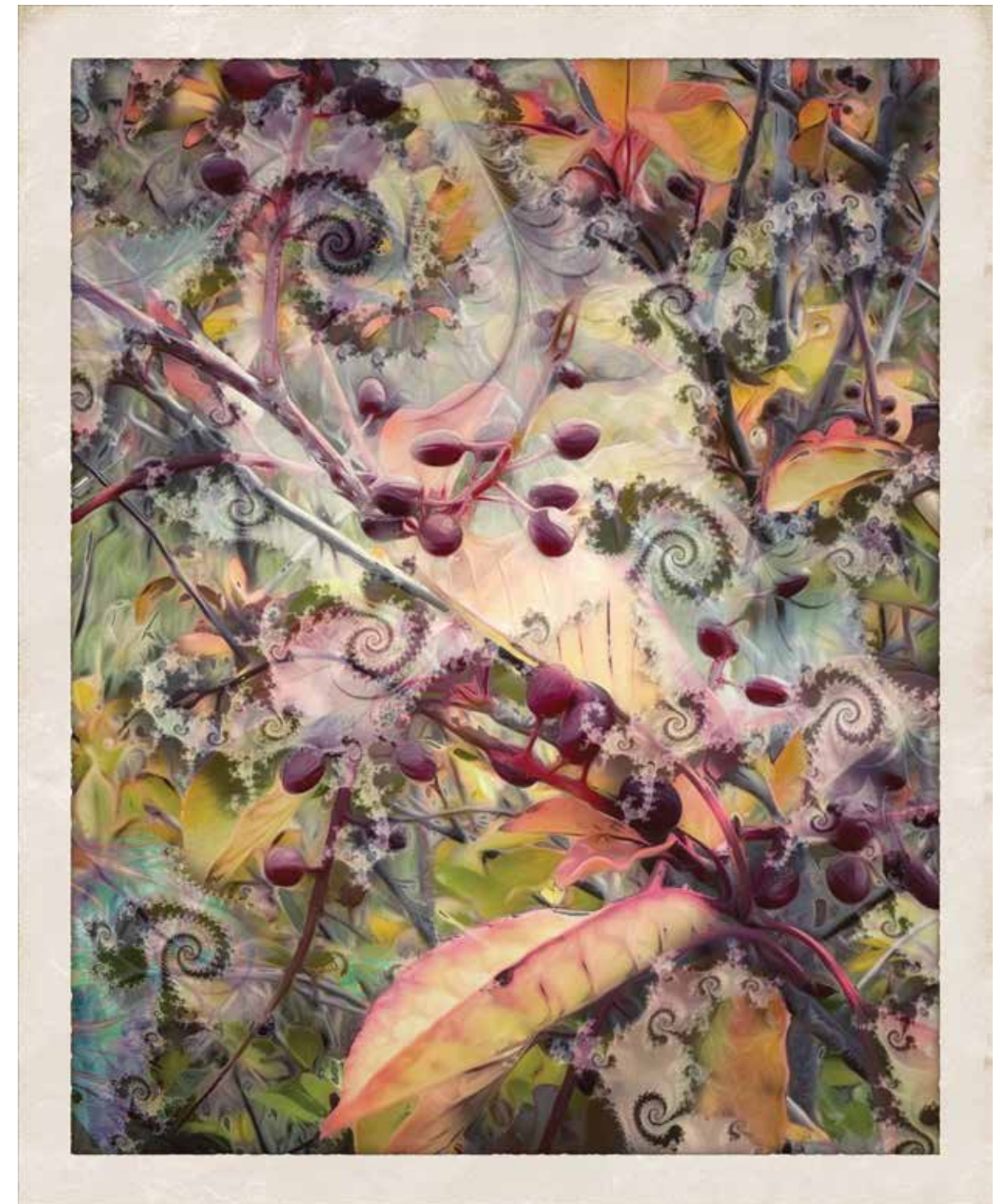
15

*Botanicals / Fractals*

Giclée print

KATE ZARI ROBERTS

Bloomfield, CO



16

*Flower Series No. 2, Flowers From Heaven*

Pigment print

CYNTHIA A. MORGAN

Atlanta, GA





17

*Queensmere Pond,  
Wimbledon Common, UK*  
Digital pigment print

**SHAMANI SURENDRAN**  
Wimbledon, United Kingdom





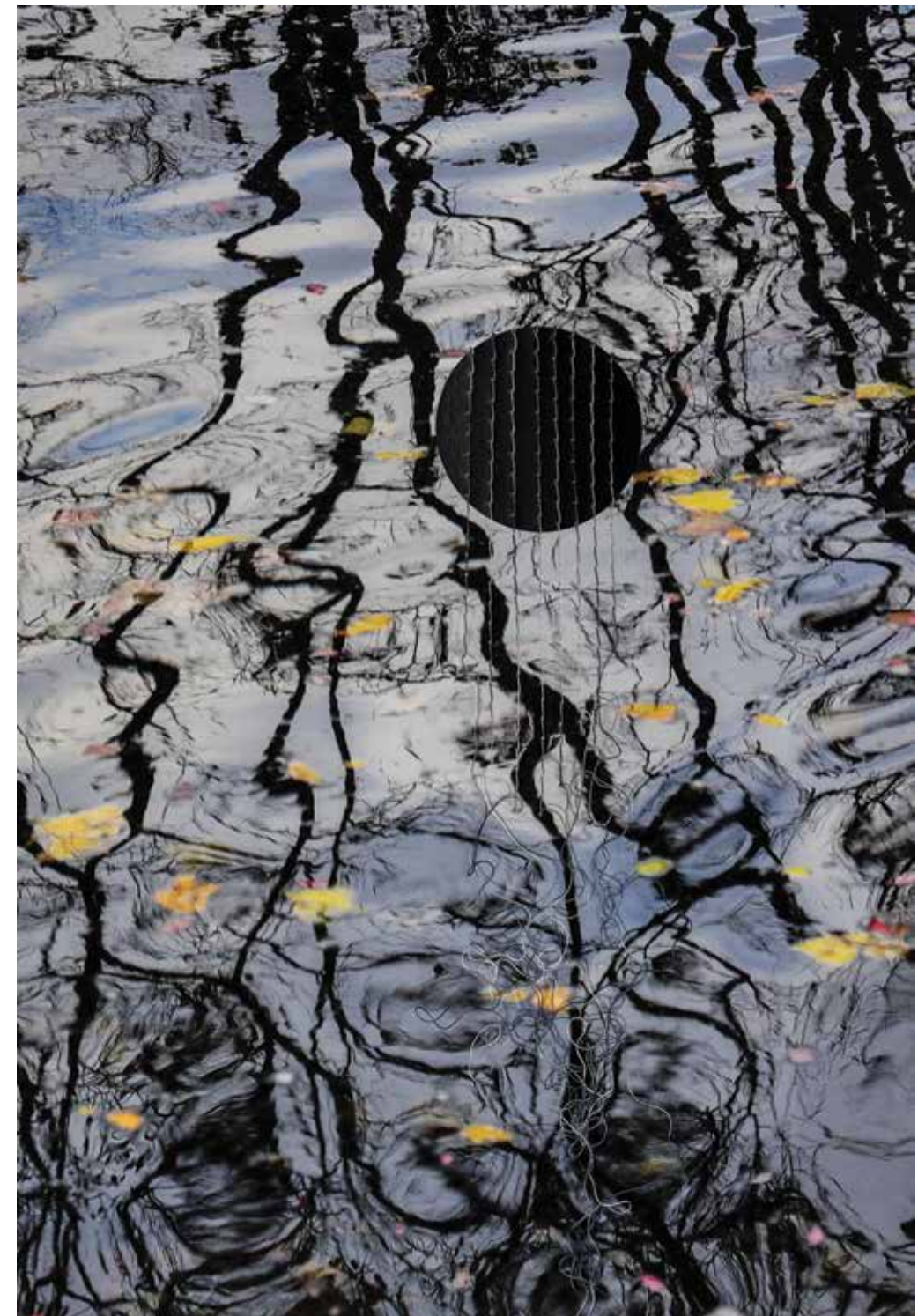
18

*Healing 2*

Digital pigment print on  
rice paper with stitching

**JEANNE GARRETT**

Arlington Heights, IL





19

*Alfred Caldwell Lily Pool,  
Lincoln Park, Chicago*

Inkjet print

LIZ STRAUSE

Chicago, IL



20

*Counterpoint*

Archival pigment print

EDUARDO FUJII

Pebble Beach, CA





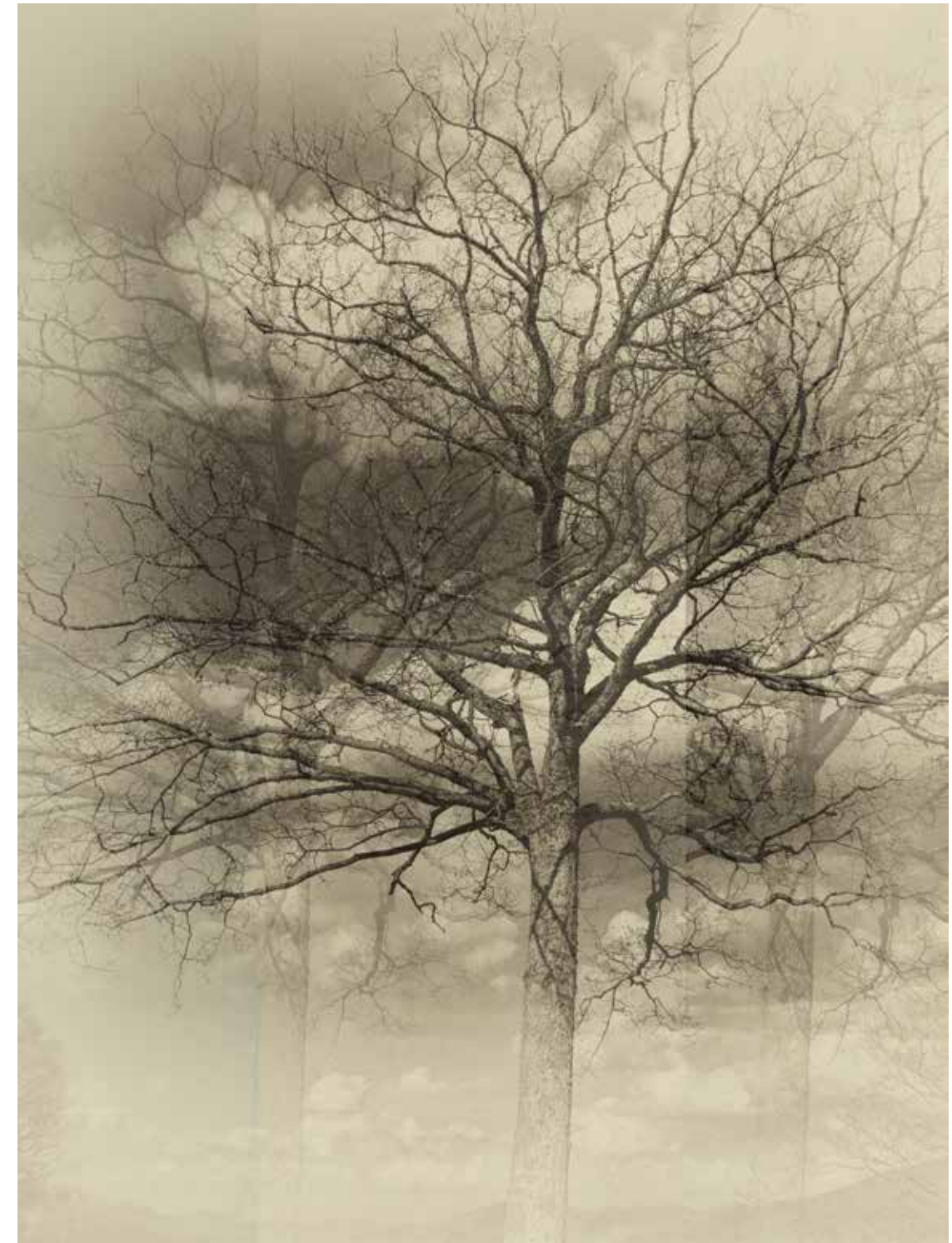
21

*Blue Ridge Seen*

Archival pigment print

MYRTIE COPE

Marietta, GA



22

*Tulip After JS*

Archival pigment print

JOEL BUTLER

Oro Valley, AZ



23

*Draped Squash Blossoms*

Archival pigment print

LYNN KARLIN

Belfast, ME





24

*Maidenhair*

Archival pigment print

ADRIENNE VILLAR

Kyle, TX



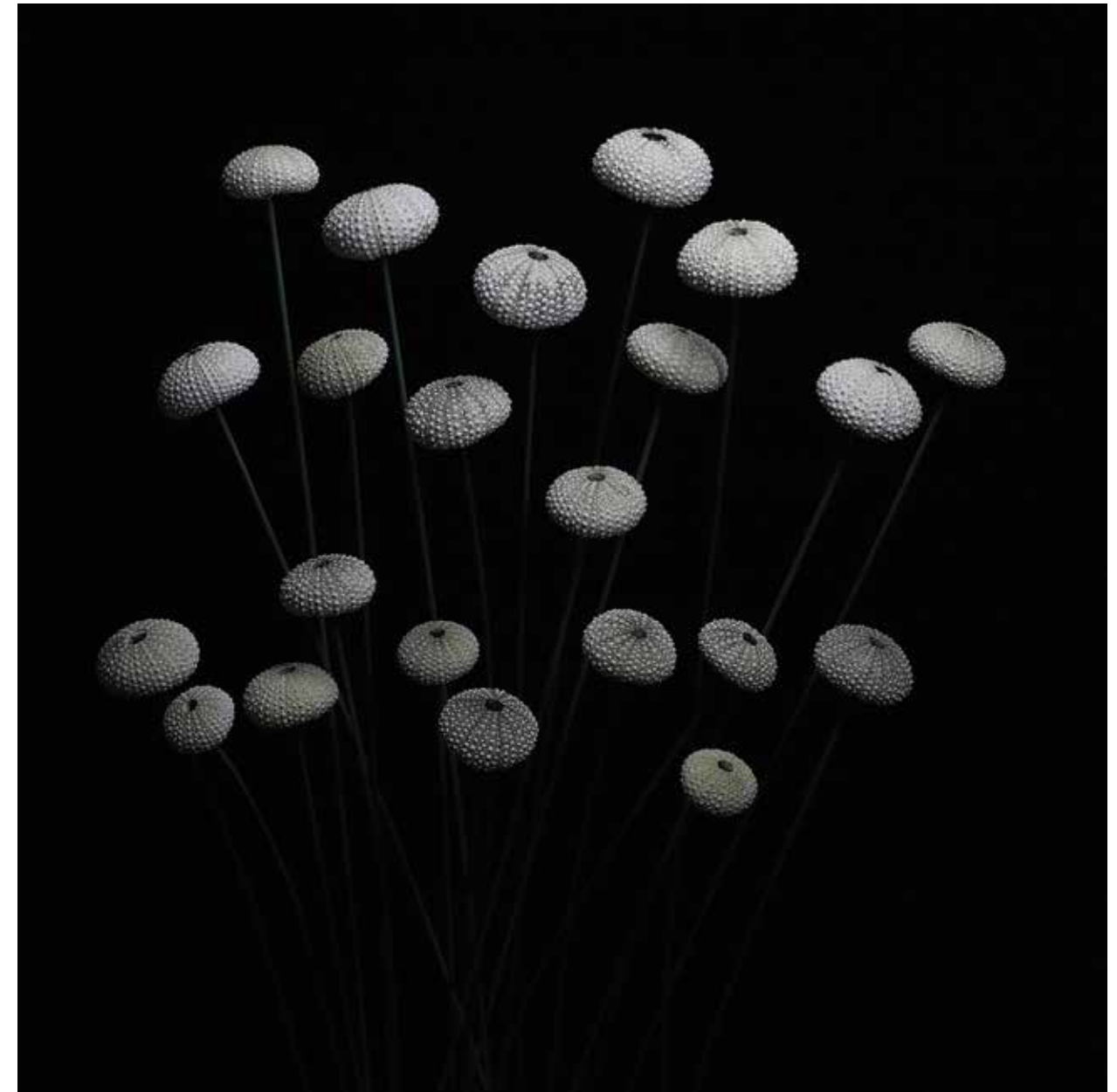
25

*Martian Flowers*

Digital pigment print

**MEHDI BABADI**

Tehran, Iran





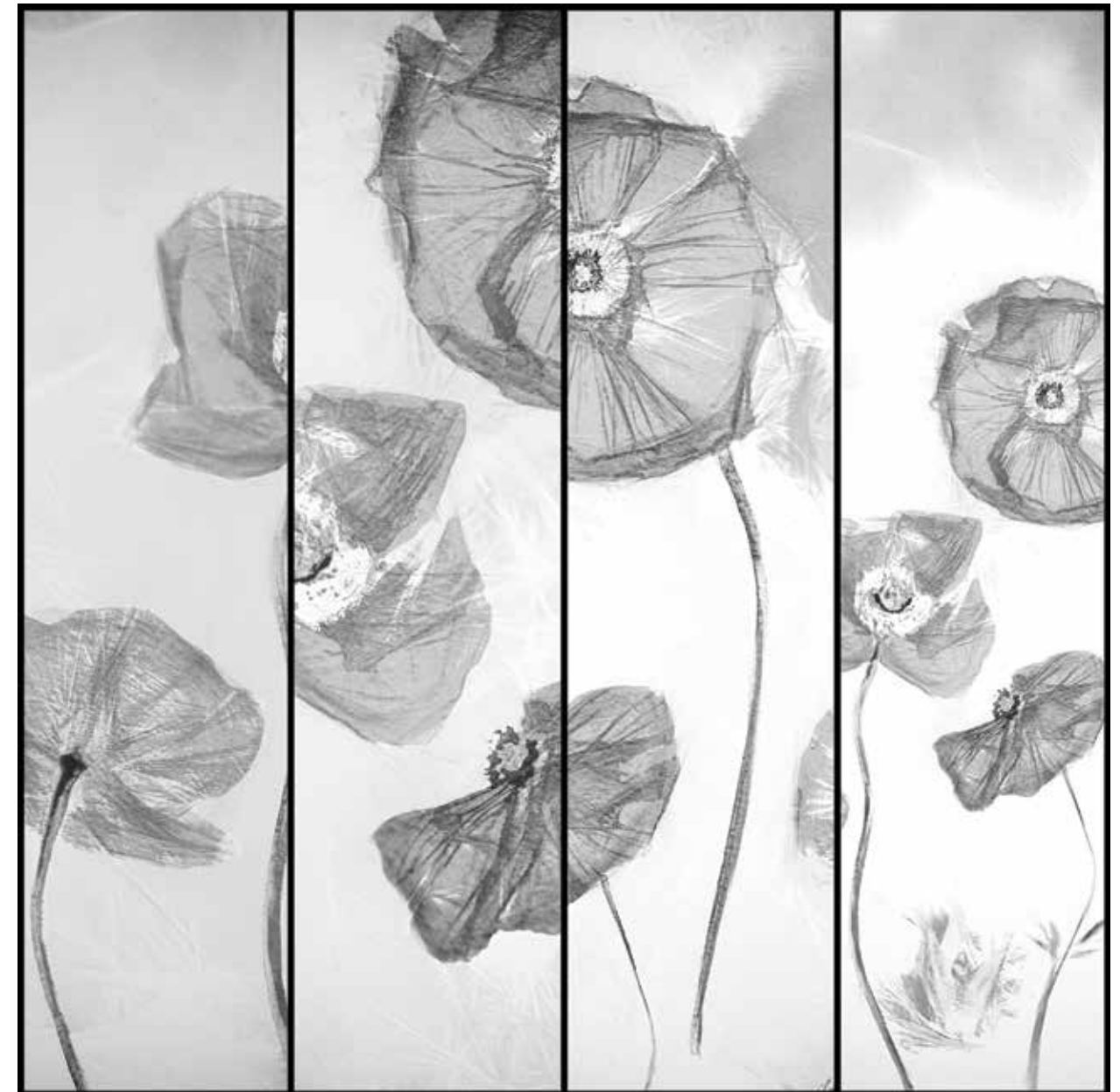
26

*Fragments of Conversation*

Digital pigment print

LEANNE TRIVETT S.

Johnson City, TN



27

*Seen Not Seen 2*

Archival inkjet print

VICKY STROME

Tucson, AZ



## THE STORY

“Edna Scholtz was never at odds with her extreme height. She towered over all the boys at school. To make life even more interesting, her mother insisted she wear floral patterned jumpers. At school she looked like an escaped, undulating flower bed coming down the hall.

Edna had a pet deer. Its name was Wanda. When asked where the name came from, she answered, “the little thing came with it.” Wanda preferred dog food to corn or alfalfa. This worried Edna.

Edna was a proud old maid until she met Rod, the new florist in town. He taught her the art of corsage-making. Edna and Rod sat on the fifty-yard line, just in front of the band at homecoming—the stands bouncing and alive with Edna’s handiwork.

Edna had never liked carnations before. Her mother—an angry, frustrated actress, without a script—placed carnations on her father’s grave when he passed, not roses or calla lilies, cheap white carnations. Disgusted and distraught, Edna borrowed a wreath of red roses and a couple of pots of daylilies from old man Brewster’s fresh graveside. She knew the only family he had had already flown back to New Jersey.

When they got home, after the service, Edna noticed the gate to the fence surrounding her mother’s cherished okra patch was open. Most of the okra plants had been eaten down from around seven feet tall to approximately three feet six inches. Wanda lay, her belly quite distended, amidst the carnage of the apex ingredient of gumbo, snoring. Edna’s mother screamed like a true, underappreciated Southern thespian, lost her footing and fell into Rod, knocking him to his knees. Two very tightly-rolled joints fell from the inside pocket of his blazer, the wind moving them towards the street. All the commotion had awakened Wanda. Helping her mother to her feet, Edna looked up to see Wanda and Rod both chasing the errant hemp, Wanda in the lead....”

FROM *WANDA’S NIGHT OUT* BY

FRANKLIN CINCINNATUS

## DIRECTORS' STATEMENT

First, we would like to thank all the photographers for entering such beautiful, unique, and thoughtful photographs. Many thanks, again, to Wendi Schneider for selecting such a stellar group of images. The quality and creativity of the submitted work most certainly made Wendi's task both easier and ultimately more challenging.

We would like to congratulate Jo Fields for receiving the Juror's Award. Her image *Teneramente* is reminiscent of the work of the pictorialist photographers of the late 1800's and early 1900's. It displays a curious painter's eye for composition and attention to negative space.

There were three images that stood out for us because of the examination of the Baroque in their imagery. Ryn Clarke's image, *Peonies Everywhere*, winner of our Director's award, Cynthia Morgan's image, *Flower Series #2, Flowers From Heaven*, and Kate Zari Robert's image, *Botanicals I Fractals* all explore or pay homage to the Baroque paintings of the Dutch floral still life painters.

Ryn Clarke used the Dutch still life as a starting point, embracing the energy and compositional movement emanating from the center of the work, as the Dutch artists would have done, then transcending the originals by opening up the center, eschewing the typical sharp contrast, leading the eye into an ethereal sky, denying the convention of a table as a stage or foundation for the bouquet.

Cynthia Morgan explodes the still life, sending the flowers beautifully careening out into a Mannerist sky, marked with the washes of color of a contemporary hand.

Kate Zari Roberts takes the still life and celebrates and deconstructs it, creating a fantastic celebration of fractals.

Thanks again to Wendi and all who entered. Until next time.

**AMANDA SMITH & KEVIN TULLY**

*Johnson City, Texas*

**WENDI SCHNEIDER** is a Denver-based visual artist widely known for her luminous gold-leafed photographs. Born in Memphis, Tennessee, in 1955, her work is influenced by a background in painting and art history, her collection of turn-of-the-twentieth-century art and objects, and the lush landscapes of Memphis, New Orleans and New York. She turned to photography to create references of models for paintings in the early 1980s. Mesmerized by the possibilities of the photographic art form and the alchemy of the darkroom, yet missing the sensuousness of oils, Schneider began to layer oils on her photographs to manipulate the boundaries between the real and the imagined. This process laid the groundwork for the unique layering and gilding that would later become the foundation of the ongoing “States of Grace” series.

In 1988, after recreating *The Picayune’s Creole Cook Book* for *The Times-Picayune* newspaper’s sesquicentennial, Schneider moved from New Orleans to New York and began a diverse career that included fine art commissions, photography for magazines, book covers, and advertising, and later (after a move to Denver in 1994) a return to design and art direction. In 2012 she began to produce a collection of photographs featuring flora and fauna—“States of Grace”—which was to become her signature body of work.

Schneider’s photographs are held in the permanent collections of The New Orleans Museum of Art, The Center for Creative Photography, The Memphis Brooks Museum, The Auburn University Library Special Collections, the Try-Me Collection, as well as numerous private collections. Her work has been published and exhibited extensively worldwide and is represented by A Gallery for Fine Photography (New Orleans), Arnika Dawkins Gallery (Atlanta), Catherine Couturier Gallery (Houston), Etherton Gallery (Tucson), Galeria PhotoGraphic (San Miguel de Allende), Rick Wester Fine Art (New York), and Vision Gallery (Jerusalem). She is an active board member of the Colorado Photographic Arts Center.

**ABOUT THE GALLERY** Established in May, 2010, A Smith Gallery is located in Johnson City, Texas. The gallery exhibits the work of both amateur and professional photographers through juried and invitational exhibitions. As a fine art photography gallery, A Smith Gallery’s mission is to promote the photographic arts through exhibitions, workshops, and the facilitating of an active, vibrant community of photographers. The gallery celebrates photography in all of its manifestations: analog, digital and alternative. Amanda Smith and Kevin Tully are the gallery directors. *Creativity is encouraged!*

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THIS BOOK IS DEDICATED TO  
MY GRANDMOTHER'S SWEETHEART ROSE BUSH

*This catalog, TWENTY-SEVEN SERIES : EXHIBITION SEVEN, was published in October, 2023, by A Smith Gallery in Johnson City, Texas. Project design and production assistance from Jace Graf. Printing by Austin Digital Printing. Binding by Cloverleaf Studio, in Austin. In an edition limited to fifty copies, plus four artist proof copies, THIS IS BOOK NUMBER \_\_\_\_.*

WENDI SCHNEIDER

AMANDA SMITH

KEVIN TULLY





