

LIFE:STILL

Godeleine de Rosamel in Conversation with Trees

ROSEGALLERY in Santa Monica, CA, June 18, 2022 to July 30, 2022

Godeleine de Rosamel's first solo exhibition at ROSEGALLERY, *LIFE:STILL*, highlights the complex role of her forested scenic designs. Bringing her backdrops into the foreground, the exhibition considers the paradoxical symbolism of trees as both a source of life and forests as a space shrouded in danger and secrecy. A special installation in the neighboring gallery positions de Rosamel's trees in conversation with tree-themed artworks by Manuel Alvarez Bravo, John Chiara, Bruce Davidson, Elger Esser, Masahisa Fukase, Dorothea Lange, Barry Salzman, and Graciela Iturbide.

LIFE:STILL will open on June 18, 2022, beginning with a walk-through of the exhibition with Godeleine de Rosamel at 3p.m. and a private reception from 4 to 7p.m. Twenty percent of profits from de Rosamel's sales will be donated to Tree People, a local nonprofit supporting sustainable urban ecosystems in the Greater Los Angeles area through education and advocacy.

Godeleine de Rosamel is a French artist based in Los Angeles, California. Born in Lille, France, in 1968, de Rosamel's passion for art began early when she was just a child drawing animals and taking her first ceramics class at the Musée des Arts Décoratifs. In 1986, she attended the Ecole de Recherche Graphique (ERG) in Brussels, Belgium, where she graduated with a fine arts degree and began a career as a children's book illustrator. Her whimsical illustrations have been featured in a number of books in France and Belgium. In 2001, she moved to Los Angeles and continued her illustration practice for several years until she decided to create ceramic sculptures. In 2014, she exhibited her work for the first time in a group show at Giant Robot in Los Angeles.

For the past 12 years, de Rosamel has worked exclusively in ceramics. She embraces the innocence of her childhood drawings, bringing her creatures into the third dimension. De Rosamel plays into her role of "Creator" by sculpting new species to populate her humanless utopia. In her world, politics, gender, and suffering do not exist. Instead, her winsome, well-fed creatures adventure freely through forests and sleep under trees. She maintains a softness and levity in her work while also calling attention to the devastating impacts of human activities on biodiversity in the animal and vegetal kingdom. In an interview with *VoyageLA*, de Rosamel shared, "I often find myself reflecting on the ongoing loss of real species we are living through, wishing I could bring my creatures to life and repopulate the planet."

De Rosamel's interest in natural history is evident not only in her subject matter, but also in her process. She combines modern techniques with prehistoric materials like clay, pigment, and sticks to create new life. With every sculpture she makes, her practice and her magical habitat inspires us to dream about a kinder world.

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Images Available to the Press





ROSEGALLERY is pleased to present LIFE:STILL, a group exhibition dedicated to the imagery of trees and nature. The exhibition proposes an assemblage of artists both local and international who derive their work from surrounding landscapes and territories, allowing for varied and personal depictions.

Utilizing the visual imagery of trees and other organic forms as its focal point, the artists featured in this exhibition explore the social and environmental changes brought along by time and human civilization. Shaped by notions of climate change and impermanence, the photographs, drawings, and ceramic sculptures included in the show provide an introspective critique that documents the ever-changing character of the world.

At the center of this exhibition are the ceramic sculptures of **Godeleine de Rosamel**, a French artist based in Los Angeles. Her work recreates an imaginary world inspired by the natural world in which the constituent elements are pressure, matter, and change. This recreation is rendered in ceramic sculptures and installations that invoke familiar scenes in nature.



The assumptions of time, place, and identity are the main theme in the work of **Albarran-Carrera**, a Spanish duo who work collaboratively as photographers. Influenced by occidental and oriental philosophy, they experiment with photographic chemistry and stimulate the viewer to think about their surrounding with a new visual perception. **John Chiara**, a San Francisco native, pushes the boundaries of photography using large-format cameras. His imagery of trees seems to have a restricted physical light and an unlimited mystical light that

emanate from inside and radiates to its surroundings. These elements congregate into a single plane of Ilfochrome, a color-dye photographic paper.

Lyrical images of the elemental subject are also the work of **Rinko Kawauchi**, a Japanese-based photographer, who brings the Shinto religion into her photographs, capturing ordinary moments with a hallucinatory perspective. **Shaun McCracken**, an Irish artist based in Los Angeles, represents the concept of the time passing by through a photographic montage developed out of an exploration of the randomness of natural patterns. South African photographer, **Barry Salzman**, is an artist known for his abstracted documentarian style. The blurred trees in his photographs seem to serve as silent witnesses to the atrocities that took place in the not-too-distant past. His use of visual tools of abstraction reminds us that "that place can be any place".





The aesthetic and practice of German photographer **Elger Esser** is based on the timeless romantic European landscapes. His photographs are comprised largely of air and water, light and reflection. The stillness of the landscapes and their muted dream-like palette evoke the sublime memory of lost time.

Renowned photographer **Graciela Iturbide** captures the diverse life and landscape of Mexico. In her photographs, the relationship between man, nature, and the concept of time are declared through visually figurative elements. **Masahisa Fukase**,

a legend and an enigma in his native Japan, began photographing ravens as a chipper for the pain and loneliness by which he was plagued. With a grainy and raw style, he produced a body of work whose dark expressionism reflects the artistic reaction of his time. **Daniel Wheeler's** drawings evoke the long and slow growth processes of trees and foliage. They act as portraits, creating a visual documentary that provide a daily measure of himself and his world.

These images are configured as an intervention and a creative trace of humanity in the environment that surrounds us.

