

## Alison Rossiter

Courtesy of the artist and Yossi Milo Gallery, New York

Alison Rossiter's photographs are created without a camera on expired, vintage photo paper. The artist experiments with gelatin silver papers she collects from throughout the 20th century, making controlled marks by pouring or pooling photographic developer directly onto the surface of the paper. Dark forms emerge which often resemble mountainous landscapes or active tornados; other shapes are paired by the artist to create minimalist diptychs. Each batch of gelatin silver paper, such as Eastman Royal Bromide, which expired in 1919, or Nepera-Velox, which expired in 1906, possesses unique qualities, depending on its particular color, surface, condition and age. Utilizing her experience in conserving photographs, Ms. Rossiter reacts to these variables and manipulates the interaction of paper and developer by hand, paying tribute to the intrinsic qualities of photographic materials and reintroducing unpredictability into a process which is now commonly digitized.

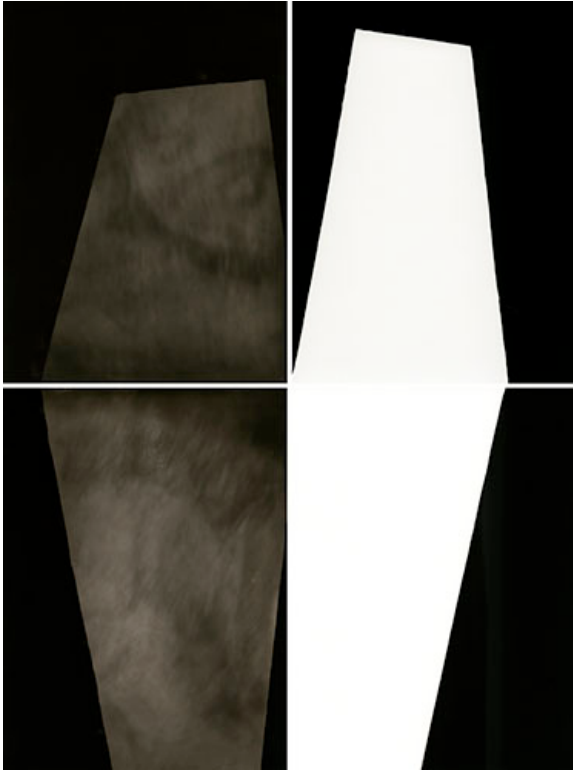
### Expiration

I have collected approximately fifteen hundred packages of expired photographic papers. The expiration dates on the labels represent every decade of the twentieth century as well as rare examples from the late nineteenth century. The papers are from North America, Europe, Eastern Europe and Australia. My archive is a cross section of the history of photographic print materials, and it is the resource for my current work.

Each package of paper has the possibility of containing a latent image formed over time by a variety of circumstances such as oxidation, light leaks, and physical damage. When a paper is no longer light sensitive, I selectively develop portions of the emulsion surface. I use only simple darkroom skills and the flow of liquids to make images.

My titles indicate the manufacturer and type of photographic paper, the expiration date stamped on the package or an approximation of that date, and the date the print was processed. Occasionally the span of time between the expiration and the development dates is more than a century. It is extraordinary to relocate myself in the history of photography by activating long dormant materials.

Alison Rossiter January 2013



Lumiere Lumitra (Blanc), exact expiration date unknown, ca. 1940s, processed 2015  
From the series Splits

Four gelatin silver prints  
9.5 x 7 inches each element  
Unique print



Kilborn Acme Kruxo, exact expiration date unknown, ca.1940s, processed in 2010

From the series Landscapes

Gelatin silver print

5 x 7 inches

Unique print

# YOSSI MILO GALLERY

## ALISON ROSSITER

b. Jackson, MS, 1953

### EDUCATION

Rochester Institute of Technology, Rochester, New York  
Banff Centre School of Fine Art, Banff, Alberta, Canada

### SOLO EXHIBITIONS

- 2015 Paper Wait, Yossi Milo Gallery, New York, NY  
Light Sensitive, Columbus College of Art and Design, OH
- 2014 Alison Rossiter: Revive, Light Work, Syracuse, NY
- 2013 Expiry, Les Rencontres d'Arles Photographie, Arles, France
- 2012 Lost and Found, Stephen Bulger Gallery, Toronto, Canada
- 2010 Reduction, Yossi Milo Gallery, New York, NY  
Latent, Trépanier Baer Gallery, Calgary, Alberta, Canada
- 2009 Lament, Stephen Bulger Gallery, Toronto, Ontario, Canada
- 2008 Abstractions, Art45, Montreal, Canada
- 2004 Light Horses, Stephen Bulger Gallery, Toronto, Canada
- 2003 Dark Horse, Sarah Morthland Gallery, New York, NY
- 1999 HOLE, Sarah Morthland Gallery, New York, NY
- 1997 Principia, Sarah Morthland Gallery, New York, NY
- 1994 My Nature, Art Gallery of Alberta, Edmonton, Alberta, Canada
- 1990 Horse Portraits, Art 45, Montreal, Canada
- 1987 Persuasive Objects, Powerhouse Gallery, Montreal, Canada
- 1986 Willard Gallery, New York, NY
- 1985 Beauty Aids, Eye Level Gallery, Halifax, Nova Scotia, Canada
- 1984 Narrative Objects, Whyte Museum, Banff, Alberta, Canada

### GROUP EXHIBITIONS

- 2016 A Matter of Memory: Photography as Object in the Digital Age, George Eastman Museum, Rochester, NY  
Emanations: The Art of the Cameraless Photograph, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
Memory, Archive, Museum London, Ontario, Canada  
This is a Photograph, Penland Gallery, Penland School of Crafts, Penland, NC  
Look Inside: New Photography Acquisitions, Harry Ransom Center, University of Texas, Austin, TX
- 2015 Tales from a Dark Room, New Mexico Museum of Art, Santa Fe, NM  
The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund, National Gallery of Art, Washington, DC  
Light, Paper, Process: Reinventing Photography, J. Paul Getty Museum, Los Angeles, CA  
Process and Abstraction, Transformer Station, Cleveland, OH
- 2014 Modern Alchemy: Experiments in Photography, Heckscher Museum of Art, Huntington, NY  
Tales from a Dark Room, New Mexico Museum of Art, Santa Fe, NM  
CHEM 101: The Science of Photography, William Benton Museum of Art, University of Connecticut, Storrs, CT  
Shadows on the Wall: Cameraless Photography from 1851 to Today, Museum of Fine Arts, Houston, TX  
Punctum, Reflections on Photography, Salzburger Kunstverein, Salzburg, Austria  
Phantoms in the Dirt, Museum of Contemporary Photography, Chicago, IL  
What is a Photograph?, International Center of Photography, New York, NY
- 2013 Manipulated, Gallery See, Savannah College of Art and Design, Atlanta, GA

# YOSSI MILO GALLERY

- With a Trace: Photographs of Absence, Akron Art Museum, Akron, OH  
Department of Light Recordings, Section IV – Lens Drawings, Marian Goodman Gallery, Paris, France
- 2012 Surface Tension, Center for Photography at Woodstock, Woodstock, NY  
Materiality, HackelBury Fine Art, London  
Photography and Ruin, New York Public Library, New York, NY
- 2010 A to B, MKG127, Toronto, Ontario, Canada
- 2009 Ron Moppett, Fred Herzog, Alison Rossiter, Trépanier Baer Gallery, Calgary, Alberta, Canada
- 2008 The Calibration of Chance, Susan Hobbs Gallery, Toronto, Canada  
Bureau de Change, Walter Phillips Gallery, Banff, Alberta, Canada  
The Death of Photography, Stephen Bulger Gallery, Toronto, Canada
- 2005 Several Artists Consider Books, Kopeikin Gallery, Los Angeles, CA  
Bibliotheca, Stephen Bulger Gallery, Toronto, Canada
- 2004 Light Bound, Minneapolis Institute of Art, Minneapolis, MN  
Book Keepers, Gallery TPW, Toronto, Canada
- 2001 White, Stephen Bulger Gallery, Toronto, Canada
- 2000 Stacks, Anna Leonowens Gallery, Halifax, Nova Scotia, Canada  
Infinite Possibilities, Elsa Mott Ives Gallery, New York, NY  
Recent Acquisitions, Philadelphia Museum of Art, Philadelphia, PA
- 1999 Artificial Nature, Julie Saul Gallery, New York, NY  
Summer Reading: Photographer's Fascination with Books, Yancey Richardson, New York, NY  
Landmarks, National Gallery of Canada, Ottawa, Canada  
Bodies of Work: Series and Obsessions, Center for Creative Photography, Tucson, AZ  
Phenomena, The Friends of Photography, San Francisco, CA
- 1997 Depth of Field, Center for Creative Photography, Tucson, AZ
- 1996 All You See, Sarah Morthland Gallery, New York, NY
- 1995 Longing and Belonging, From the Faraway Nearby, SITE Santa Fe, Santa Fe, NM
- 1992 Representatives, Centre for Creative Photography, Tucson, AZ  
Banff Souvenir, Canadian Museum of Contemporary Photography, Ottawa, Ontario, Canada
- 1991 Messages Sent/Received, SAW Gallery, Ottawa, Ontario, Canada
- 1986 Rossiter, McEachern, Fairfield, Memorial University of Newfoundland, Canada
- 1984 Canadian Contemporary Photography, National Film Board, Ottawa, Ontario, Canada
- 1983 Common Objects-Different Modes, Eye Level Gallery, Halifax, Nova Scotia, Canada
- 1982 New Canadian Photography, Canadian Centre of Photography and Film, Toronto, Canada

## GRANTS AND AWARDS

- 1996 Mid Atlantic Arts Foundation for The Fabric Workshop and Museum, Philadelphia, PA
- 1983 Photography B Grant, Canada Council for the Arts, Ottawa, Ontario, Canada
- 1981 Photography Short Term Grant, Canada Council for the Arts, Ottawa, Ontario, Canada

## SELECTED COLLECTIONS

Art Gallery of Alberta, Edmonton, Alberta, Canada  
Art Institute of Chicago, Chicago, IL  
Canada Council Art Bank, Ottawa, Ontario, Canada  
Canadian Museum of Contemporary Photography, Ottawa, Ontario, Canada  
Carnegie Museum of Art, Pittsburgh, PA  
Center for Creative Photography, Tucson, AZ  
Columbus Museum of Art, Columbus, OH  
Fabric Workshop and Museum, Philadelphia, PA  
George Eastman House, International Museum of Photography and Film, Rochester, NY  
Harry Ransom Center, University of Texas at Austin, Austin, TX  
International Center for Photography, New York, NY  
J. Paul Getty Museum, Los Angeles, CA  
Los Angeles County Museum of Art, Los Angeles, CA  
Milwaukee Art Museum, Milwaukee, WI  
Minneapolis Institute of Art, Minneapolis, MN

# YOSSI MILO GALLERY

Museum of Contemporary Photography, Chicago, IL  
Museum of Fine Arts, Houston, TX  
Museum of Modern Art, New York, NY  
Museum of Photographic Arts, San Diego, CA  
National Gallery of Art, Washington, DC  
National Gallery of Canada, Ottawa, Ontario, Canada  
Philadelphia Museum of Art, Philadelphia, PA  
San Francisco Museum of Modern Art, San Francisco, CA  
Vancouver Art Gallery, Vancouver, British Columbia, Canada  
Whitney Museum of American Art, New York, NY  
Winnipeg Art Gallery, Winnipeg, Manitoba, Canada

## SELECTED BIBLIOGRAPHY

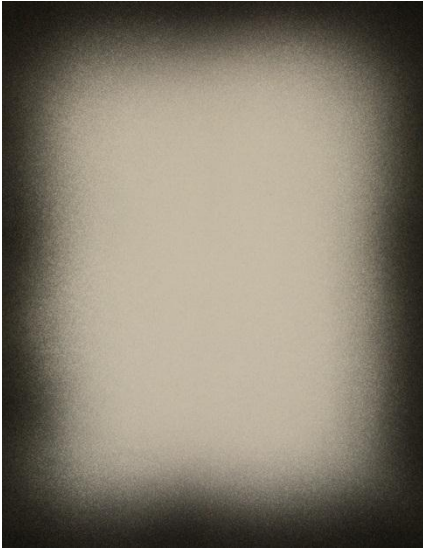
- 2016 Harvard Review 48 (2015): 63-67.  
"Alison Rossiter: Reduction." Guide to Unique Photography 48 (2016): 82-93.
- 2015 Harren, Natilee. "Light, Paper, Process: Reinventing Photography." Artforum September 2015  
Newman, Cheryl. "Secret traces: how expired photo paper caught the imagination of the art world." The Telegraph 27 August 2015  
Vellam, Nadia. "Vintage Photographs, Reinterpreted." T Magazine 28 May 2015  
Phillips, Christopher. "Experiments in Analog Photography." The New Yorker 12 May 2015  
Ollman, Leah. "'Light, Paper, Process' an inventive subversion of photography," Los Angeles Times 1 May 2015  
Adamek, Pauline. "'Light, Paper, Process: Reinventing Photography' at the Getty – Los Angeles photo exhibition review." Arts Beat LA 30 April 2015  
Schoener, Allon. "Light, Paper, Process: Reinventing Photography at The Getty." Cultural Weekly 30 April 2015  
Wallis, Brian. "'Light, Paper, Process: Reinventing Photography.'" Artforum 2015  
Riefe, Jordan. "Lights! Camera! Bodily Fluids! Photographers bend the rules." The Guardian 17 April 2015  
Keats, Jonathon. "Darkroom, Redux? Chemistry Bests Megapixels at the Getty's New Photography Show." Forbes 14 April 2015  
Schwendener, Martha. "Alison Rossiter: 'Paper Wait.'" The New York Times 9 April 2015  
Larkin, Daniel. "A Black-and-White Gallery Tour of Chelsea." Hyperallergic 2 April 2015  
Nazarevskaia, Kristina. "In her new show Alison Rossiter focuses on geometry." galleryIntell 2 April 2015  
Knoblauch, Loring. "Alison Rossiter, Paper Wait @ Yossi Milo." Collector Daily 31 March 2015  
Comstock, Lindsay. "The 10 Best New Photography Exhibits of Spring 2015." American Photo 30 March 2015  
"Alison Rossiter [review]." The New Yorker 24 March 2015  
Gauss, Daniel. "Paper Wait by Alison Rossiter at Yossi Milo Gallery." ArteFuse 5 March 2015
- 2014 Rocco, Vanessa. "What Is a Photograph?" caa.reviews 19 November 2014  
Nunes, Andrew. "No Cameras Necessary: 8 Camera-Less Photographers You Need to Know." The Creators Project 30 June 2014  
Robertson, Rebecca. "A Developing Love Affair with Film." ARTnews February 2014  
Johnson, Ken. "Digital, Analog and Waterlogged: 'What is a Photograph?' Opens at the ICP." New York Times 30 January 2014
- 2013 "Expiry: Alison Rossiter," The Photographer's Gallery, 25 July 2013  
"Discovery Award, 2013: Alison Rossiter." Le Journal de la Photographie 7 July 2013
- 2012 "Adaptive Reuse: Artists Alison Rossiter and Stuart Rome Open Their Studio to Toujours." Toujours Magazine April 2012  
Schwendener, Martha. "Closing Generation Gaps." The New York Times 29 March 2012
- 2011 Enright, Robert. "The Darkroom Alchemy of Alison Rossiter [Interview]." Border Crossings Issue No. 119, 2011  
Fry, Naomi. "Original Model T's – Alison Rossiter." The New York Times Style Magazine

# YOSSI MILO GALLERY

8 August 2011

- Tousley, Nancy. "Darkroom Legacy: Alison Rossiter brings heirloom papers to the new world of photography." Canadian Art Spring 2011
- 2010 Wise, Lloyd. "Alison Rossiter [review]." Artforum December 2010  
"Alison Rossiter [review]." The New Yorker 18 October 2010  
Witkovsky, Matthew. "Another History." Artforum March 2010
- 2009 "Findings Section." Harper's Magazine December 2009  
Clintberg, Mark. "Recording the Passage of Time." BlackFlash Spring/Summer 2009  
Dault, Gary Michael. "What one artist just felt like doing one day." Globe and Mail 9 May 2009  
Milroy, Sarah. "Memories, beyond Kodak moment." Globe and Mail 19 May 2009
- 2008 Bryant, Eric. "The Indecisive Image." Artnews March 2008

# YOSSI MILO GALLERY



**For Immediate Release:**

## **Alison Rossiter**

### ***Paper Wait***

**February 26 – May 2, 2015**

**Artist's Reception: Thursday, February 26, 5:00-8:00pm**

Yossi Milo Gallery is pleased to present *Paper Wait*, an exhibition of camera-less photographs by American artist Alison Rossiter. The exhibition will open on Thursday, February 26 and will be on view through Saturday, May 2, with an opening reception for the artist on Thursday, February 26 from 5:00 – 8:00 pm. This is Rossiter's second exhibition at the Gallery.

Each of the unique, hand-made photographs in *Paper Wait* is a relic of photographic history and reveals the echoes of times passed. Alison Rossiter activates unused, expired photographic paper by pouring or pooling liquid developer directly onto the surface, or dipping the sheets into developer. The embedded histories of these papers are then reawakened, revealing fingerprints, light leaks, oxidation or mold in the photographic emulsion. The artist's experimental processes draw on the photograms of László Moholy-Nagy and the paintings of Morris Louis, and result in painterly or geometric abstractions that illuminate the unique characteristics of each sheet of paper. This exhibition will include Rossiter's largest works to date, and feature papers from every decade between the late 1890s and the 1960s.

While most early gelatin silver papers are modest in scale, the artist found packs of 24" x 20" sheets at a West Coast military base. Among these was Dupont Defender Varigam (expired 1954), an early variable contrast paper. For her *Fours* series, Rossiter brings out the paper's wide range of tones by dipping the paper into developer at numerous angles. As various tones of black, brown, and white emerge, the angular shapes appear to be three-dimensional. The artist then combines four developed sheets to create oversized compositions with extraordinary sculptural qualities.

The rarest paper on view in the exhibition was an incredible find: a full package of 11" x 14" Gevaert Gevaluxe Papier Velours from the 1930s, considered to be the most beautiful photographic paper in the history of silver gelatin paper. Although many of Rossiter's compositions are born out of darkroom experimentation, the "Stradivarius of photographic papers" received a simple treatment. The artist highlights the characteristic rich tones, matte surface, deep, velvety blacks and wide grey scale by developing the entire page at once.

# YOSSI MILO GALLERY

The darkened edges are evidence of the slow loss of light sensitive stability, revealing the inherent effects of time. Rossiter treats this rare and expensive paper as a treasured artifact.

A much different visual result is achieved in the *Defender Argo* series. These photographs appear to depict ethereal landscape scenes, but the dark hills, rolling clouds, and starry skies are the result of latent mold blooms and humidity revealed through the artist's unique process. Rossiter pre-wetted this paper from 1922, similar to the way a water colorist prepares paper, before she selectively developed the bottom edge first and then quickly dipped the entire sheet. In doing so, the artist allows the subtle features of this paper to evolve in reaction to the darkroom chemistry.

In the gently surreal *Air* series, floating forms of white light are enveloped in smoky grey hues, creating the illusion of an airplane window during a hazy dawn. These prints are Rossiter's playful response to the warped papers she sometimes finds – in this case, a box of Eastman Kodak Kodabromide G3, expired in 1948, which arrived with the papers severely curled. The artist gently placed a sheet face down in the developer, and as the edges of the paper were pulled into the liquid by surface tension, an air lock formed. The edges of the sheet were developed to black around the air bubble, while the untouched center remained white.

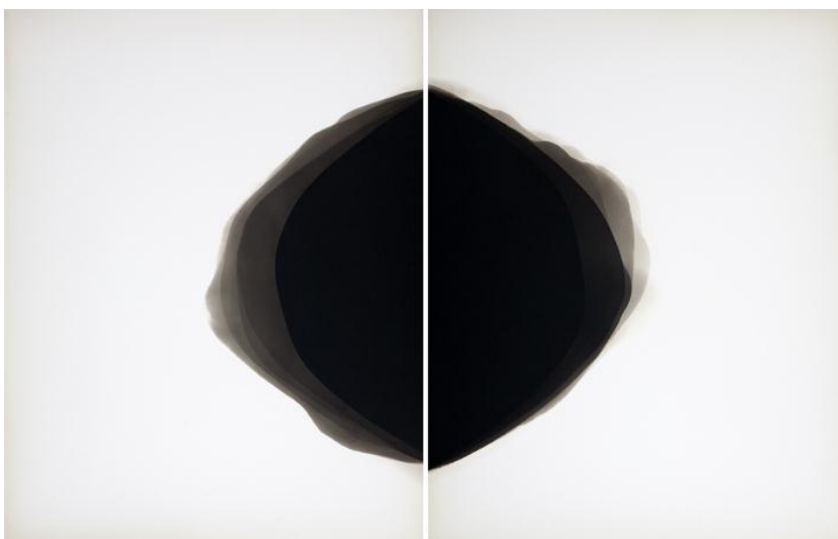
At a time when digital images are quickly consumed and forgotten, Alison Rossiter reminds us of the untapped potential of overlooked relics. She states, "It is miraculous that any of these expired photographic papers exist today. They should have been discarded long ago. As darkrooms were dismantled with the rise of digital photographic production, the online market place, ebay, appeared. ...and thankfully, expired photographic papers were among the treasures."

Alison Rossiter's work is currently featured in the exhibition *Process and Abstraction* at Transformer Station, Cleveland through May 2, 2015, and will be included in two upcoming exhibitions: *Light, Paper, Process: Reinventing Photography* at J. Paul Getty Museum, Los Angeles from April 14 - September 6, 2015, and *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund* at The National Gallery of Art in Washington DC, from May 3 - September 7, 2015. Alison Rossiter's photographs are in the collections of major public institutions, including the National Gallery of Art, Washington, D.C.; Carnegie Museum of Art, Pittsburgh; Art Institute of Chicago; Philadelphia Museum of Art; Minneapolis Institute of Arts; Museum of Fine Arts, Houston; Milwaukee Art Museum; Museum of Contemporary Photography, Chicago; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Center for Creative Photography, Tucson; and the J. Paul Getty Museum, Los Angeles. Ms. Rossiter was born in Jackson, Mississippi in 1953 and currently lives and works in the New York metropolitan area.

For more information, please contact Alissa Schoenfeld at 212.414.0370 or [alissa@yossimilo.com](mailto:alissa@yossimilo.com), or visit the gallery's website at [www.yossimilo.com](http://www.yossimilo.com).

\*The title of the exhibition, *Paper Wait*, is adapted from Alison Rossiter's interview with Robert Enright in *Border Crossings* (No. 119, 2011).

# YOSSI MILO GALLERY



**For Immediate Release:**

**Alison Rossiter**

***Reduction***

**September 23 – October 30, 2010**

**Artist's Reception: Friday, September 24, 6:00 – 8:00 pm**

Yossi Milo Gallery is pleased to announce an exhibition of recent abstract photographs by Alison Rossiter, entitled *Reduction*. The exhibition will open on September 23 and close on October 30, with a reception for the artist on Friday, September 24, from 6:00 to 8:00 pm. This will be the artist's first solo exhibition at the gallery.

Alison Rossiter's photographs are created without a camera on expired, vintage photo paper. The artist experiments with gelatin silver papers she collects from throughout the 20th century, making controlled marks by pouring or pooling photographic developer directly onto the surface of the paper. Dark forms emerge which often resemble mountainous landscapes or active tornados; other shapes are paired by the artist to create minimalist diptychs.

Each batch of gelatin silver paper, such as Eastman Royal Bromide, which expired in 1919, or Nepera-Velox, which expired in 1906, possesses unique qualities, depending on its particular color, surface, condition and age. Utilizing her experience in conserving photographs, Ms. Rossiter reacts to these variables and manipulates the interaction of paper and developer by hand, paying tribute to the intrinsic qualities of photographic materials and reintroducing unpredictability into a process which is now commonly digitized.

Alison Rossiter's photographs are in the collections of major public institutions, including the National Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art; Art Institute of Chicago; Philadelphia Museum of Art; Minneapolis Institute of Arts; Museum of Fine Arts, Houston; Milwaukee Art Museum; Museum of Contemporary Photography, Chicago; the Center for Creative Photography, Tucson; and the J. Paul Getty Museum, Los Angeles. Ms. Rossiter was born in Jackson, Mississippi in 1953 and currently lives and works in the New York metropolitan area.

For more information, please contact Alissa Schoenfeld at 212.414.0370 or [alissa@yossimilo.com](mailto:alissa@yossimilo.com), or visit the gallery's website at [www.yossimilo.com](http://www.yossimilo.com).