

## Brea Souders

Brea Souders has exhibited in galleries and festivals internationally, including Bruce Silverstein Gallery, Abrons Arts Center and the Center for Photography at Woodstock in New York, as well as the Hyères International Festival of Photography & Fashion, France, the Singapore International Photography Festival and the Peel Art Gallery, Museum and Archives. She has received a Pollock-Krasner Foundation Grant and a fellowship at the Millay Colony of the Arts. In 2013 she was granted a Darkroom Residency with the Camera Club of New York. Souders' work has been featured in the *New Yorker*, *Artnews*, *LA Review of Books* and *Vice*.

By shaping the physical materials that comprise the majority of her photographs, Souders satisfies her interest in psychology, chemistry and design. Her redolent images are a canvas for her creative practice that has extended from thoughtfully executed sculptural montages for her *Counterforms* series, to a literal suspension of chance in her *Film Electric* project. Souders' photographs are complex. Her chosen subject matter often includes personal effects or specific props that she arranges in pictorial space, conceived as a visual analogy or parallel for that which is described in her titles. Her works function as experiments, or a physical acting out of an abstract concept or layered subject—investigations into her past, cultural heritage, art history, and language—they balance between the literal and the figurative. Souders constructs visual “plays” on her ideas employing a particular palette and light-hearted tone, belying consideration of weighty and essential topics. Similarly, her well-known *Film Electric* project playfully derives from an accidental occurrence in her studio (fragments of her own negatives adhered with static-electricity to a plastic film sleeve) but hints at a conceptual overlay that turns her work into a visual referent for her own memories. As with memory, she writes of the work, “...certain slices come forward, and they intertwine with a lot of smaller sensory memories tied to color, light or shape. An entire day can be remembered as the way that the light caught someone's hair, the particular pattern on a guitar strap, the shape of the moon that night, and so on”. Despite Souders' preference for control over the creation of her images, her intuition is to always honor chance and the unknowable. She says of her work, “Illumination isn't guaranteed”.

### Process

Souders creates her latest works with bleach, photographic chemistry and watercolors using unexposed film emulsion as a substrate. Souders writes, “I approach the emulsion as a vulnerable skin, subject to constant transformation. I was drawn to work with it because of this changeable quality.” Consistent with her earlier project, *Film Electric*, these images record a fleeting materiality. The bleach and chemistry rapidly degrade the film, and are thus a

purposeful incubator of chance occurrences--fissures in emulsion, selective lightening, bored holes, color shifts, and breached borders.



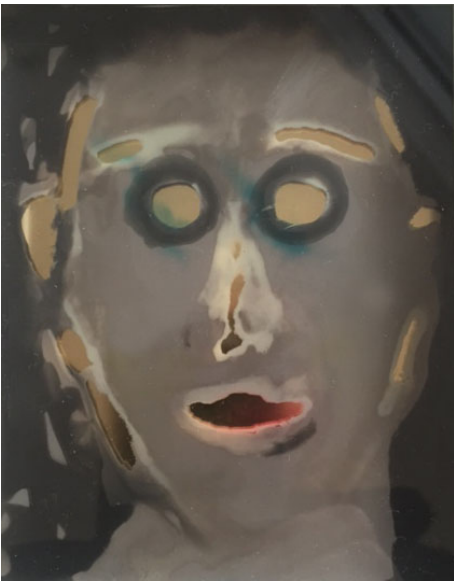
Hand, 2015  
Film sheet with developer,  
bleach and watercolor pigment  
4x5 inches



Sicity, 2015  
Film sheet with developer,  
bleach and watercolor pigment  
4x5 inches



Test Tubes, 2015  
Film sheet with developer,  
bleach and watercolor pigment  
4x5 inches



Woander, 2015  
Film sheet with developer,  
bleach and watercolor pigment  
4x5 inches

# BREA SOUDERS

## Solo Exhibitions

- 2015 Hole in the Curtain, Bruce Silverstein Gallery, New York, NY
- 2014 Brea Souders, Bruce Silverstein Gallery, New York, NY
- 2014 Mountains Without Faces, The Camera Club of New York, NY
- 2013 Film Electric, Daniel Cooney Fine Art, New York, NY
- 2008 Time Between, Abrons Arts Center, New York, NY

## Selected Group Exhibitions

- 2016 Entry Point, Bard College at Simon's Rock, Great Barrington, MA \*
- 2015 Experience of Place, Bridgette Mayer Gallery, Philadelphia, PA
- 2015 Human Apparatus, Klemm's, Berlin, Germany
- 2015 Makeshift, Gallery 44 Centre for Contemporary Photography, Toronto, Ontario \*
- 2014 Photography in the time of Digital Disenchantment, Peel Art Gallery, Museum and Archives, Brampton, Ontario
- 2014 Process, Photographic Center Northwest, Seattle, WA
- 2013 Photoville, Brooklyn Bridge Park, CCNY Darkroom Residency Program, Brooklyn, NY
- 2013 Apparatus, M+B Gallery, Los Angeles, CA
- 2013 In Denial, Black Bile, HD: Projects, New York, NY
- 2013 Making Waves, Daniel Cooney Fine Art, New York, NY
- 2012 Fashionality, Camera16 Contemporary Art, Milan, Italy
- 2012 Surface Tension, The Center for Photography at Woodstock, NY
- 2012 Hyères International Festival of Photography and Fashion, Villa Noailles, Hyères, France \*
- 2012 Celestial, Camera Club of New York, New York, NY
- 2012 The Wild & The Innocent, Clic Gallery, New York, NY
- 2011 One if by Wanderlust, 25CPW Gallery, New York, NY
- 2011 Sunny Side Up, Margate Photo Fest, UK
- 2011 100 Portraits, Australian Centre for Photography, Sydney, Australia and New York Photo Festival, Brooklyn, NY
- 2010 100 Portraits, Fotoweeek DC, Corcoran Gallery of Art, Washington, D.C.
- 2010 Graphic Intersections, Umbrage Gallery, Brooklyn, NY
- 2010 31 Women in Art Photography, Affirmation Arts, New York, NY
- 2009 Untitled, Jack the Pelican Presents, Brooklyn, NY
- 2009 Creatures Great & Small, Murray State University, Eagle Gallery, Murray, KY
- 2009 Washington Project for the Arts Exhibition, American University Museum, Katzen Center, Washington, DC \*

- 2009 Pause to Begin, Gallery Kunstler, Rochester, NY \*
- 2008 Singapore International Photography Festival, Old School \*
- 2008 Biennial Photography Exhibition, University of Toledo, Center for the Visual Arts, Toledo, OH
- 2008 SideWays: A Poets' & Artists' Collaboration, Chestnut Hill Gallery, Philadelphia, PA \*

\* catalogue

## **Publications and Articles**

- The New Yorker, "Goings on About Town," Brea Souders," by Vince Aletti, November 23, 2015
- Elephant, "Encounters: In the Stream of Time," essay and interview by Emily Steer, pages 130-137, 2015
- Photography is Magic!, published by Aperture, edited by Charlotte Cotton, pages 120-121, New York, NY 2015
- Paper Journal, Studio Visit: Brea Souders, interview with Romke Hoogwaerts, August 27, 2015
- Los Angeles Review of Books, "Photographer Spotlight: Brea Souders," by Michael Kurcfeld, March 5, 2015
- Feelings: Soft Art, published by Rizzoli, New York, NY 2015
- Reflections and Refractions, published by Black Dog Publishing, with essays by Mark Alice Durant, Ray Gilliar, Arianne Di Nardo and Darren Campion, pages 51-61, London, UK 2015
- An Uncommon Archive, published by T. Adler Books, page 134, Santa Barbara, CA 2015
- Visible Spectrum Box Set: Orange, essay by Mark Alice Durant, Conveyor Editions, Jersey City, NJ 2015
- ARTnews, "Review: Brea Souders," by Michelle Millar Fisher, page 114, October, 2014
- The New Yorker, "Goings on About Town, Brea Souders," by Vince Aletti, July 21, 2014
- The New York Times T Magazine: Viewfinder, "Surrealist Photographs of Life's In-Between Moments," by Jamie Sims, June 5, 2014
- Jeu de Paume, Le Magazine, "Portfolio: Brea Souders," interview with Raphaëlle Stopin, June 18, 2014
- Collector Daily, "Brea Souders: Mountains Without Faces at CCNY," by Loring Knoblauch, March 3, 2014
- Photo District News, "PDN's 30: Brea Souders," page 51, April 2014
- EIN Magazine, 'Brea Souders,' pages 8-15 and front cover, Beijing, China, Spring 2014
- ARTnews, "A Developing Love Affair with Film," by Rebecca Robertson, pages 57-58, February 2014
- Conveyor Magazine, "Film Electric: Brea Souders," by Jeremy Haik & Dominica Paige, pages 14-21, Issue 5 / Spectrum, 2013
- Photograph Magazine, "In the Studio: Brea Souders," by Adam Ryder, pages 79-80, November/December 2013
- The Journal, "Salon: Apparatus," by Tim Barber, pages 28-29, Issue 33, 2013
- Disturber Magazine, "Still Life," by Thomas Aldorf, pages 8-9, Issue 3, 2013
- Camera, "Portfolio: Film Electric & Counterforms," by Jonas Cuernin, pages 43-56, Issue 3, Paris, France, 2013
- Lay Flat, "A Conversation With Brea Souders," interview with Arrianne Di Nardio, May 14, 2013

The New Yorker, "Goings on About Town, John Mann and Brea Souders," by Vince Aletti, March 4, 2013  
New York Magazine, "What We're Made Of," pages 68-70, June 11-18, 2012  
Dear Dave, "55 Angels & the Modest Sublime," by Mark Alice Durant, pages 103, 112, 114, Issue 11, 2012  
Voices of Photography, "Brea Souders: Counterforms," by Yichiu Chen, pages 50-63, 119-120, Issue 5, Taipei, Taiwan, 2012  
Creative Review, "Hyères Festival," by Diane Smyth, front cover and page 61, London, UK, June 2012  
British Journal of Photography, "Small is Beautiful," by Eliza Williams, page 64, London, UK, May 2012  
Chronogram, "Still Waters Run Deep," by Faheem Haider, Hudson Valley, NY, May 2012  
Hyères International Festival of Fashion and Photography, exhibition catalogue, interview with Raphaëlle Stopin, pages 42-47, 2012  
Pretty Ugly: Visual Rebellion in Design, published by Gestalten, pages 76-77 & 144-145, Berlin, Germany, 2012  
Vice Magazine, The Holy Trinity Issue, pages 104, 107, 109, with book excerpt by Mark Leyner, 2012  
Vision Magazine, "Everything is a Unity of Different Elements," by Lina Wang, pages 198-201, Beijing, China, January/February Issue, 2012  
Mossless Magazine, Booklet: "Brea Souders," pages 1-35, Volume 1, New York, NY, 2011  
Singapore International Photography Festival, exhibition catalogue, pages 21-22, 2008  
O\_100 Editions, pages 1-2, Spring Issue, Milan, Italy, 2008  
SideWays: A Poets' & Artists' Collaboration, exhibition catalogue, pages 36-43, Philadelphia, PA, 2007

## **Awards**

2015 Pollock-Krasner Foundation Grant, New York  
2015 Artist House Residency, St. Mary's College, Maryland  
2013 The Camera Club of New York, Darkroom Residency, New York  
2011 Women in Photography / LTI-Lightside, Kodak Materials Grant  
2011 CAMAC Art Centre, Artist Residency, Marnay-sur-Seine, France  
2011 Fondation Ténnot, Grant, Marnay-sur-Seine, France  
2010 Millay Colony for the Arts, Jean & Louis Dreyfus Foundation Fellowship, Austerlitz, New York

## **Education**

2001 BA, Visual Arts, University of Maryland, Baltimore County