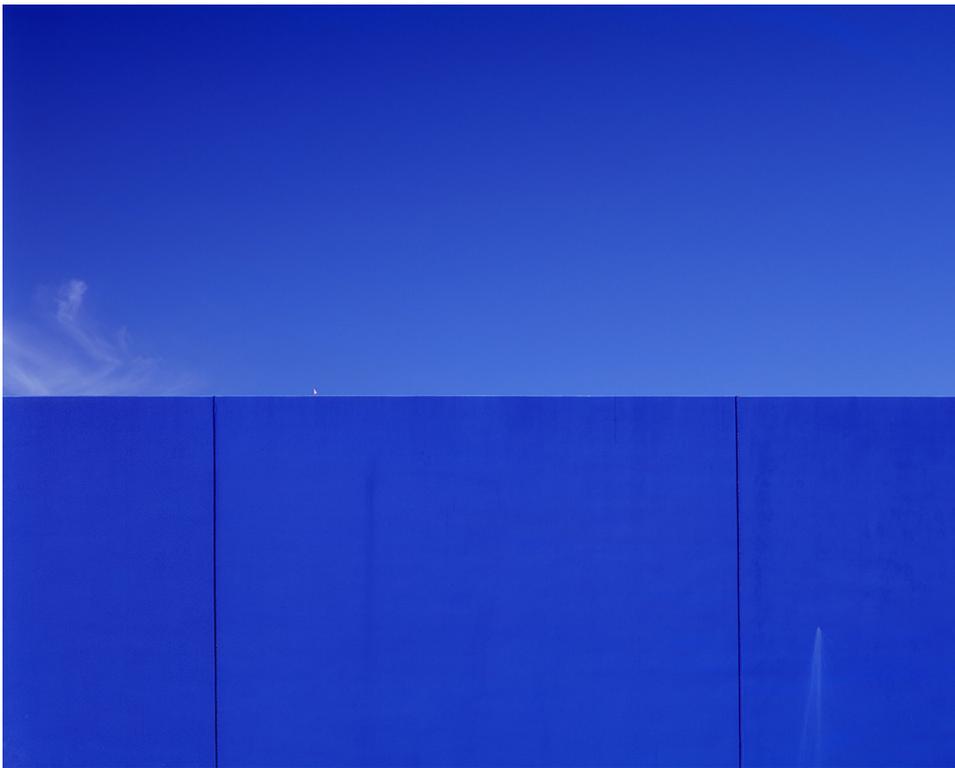




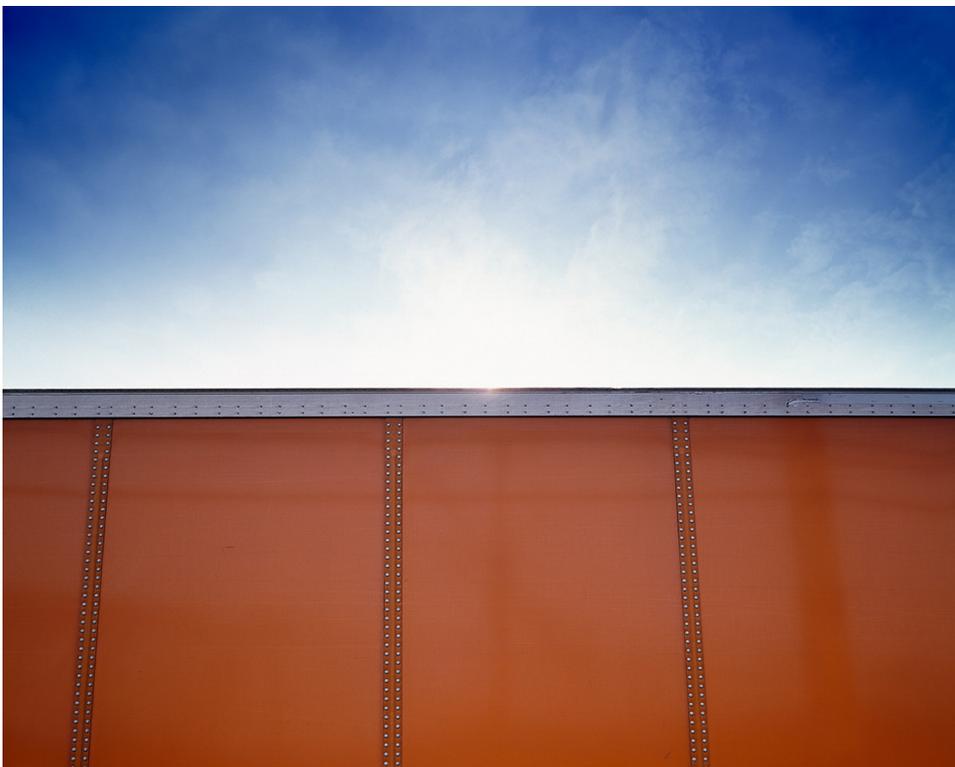
Sparky Campanella

horizons





shellmound street
2004
40 x 50 inches
Pigment Print Photograph



waterworks drive
2004
40 x 50 inches
Pigment Print Photograph



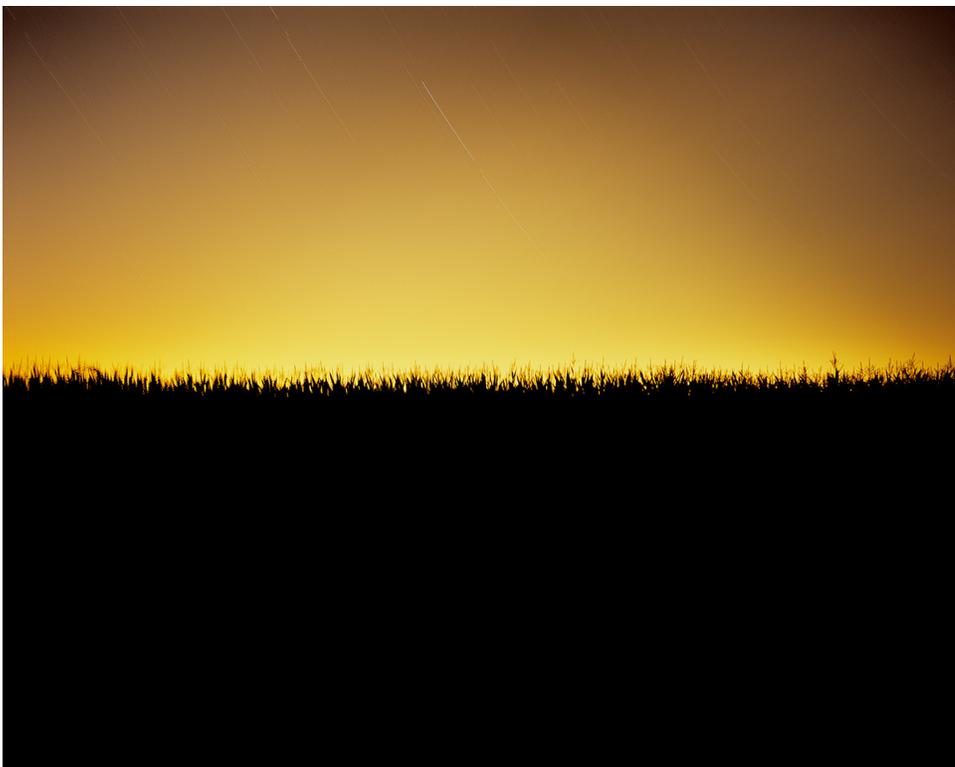
jawbone canyon looking east
2011
40 x 50 inches
Pigment Print Photograph



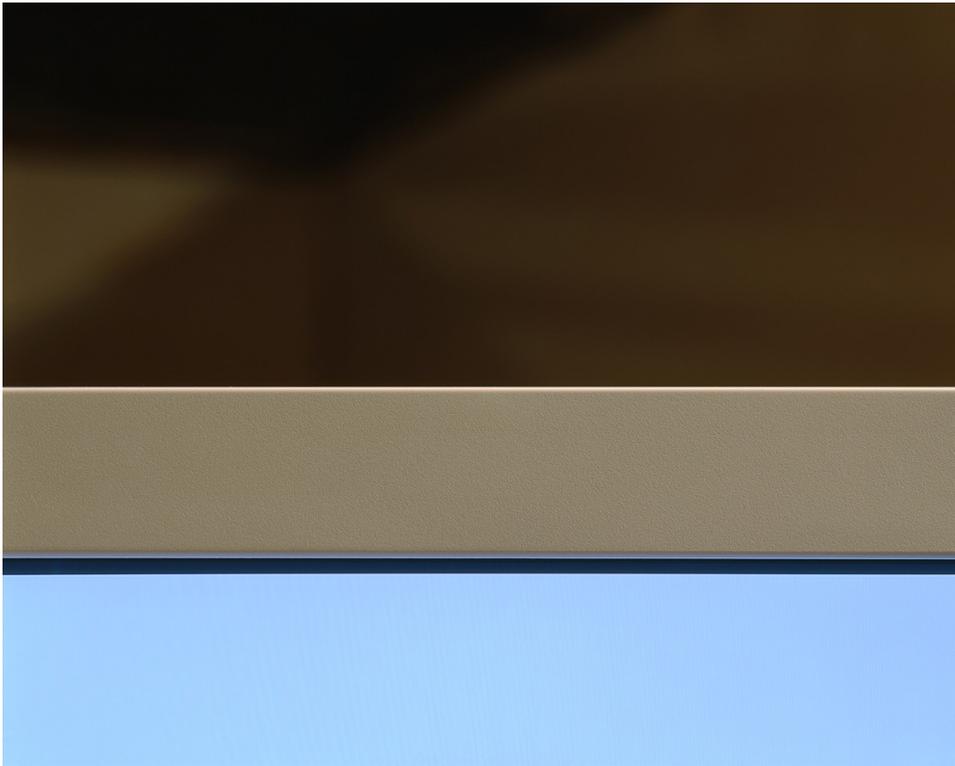
jawbone canyon looking west
2011
40 x 50 inches
Pigment Print Photograph



butler street spur line
2004
40 x 50 inches
Pigment Print Photograph



north point road
2012
40 x 50 inches
Pigment Print Photograph



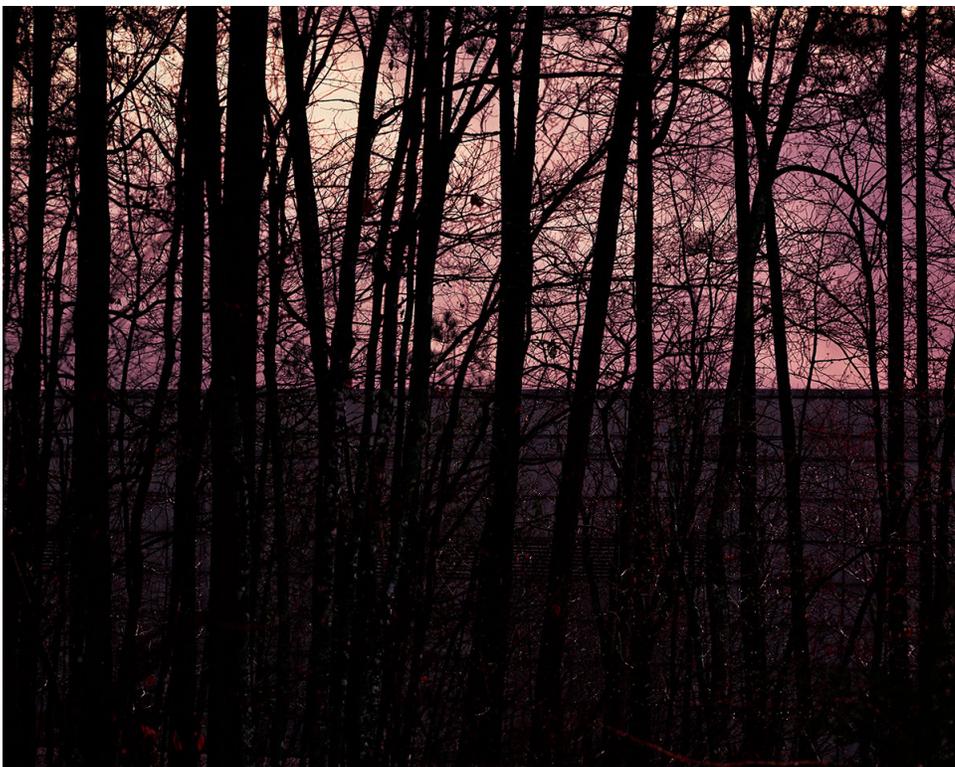
2425 17th street
2004
40 x 50 inches
Pigment Print Photograph



moulton avenue
2012
40 x 50 inches
Pigment Print Photograph



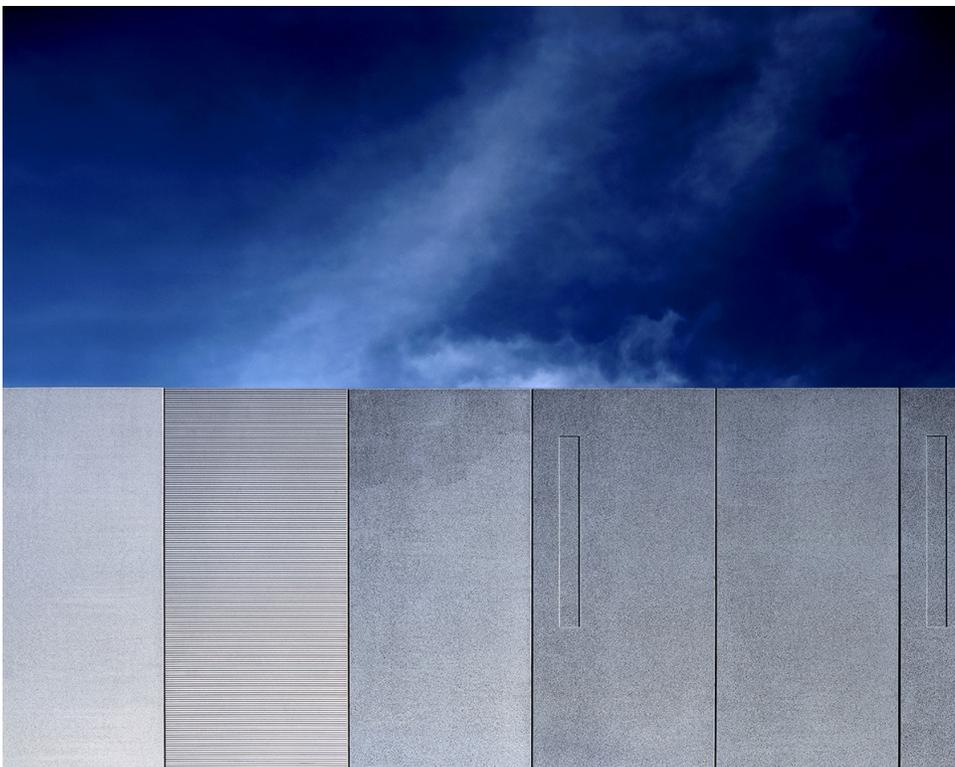
kyle canyon road
2004
40 x 50 inches
Pigment Print Photograph



research triangle park
2011
40 x 50 inches
Pigment Print Photograph



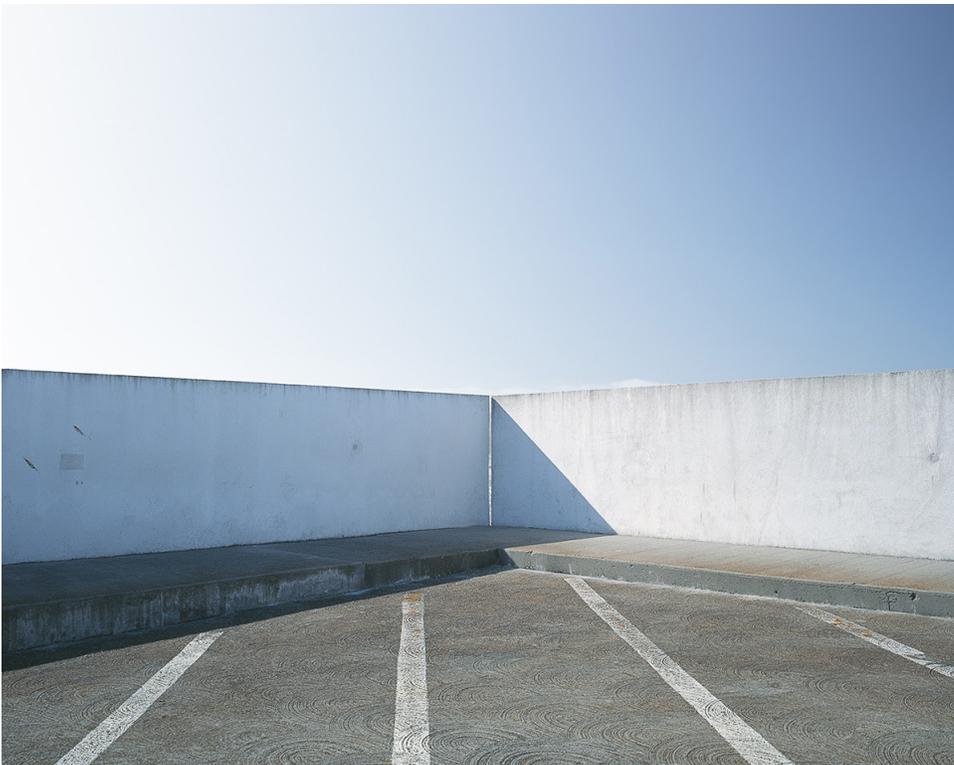
2200 francisco street
2004
40 x 50 inches
Pigment Print Photograph



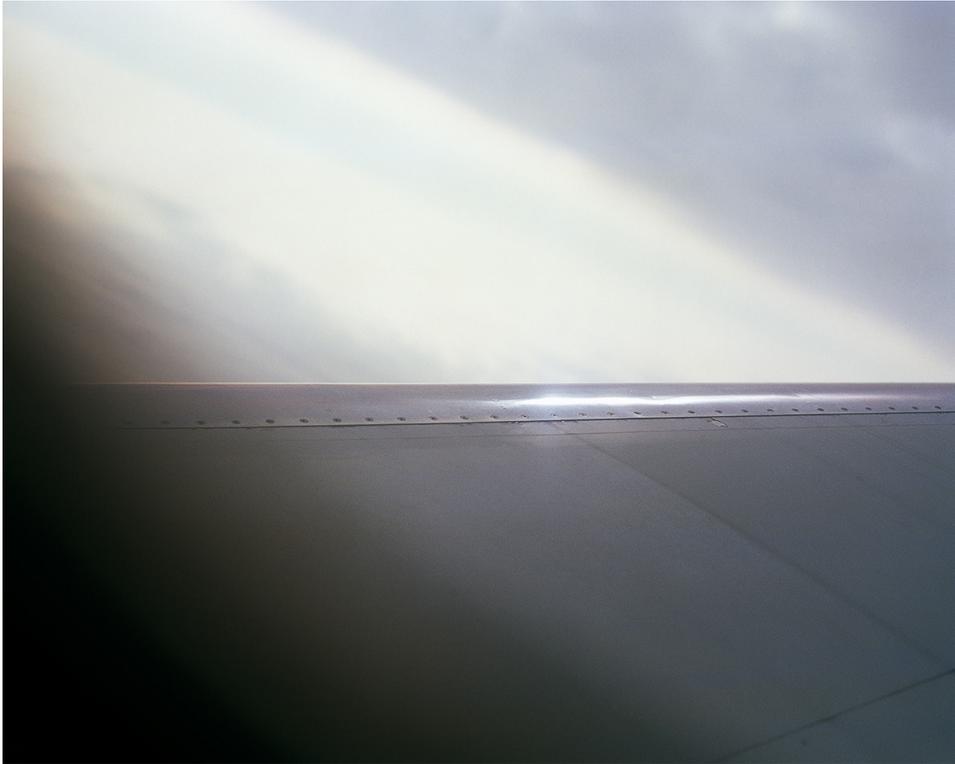
egbert avenue
2004
40 x 50 inches
Pigment Print Photograph



highway 80 @ university
2004
40 x 50 inches
Pigment Print Photograph



huntington avenue
2013
40 x 50 inches
Pigment Print Photograph



flight 215
2008
40 x 50 inches
Pigment Print Photograph



havelock street
2004
40 x 50 inches
Pigment Print Photograph



avenue of the giants
2009
40 x 50 inches
Pigment Print Photograph



old river road
2012
40 x 50 inches
Pigment Print Photograph



mill valley – sausalito path
2011
40 x 50 inches
Pigment Print Photograph

Sparky Campanella

Commentary

The world was once thought of as being flat. The horizon line was seen, with great trepidation, as a definitive edge, a cliff that fell off into endless nothingness. Sparky Campanella's horizon series offers something like that palpable intensity we misinformed humans once felt. These bold photographs of our urban horizon line play with restriction and expansion, dead ends and vortices, taking us to a new edge full of cinematic charge and inadvertent beauty that results where man and nature touch.

Sparky Campanella's horizon series combines the natural world and human constructs with a geometric rigor that balances these two fundamentals. Each image is equally bifurcated into an upper and lower register, often with an expanse of organic nature on top and a barrier of man-made geometry below. When the series is exhibited, the equal split in each image creates a fraternal horizon line, bringing the horizon's calming power right to the viewer.

Using a large-format 4x5 film camera, Campanella is able to control the plane of focus in each image, allowing both foreground and background to be equally sharp. The resultant flattening of the photograph abstracts the scene away from a pre-conceived reality and towards his emotive intent. Campanella consistently succeeds in capturing brief moments of quiet revelation in his surrounding environment, turning banal urban landscapes into an iconic vocabulary of juxtapositions. Every photograph in horizon comes with an emotional impact that you feel in your gut. Yet there is a hint of logic in how both halves simultaneously oppose and complement one other, a realization that keeps you grounded and an attack of mild vertigo at bay.

For most of us, a horizon line formed by man-made structures, not the distant edges of the sea or desert, comprises our visual 'comfort zone'. While there are no snow-capped mountains defining the urban horizon, there is a similar grounding in the familiar geometry of a building, the texture of a wall, and the chromatic relationship between structure and sky. Narrative is never made explicit in horizon, but vista and a sense of human vagaries are constantly being spliced together to create an evocative sense of space, a recurring conundrum simultaneously bounded and always hinting at the boundless.

Sparky Campanella

Biography

Sparky Campanella (born Pittsburgh PA, 1960) is a self-taught fine-art photographer whose landscapes show a human presence in complement with the natural. Currently living in Los Angeles, his images have an emotive intent and tend towards abstraction with a poetic, minimalist aesthetic and a formal mastery of color. He approaches photography from a personal perspective and is inspired by instances of symbiosis between man and nature. Sparky's interest in taking photographs began as a child, yet it was only in 2005 after a move to New York City that he poured all of his time and energy into photography as a second career. The five years Campanella spent in New York, building a portfolio and immersing himself into the city's art community, exposed him to a range of influences that ultimately freed him to pursue his own vision.

Campanella's horizon series uses the urban horizon line to manifest his belief in the compatibility between man and nature. His use of a 4x5 large-format film camera allows him to control the plane of focus and make both foreground and background equally sharp. The resultant flattening of the image abstracts the scene away from banal reality and draws the viewer into the emotive intent of the series. His equal bifurcation of each image creates a fraternal horizon line when the series is exhibited, allowing him to share the horizon's calming power with the viewer. It's an effect that's more typical of a site-specific installation and it demonstrates the attention to detail that Campanella brings to his work.

Campanella has shown his work in solo and group exhibitions nationally including SFCamerawork in San Francisco, Center for Photography at Woodstock, Koelsch Gallery in Houston, David Weinberg Gallery in Chicago, Weston Gallery in Carmel and the Philadelphia Photo Arts Center. He holds an undergraduate degree from Duke University and a graduate degree from Stanford University. He has been awarded residencies at the School of Visual Arts in New York City and Anderson Ranch in Colorado. He is represented by Weston Gallery in Carmel.

For further information please see: www.campanella.com

Sparky Campanella

Artist Statement

horizon

I saw a man pursuing the horizon;
- The Black Riders; Stephen Crane

Despite significant evidence to the contrary, I believe that man and nature can co-exist. horizon manifests my belief through the urban horizon line, a point of reference common to all city dwellers. The horizon line in nature is defined by the organic complexity of trees, mountains or a body of water. Our urban horizon is bounded by the geometric achievement of buildings, rooftops, walls and even passing trucks. My love of both city and country draws me to scenes where man-made and natural complement one another. That relationship is especially apparent when urban banal becomes extraordinary.

Each horizon image is equally divided between nature and man, a graphical partnership that represents my desire for balance between these two fundamentals. When the series is exhibited, this division creates a fraternal horizon line, bringing the horizon's calming power right to the viewer. Each image is captured on film with a 4x5 view camera as its control over the plane of focus allows both foreground and background to be made equally sharp. The resultant flattening of the image abstracts the scene away from a pre-conceived reality and towards the emotive intent of the series. I print on matte rag paper as its' velvet-like, non-reflective finish evokes minimalist painting's detailed attention to surface, luminosity, monochromaticity, physicality and edge. Like the minimalist painters, I use these formal devices to better convey what I felt when I first saw the scene.

I have enjoyed deep exposure to both urban and rural my entire life. When I was young I realized that it's possible for man-made achievements to enhance an already beautiful natural scene. As an adult I have come to realize that these developments are all around us, often in the most unexpected places.

City dwellers leave behind much of the natural world, yet we can't leave behind our need for that which the horizon provides. We still pursue it.

Sparky Campanella

Exhibition Fact Sheet

Sparky Campanella

horizon

A timely commentary on “borders”, “boundaries”, and “separation”, Sparky Campanella’s horizon series combines the natural world and human constructs with a geometric rigor that balances these two fundamentals. Each image is equally bifurcated into an upper and lower register, often with an expanse of organic nature on top and a barrier of man-made geometry below. The equal split in each image creates a fraternal horizon line, bringing the horizon’s calming power right to the viewer. Using a large-format 4x5 film camera, Campanella is able to control the plane of focus in each image, allowing both foreground and background to be equally sharp. The resultant flattening of the photograph abstracts the scene away from a pre-conceived reality and towards his emotive intent. Campanella consistently succeeds in capturing brief moments of quiet revelation in his surrounding environment, turning banal urban landscapes into an iconic vocabulary of juxtapositions. Every photograph in horizon comes with an emotional impact that you feel in your gut. Yet there is a hint of logic in how both halves simultaneously oppose and complement one other, a realization that keeps you grounded and an attack of mild vertigo at bay.

| | |
|----------------------------------|--|
| NUMBER OF OBJECTS: | 20 Pigment Print Photographs |
| SPACE REQUIREMENTS: | 150-175 running feet |
| PARTICIPATION FEE: | Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises. |
| INSTALLATION: | Standard 2D wall hanging apparatus; all work is framed and ready to hang. |
| TRANSPORTATION: | The exhibiting institution will provide all round-trip shipping costs for the exhibition and cover all related costs. This will include full responsibility for delivery to artist or venue following the conclusion of the exhibition. Work must be fully insured during transport and on the premises. |
| COMPLEMENTARY SUPPORT MATERIALS: | Katharine T. Carter & Associates will provide a \$200 credit towards the production of 1,000 color announcement cards, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates. |
| TERMS: | All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: “The exhibition was organized through Katharine T. Carter & Associates.” Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics’ essay may be quoted provided there is attribution. |

Exhibition Fact Sheet

Sparky Campanella

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3,750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

Katharine T. Carter
Katharine T. Carter & Associates
518-758-8130
fax 518-758-8133
ktc@ktcassoc.com

P. O. Box 609
Kinderhook, NY
12106-0609



For exhibition inquiries contact Katharine T. Carter & Associates

Email: ktc@ktcassoc.com

Phone: 518-758-8130

Fax: 518-758-8133

Mailing Address:

**Post Office Box 609
Kinderhook, NY 12106-0609**

Website: <http://www.ktcassoc.com>