

**Andrew Smith Gallery, Inc.**  
Masterpieces of Photography

PRESS RELEASE  
FOR IMMEDIATE RELEASE

February 1, 2014

**PAUL CAPONIGRO**  
**"OLD & NEW"**

Opening at 122 Grant Ave.  
(next to the Georgia O'Keeffe Museum)

Andrew Smith Gallery's primary complex currently located next to the Georgia O'Keeffe Museum on the corner of Grant Ave. and Jonson St., features the David Arrington Collection of Ansel Adams photographs and works by masters including Lee Friedlander, Annie Leibovitz, Alfred Stieglitz and Ray Metzker.

On Saturday February 22, 2014 we open an exhibit of 18 photographs by the American photographer, Paul Caponigro, titled "Old and New." The exhibit continues through March 14, 2014. There will be a special preview reception for participants in the Edible Art Feast February 21, from 5 to 8 p.m with food provided by Terra Cotta Restaurant, (304 Johnson St., Santa Fe)

Additionally, Andrew Smith Gallery celebrates the re-opening its storefront location at 203 W. San Francisco St., (across from Evangelos between the Lensic Theater and the Plaza) with an exhibit by American photographer, Patrick Nagatani titled "Outer/Inner- Contemplations on the Physical and the Spiritual." The exhibit continues through March 14, 2014.

**PAUL CAPONIGRO**

With a career spanning sixty years, Paul Caponigro has long been regarded as one of the greatest photographers of our time. Now in his 80s, Mr. Caponigro continues to create breathtakingly beautiful new work and also print his classic photographs from prior decades.

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For the exhibit "Old and New," Caponigro chose a group of still lifes, architectural images, and landscapes taken in Great Britain, Ireland, Japan and the U.S. in 1960s through 2013. He chose the prints for two reasons; most have not been seen before, and because he particularly likes these images.

"Apple, Winthrop, MA," 1964

Caponigro's photograph of an apple [Apple, New York City," 1964] resembling a starry galaxy is one of his most widely known pictures. "Apple, Winthrop, MA," also made in 1964, is a lesser known image that rivals the famous one in grace and beauty. Magnificently centered in the picture plane and defined by soft light and shadow, the solitary apple's contours glow like burnished gold.



"Morning Dew, Cushing, Maine," 2013

Caponigro set up his camera outside his home to hone in on a dew soaked patch of grass and a tiny maple leaf studded with dewdrops. The photograph has such clarity that the leaf's veins are visible beneath the glistening water droplets.



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"Invitation to Flight," 2013

Caponigro has always been drawn to the simple beauty of weathered objects like stones, shells, and plants. In this vertical image a single feather floats against a velvet black void. The quill at its base and the tip of the feather tips are printed nearly pure white, while its barbs and soft plumes are smokey grey, suggesting the feather's weightlessness.



"Tournous Abbey, France," 1987

Over the decades Caponigro has made repeated trips to Europe, Ireland and the British Isles. One of his interests has been to photograph Celtic, Cistercian and Romanesque churches with the intention of conveying the spirit of these places as directly as possible. In 1989 he and his son, John Paul, were in France working with view cameras when they stumbled upon an 11th century Romanesque Benedictine abbey. In Caponigro's photograph the viewer's eye is drawn upward towards interior arched openings and a soaring ceiling supported by round columns made of hand-hewn stone. Three dark and nearly inaccessible windows seem to contain the hidden spirit of this mosaic-like church.



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"Aluminum Foil, Luminous Light of Mercury," 2007  
This photograph from Caponigro's "Aluminum Studies" is a delightful example of the artist finding something wondrous in the utterly ordinary. Long in the habit of wrapping left over food in aluminum foil and putting it in his refrigerator, Caponigro began to notice that the fragments of silvery foil were too interesting to toss out. As he photographed their crackled, reflective surfaces his imagination sparked with associations; dancing fire imps, grinning masked faces, galaxies of stars, and caches of crystals.



"Cheshire, England," 1978

In 1978 Caponigro was in England photographing the landscape with a grant from the Arts Council of England. In Cheshire he met a fantasy writer named Alan Garner [winner of the Carnegie Medal and Guardian Prize], whose family had lived in the area for hundreds of years. Garner guided Caponigro to many special places, but the artist was on his own the day he photographed a wild, bracken covered hillside illuminated by filtered sunlight.

Caponigro once said of such special sites: "They were places chosen by the ancients who knew what the earth energies were about and would build their sites on particular pieces of land that have that extra strength or energy that could affect a human being."



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"Iced Stone Wall, Gloucester, MA," 1965

When he made this photograph, Caponigro was working for the Polaroid Corporation as a consultant during a time when Polaroid was developing 4x5 materials so that photographers could get both a positive and a negative from the film. In Gloucester, Massachusetts Caponigro made a highly abstract photograph of a frosted rock wall that more resembles undulating liquid than stone. Printed in soft whites and translucent blacks, a cluster of rock slabs in the center of the photograph resemble a bear's footprint.



"County Kerry, Ireland," 1978

Caponigro, who is well versed in fairy lore, had photographed a holly grove in Ireland (holly was sacred to the druids who wore wreathes of it) and was putting away his camera when (as he says) "they told me to look again and do it the right way." He took another photograph of the dark grove, only later noticing the two branches forming a nearly perfect triangle. "I would not have gotten that photograph," says Caponigro, "if I hadn't been nudged by the fairies."



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"Snapping Turtle, Cushing, Maine," 2012

Lying on its back, arms, legs and tail outstretched, a dead snapping turtle shimmers with silvery light upon a bed of tiny starlike plants, ferns and grasses. Through Caponigro's camera, the creature's death becomes a study in beauty, peace and dignity.



"Seaside Treasures," 2013

Caponigro laid open two halves of a clam shell and placed other shells in and around it, inviting us to marvel at nature's uncanny symmetry of form and proportion. The interpretation of this work is as open to interpretation as a Rorschach blot.



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"Spirit Grove, Giant Redwoods, CA," 2012

Now in his early 80s, Caponigro still travels from his home in Maine to the west coast, keeping his eye out for places in nature that still bristle with life and energy. In 2012 he found himself in northern California in an immense grove of redwoods; trees whose average age is 500-700 years, but that can live up to 2,000 years. In this magnificent 16" x 20" print, a burl covered tree trunk in the foreground was photographed at close range rising up from a forest floor of glittering ferns and leaves. Caponigro felt that the redwoods were almost too big to photograph, but in the groves he was able to create intimate pictures of the giants.



"Shinto Shrine, Izumo, Japan," 1976

In 1976 Caponigro spent three months in Japan photographing temples, gardens and shrines. In this elegant, horizontal photograph little tendrils of mist float in the forest above the peaceful, ornate roof of a mountain shrine.



Born in Boston in 1932, Paul Caponigro was already working as a photographer when he first traveled to the western United States in 1953 as a soldier during the Korean War. In the early 1950s, during an army tour of duty in San Francisco, he met and studied with teachers and students

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of the West Coast School of Photography including Minor White. During these years his photographs appeared in Aperture magazine and were exhibited at the George Eastman House. In 1966 he was awarded a Guggenheim Fellowship which enabled him to travel to Ireland where began his lifelong interest photographing megalithic sites like Stonehenge. In 1976 he made his classic photograph of running white deer titled, "County Wicklow, Ireland."

Caponigro has devoted his life to exploring the natural world and architecture from antiquity. His vision has its roots in Paul Strand's response to the purity of forms and in the metaphysical/metaphorical

tradition of Minor White. His printing reflects a heightened sensitivity toward gray and black tonalities and is considered the best in the world. Beyond the directness of his compositions and attention to details, Caponigro's photographs convey deeper meanings. Whether the subject is a landscape, a solitary apple, a ring of standing stones, or a simple piece of aluminum foil, his pictures invoke the promise of growth and regeneration mingled with timelessness. Paul Caponigro lives in Maine.

**ANDREW SMITH GALLERY LOCATIONS, EXHIBITS AND HOURS**

**ANDREW SMITH GALLERY** hours are 11-4 Mon. - Sat. at 122 Grant Ave. (next to the Georgia O'Keeffe Museum). In addition to the special Caponigro exhibition other current exhibitions feature **LEE FRIEDLANDER, RAY METZKER and ANSEL ADAMS.**

**ANDREW SMITH GALLERY ANNEX** hours are 12-4 Mon. - Sat. at 203 W. San Francisco St. (across from Evangelos between the Lensic Theater and the Plaza). The current exhibition is **PATRICK NAGATANI - "Outer and Inner: Contemplations on the Physical and the Spiritual."**

For more information please call Andrew Smith Gallery at (505) 984-1234, Fax (505) 983-2428. Visit us online at [www.andrewsmithgallery.com](http://www.andrewsmithgallery.com)

Liz Kay