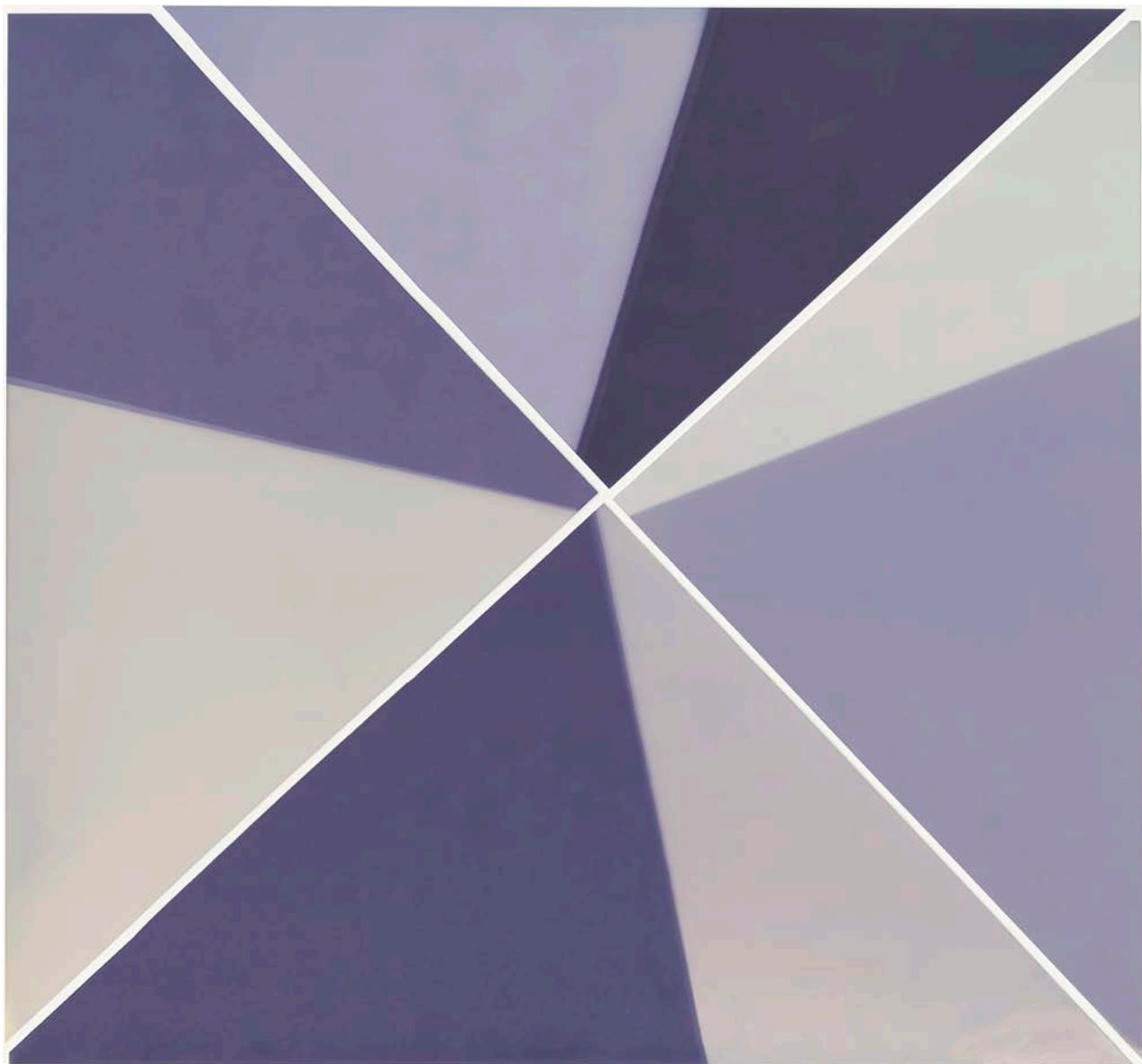


A M A N D A  
M A R C H A N D



LUMEN NOTEBOOK

FOTO RELEVANCE HOUSTON TEXAS

MAY 14 - JUL 9, 2022

**A M A N D A M A R C H A N D**

LUMEN NOTEBOOK

**Cover Image: Purple Coneflower (Kodak Supra Endura gloss)**

Archival pigment print collage, 4 panels

22x23.5" • Variation of 3 + 2 APs

37x40" • Variation of 3 + 2 APs

# AMANDA MARCHAND'S LUMEN NOTEBOOK

BY GEOFFREY C. KOSLOV

Amanda Marchand is an artist using a camera-less photographic process to create lumen prints. Her work is intimately tied to and dependent on nature to create images on a variety of light sensitive photographic papers. A Lumen, or sunprint, is created from the interaction of sunlight, object, and paper to create an unpredictable but colorful visual of shapes. Marchand then scans the temporal lumen images as an act of preservation of the revealed ephemeral colors. Once scanned, a print is then made, cut exactly along the lines of the original pieces of paper, and arranged for an abstract expression of some part of our natural environment. The artistry in the exhibition *Lumen Notebook* arises from both the process and creative expression.

An original lumen print is a unique work created from placing objects on a light sensitive silver gelatin paper and exposing it to light. It can be referred to as a "solargram" or, by technique, a "photogram." A photogram is the process wherein objects placed on paper (or film) and then exposed to light leave a "shadow" outline of what was placed on the paper. An actual camera, as we know it, is not used, hence the technique is also referred to as "camera-less" photography. Only paper, light, and shadow is needed. The dimensionality of the object determines the sharpness of the impression it leaves - sharp shadows denote hard, defined lines while soft shadows hint at more of the object's existence. Each original lumen collage in the collection is, itself, a unique print as Marchand hand cuts the papers into multi-paneled collages.

Marchand often utilizes older black & white silver gelatin (light sensitive) papers for her lumen prints. The trigger for the paper to turn from white to some color is from exposure to either natural light or an alternative artificial light source. UV Light can be used, but Marchand uses sunlight for her exposures. How long the paper is exposed will determine the intensity and shade of color revealed. Exposures can take from seconds to hours or even longer, and the paper, while meant to create a black & white image when used in a traditional darkroom, will deliver a range of colors unique to that paper, manufacturer, age, and surface finish. The color may also be affected by the humidity, clouds, and temperature. What happens to each sheet of paper evolves as a unique measure of time, place, and environment.

However, the Lumen printmaking process presents a "Catch-22." The paper's color continues to change the longer it interacts with light, unless chemically "fixed," meaning immersed in a "hypo" chemical solution. The chemical "fix" process destroys the varied colors. Unfixed, the paper will continue to change color as light darkens the paper further. Marchand deals with this conundrum by scanning the lumen, creating a digital image of the paper's color and preserving the image at a point in time, but scanning the paper also

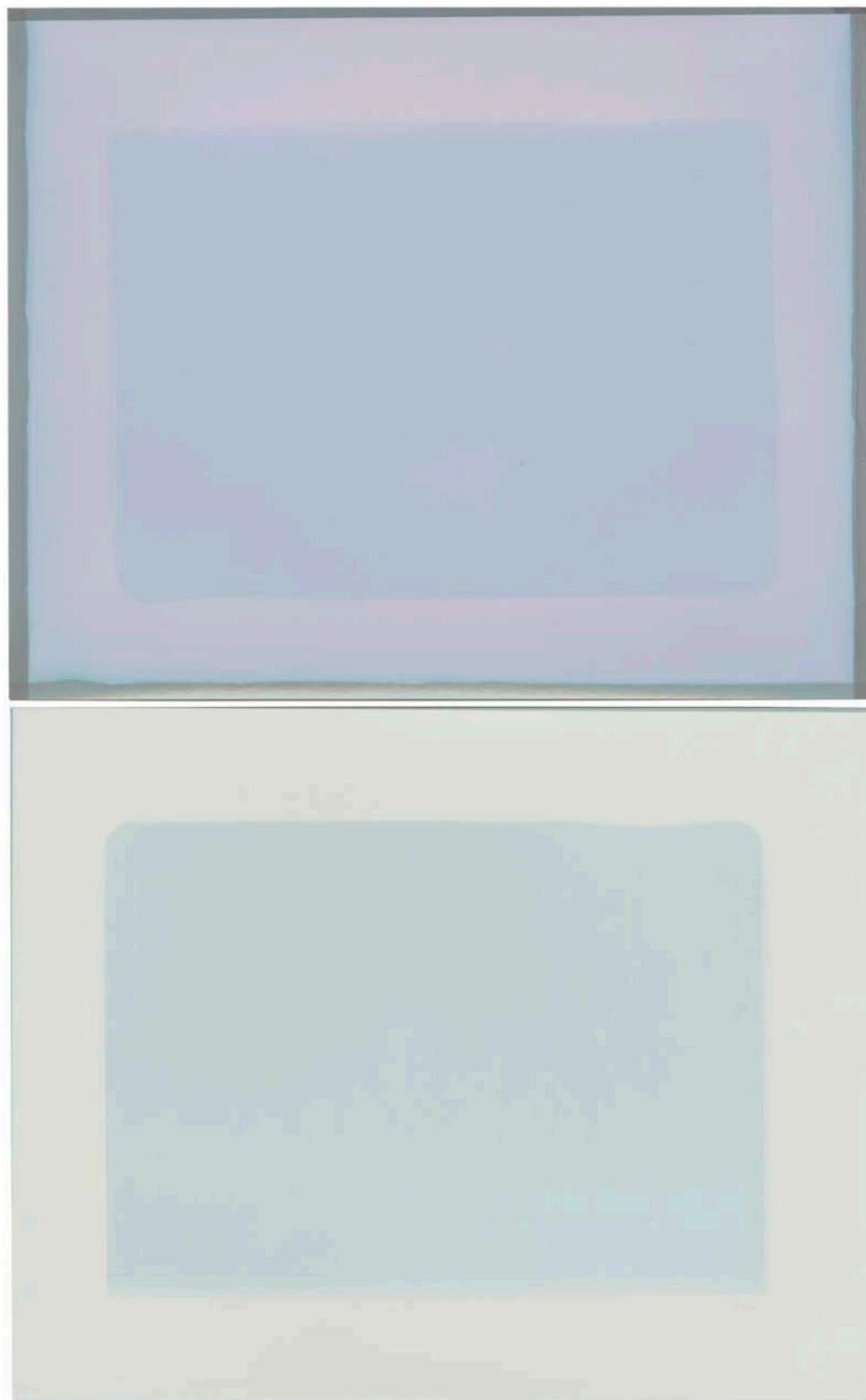
further exposes it to light. Marchand states "The scanner light participates in making the final image. I like how this tool expands the conversation I'm interested in about time, merging early photographic processes with new technology... The image exists as a conversation between analog and digital."

For Marchand, these photographs are the result of presence, inspired by sitting in the outdoors, that she wants to share with the viewer. The lumen process requires Marchand to slow down, think, reflect and meditate. She started making lumens with people sitting in a "circle of meditation," seated on unexposed paper, outdoors, that left an impression of their bodies on the paper as they co-existed for approximately half an hour together. From that experience, Marchand started looking for other photographic papers with which to create lumen prints. She realized that a different color palette was revealed with each box and type of paper. The process of creating these lumen prints is meditation for her. It takes time to expose each piece of paper, and the exposures permit a tuning in to the natural world that surrounds her as she makes the work. The making of the photograph requires that she slow down, count time, and wait.

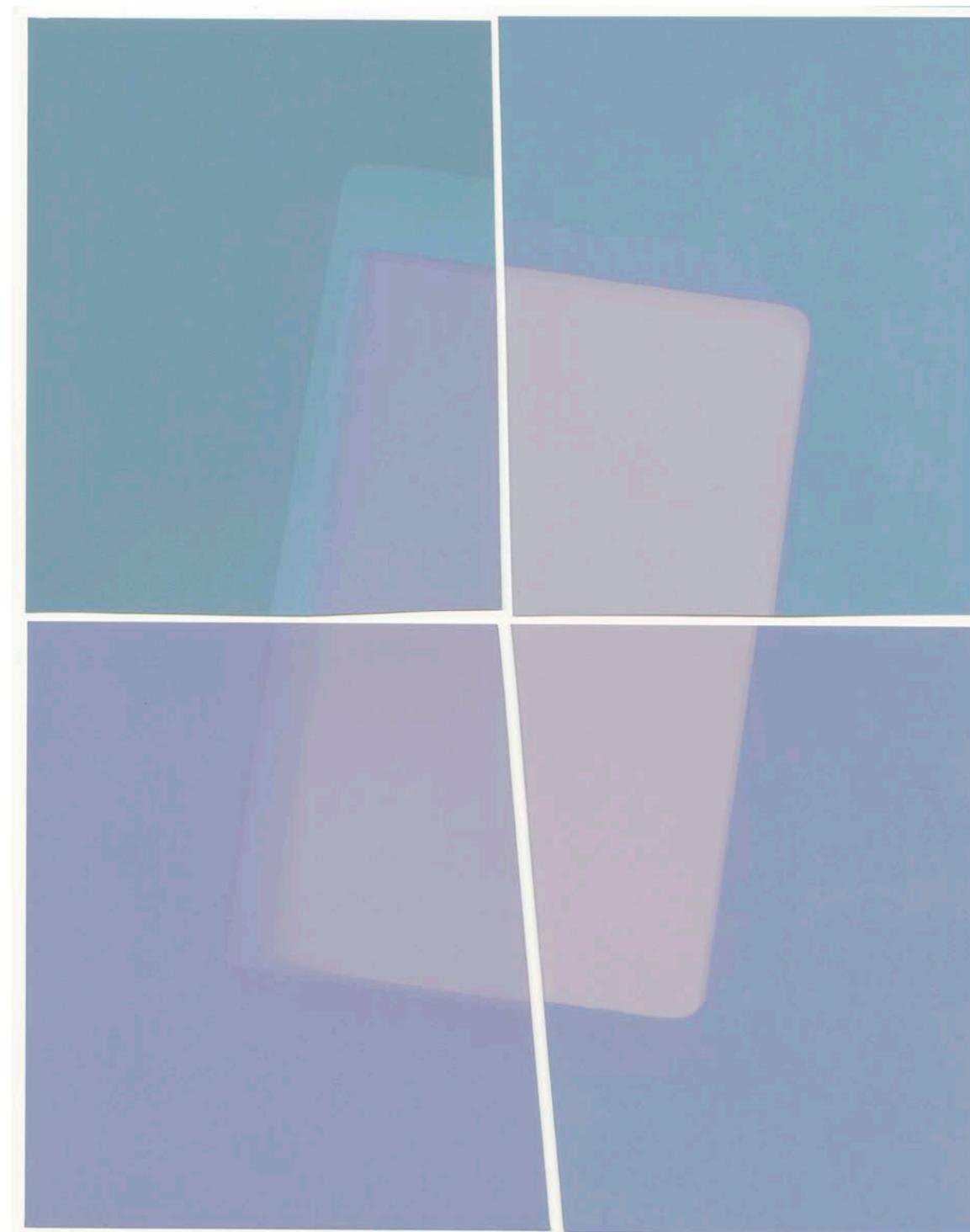
Marchand started out as a writer, before fully embracing photography. "This project often feels to me like a writing project, in that each unique lumen piece begins with text. Over the past 5 years, I have been making collages inspired by the title of books, which I repurpose as my image titles. In traditional photography, images are made and then titled second (or not at all). The work in *Lumen Notebook*, begins with language." The titles of the books become part of the inspiration for her abstractions. "The images in *Lumen Notebook* reference pictorial components of the landscape, horizon lines and vertical markers, the movement of sun across sky."

*The World is Astonishing with You in it: A 21st Century Field Guide to the Birds, Ferns and Wildflowers* is a collection of lumen images that references disappearing species. The title of the series *No Title Required* came from a poem by this name in Wislawa Szymborska's book, *View With A Grain of Sand* - each image in the series is titled by the name of the book that made the impression on the paper. Her newest work, *Event Horizons*, is part of her series *Timelines*. Rather than the static placement of a book on the paper, boxes and envelopes of photo paper are shuffled across the lumen print paper at defined times, creating not only a sense of depth as the exposure to sunlight varies like a darkroom test strip, but giving the image a very powerful sense of movement from the passage of time.

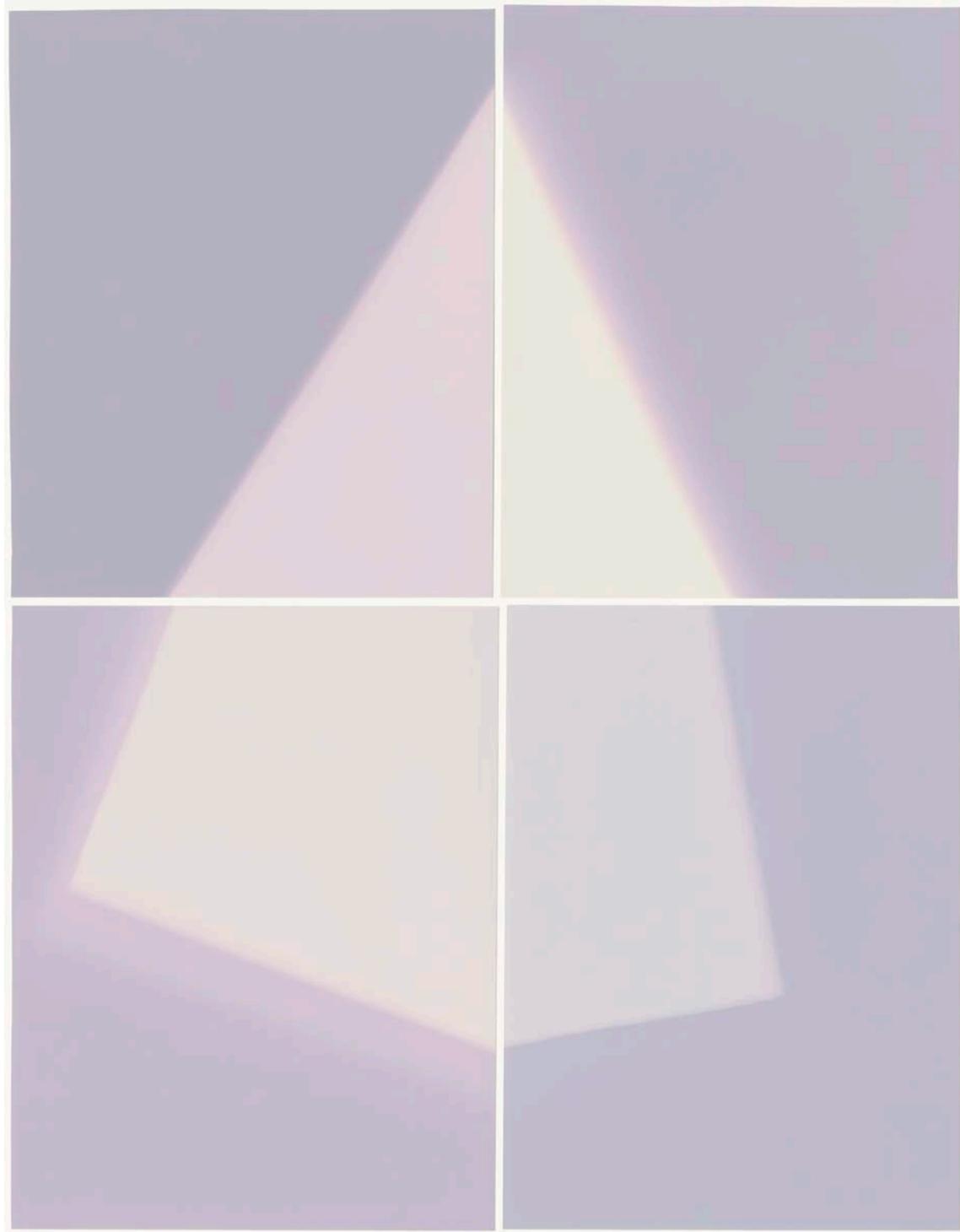
The resurrection of the photogram process by Amanda Marchand brings a new dimension in its use of color and in marking the passage of time. In addition, by cutting and arranging the paper to create abstractions of horizons, birds, plants and other features in nature, her abstractions yield yet another special feature of the "Lumen Notebook" exhibition. One is not only enticed by the variety of the arrangements, but transfixed by imagination and visual stimulation to ponder what each work represents. Marchand takes the viewer on a walk through an untouched world. True to Marchand's inspiration, we as the viewer slow down, relax and reflect as if we, too, are walking that same path.



**Horizon - Paper Negative**  
Archival pigment print  
21 x 13.5" • Edition of 3 + 2 APs



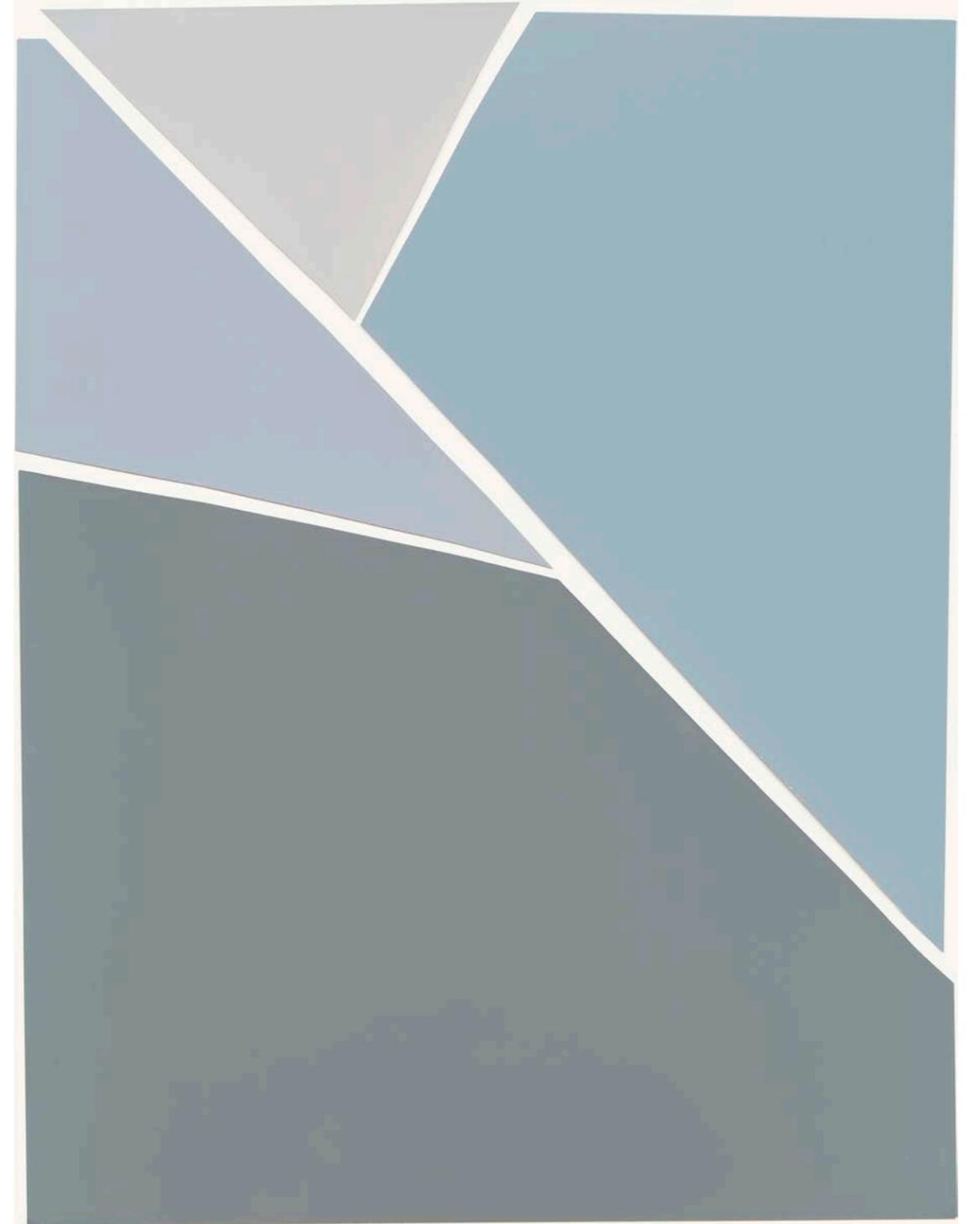
**Red Notebook II (Oriental Seagull RC Pearl)**  
Archival pigment print collage, 4 panels  
6.5 x 8.5" • Variation of 3 + 2 APs



**Louisiana Waterthrush (Ilford MG 4 Deluxe RC)**

Archival pigment print collage, 4 panels

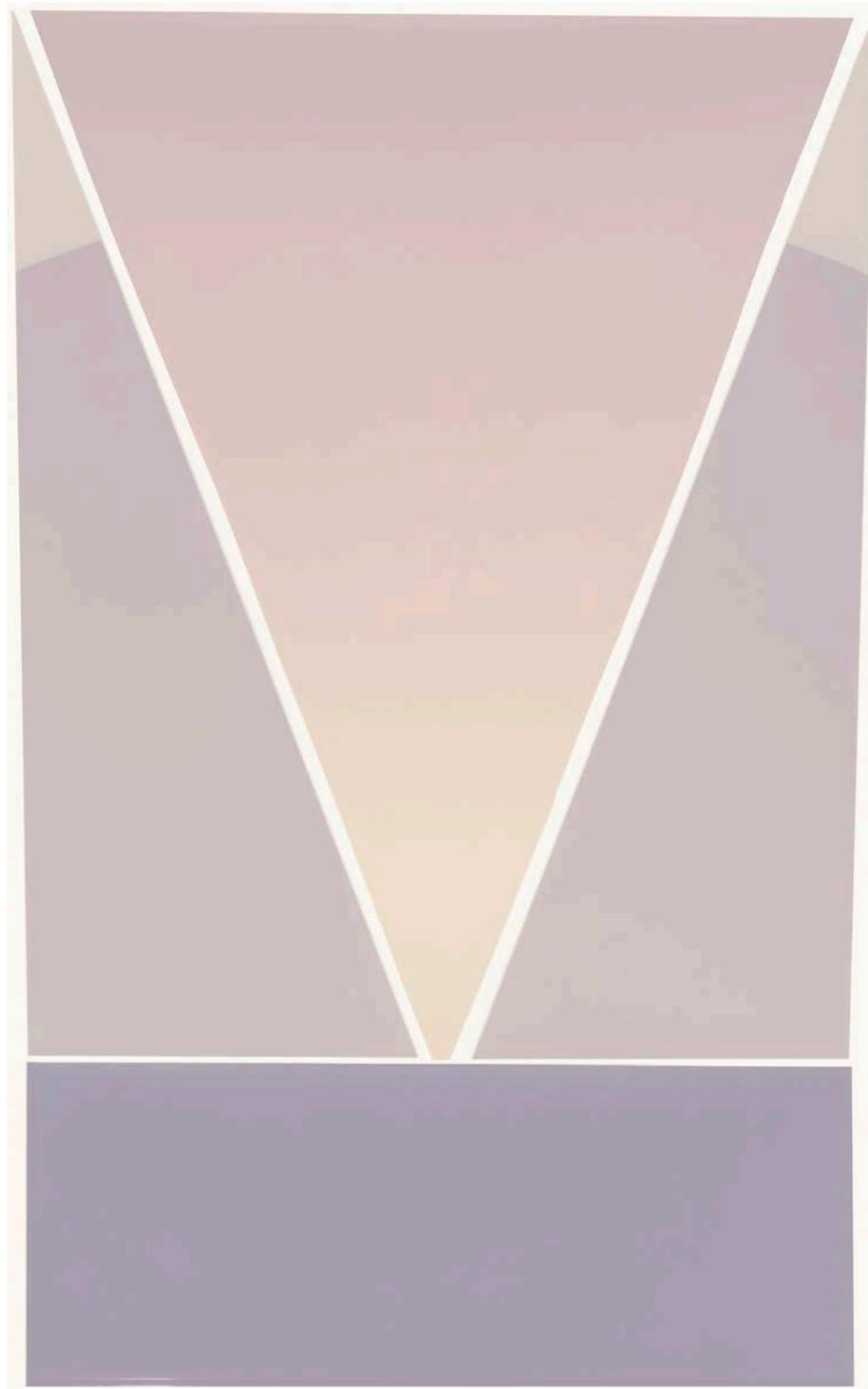
22 x 17" • Variation of 3 + 2 APs



**Spalding's Champion II (Ilford MG IV FB)**

Archival pigment print collage, 4 panels

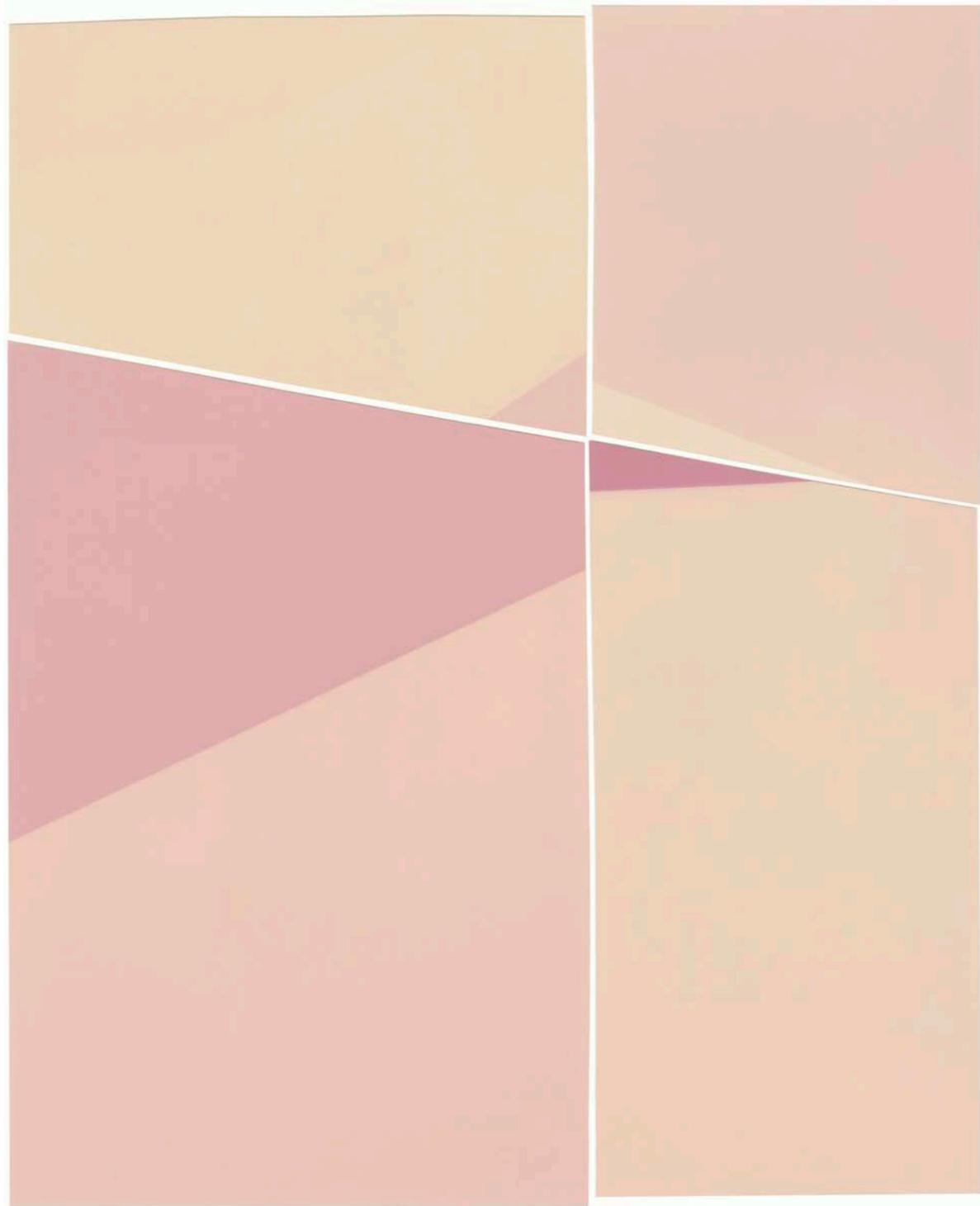
22 x 17" • Variation of 3 + 2 APs



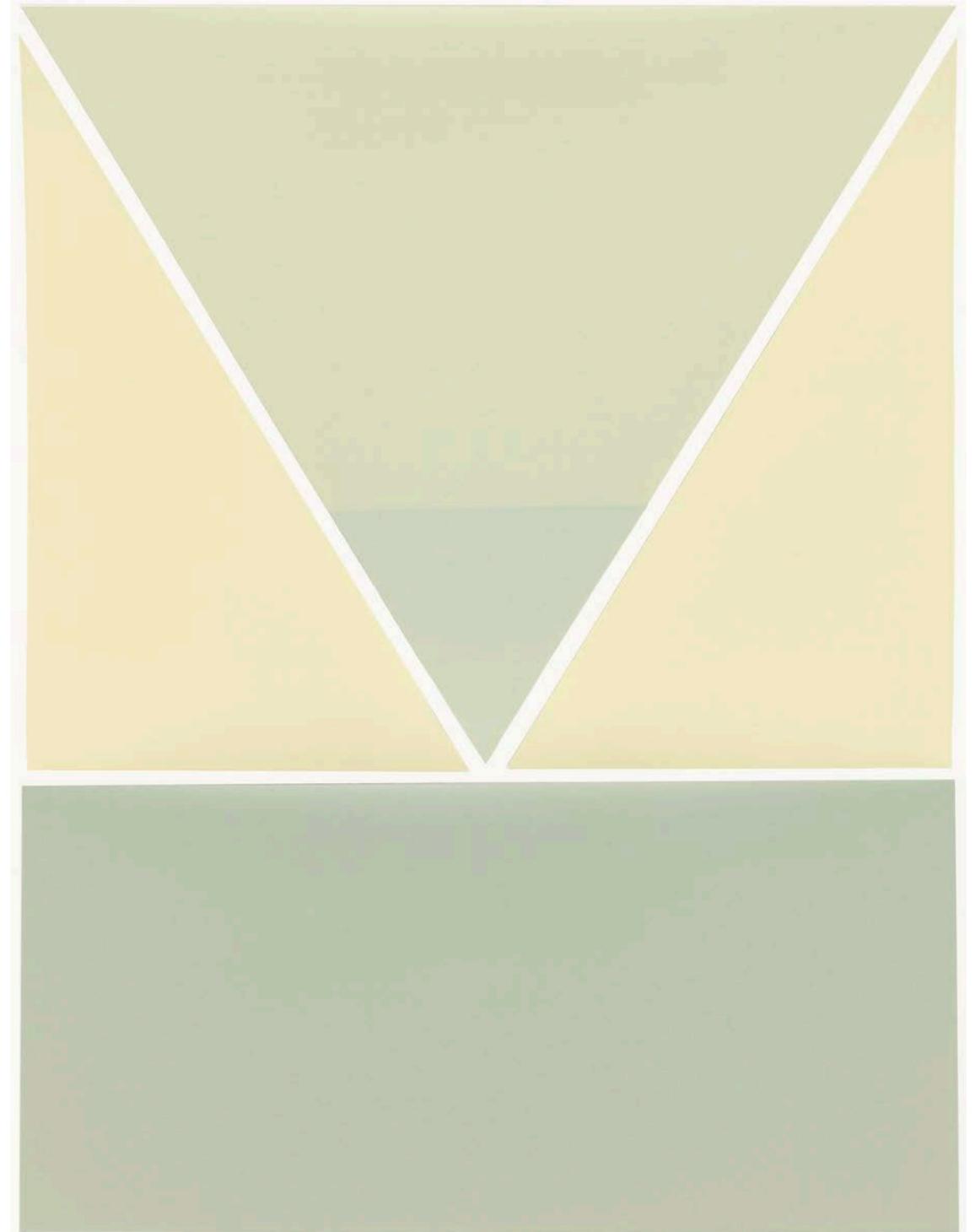
**Pitcher's Thistle (Oriental Warmtone)**  
Archival pigment print collage, 4 panels  
22 x 14" • Variation of 3 + 2 APs



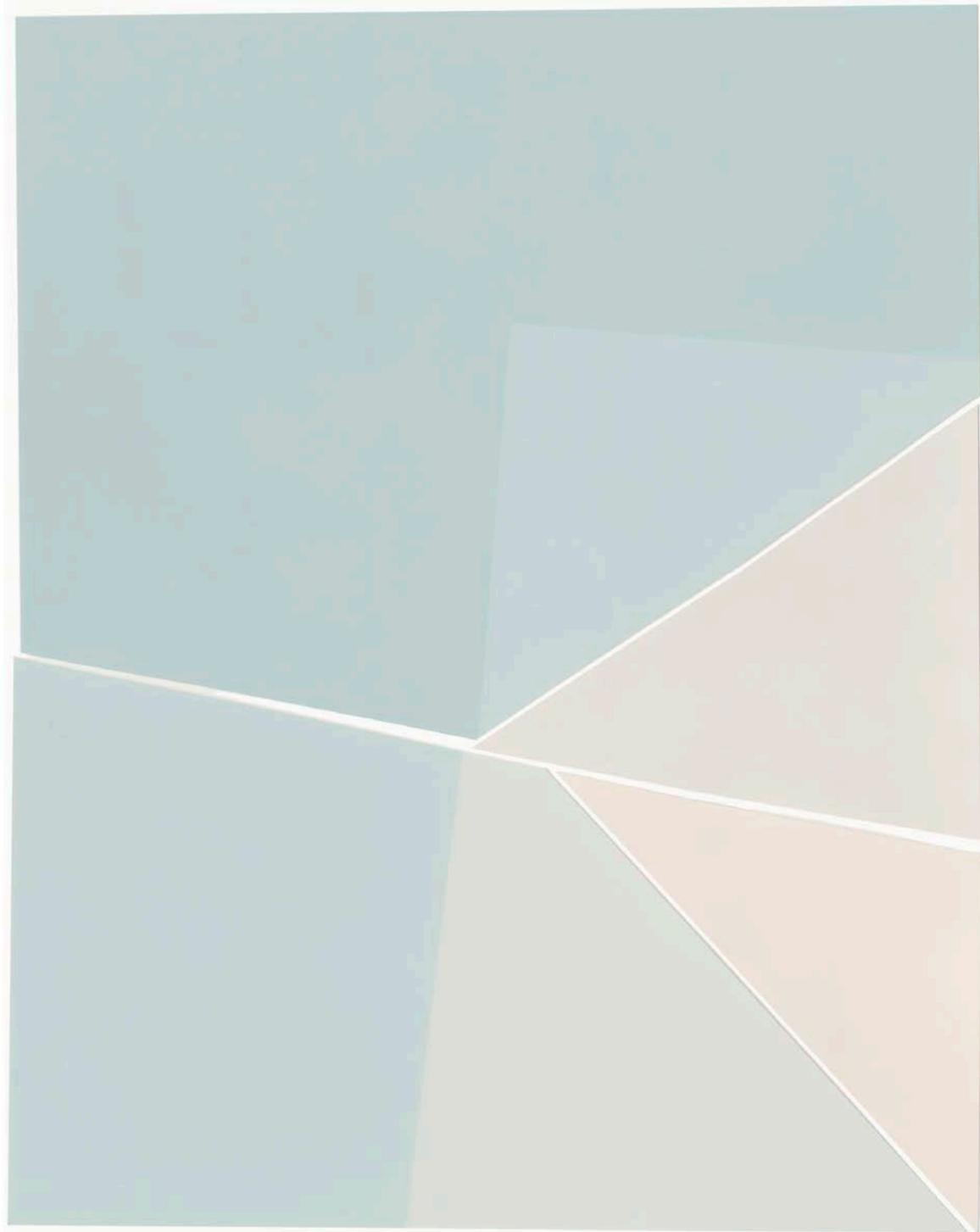
**Broad Beech Fern (Dupont VS Velour Black)**  
Archival pigment print collage, 4 panels  
22 x 15" • Variation of 3 + 2 APs



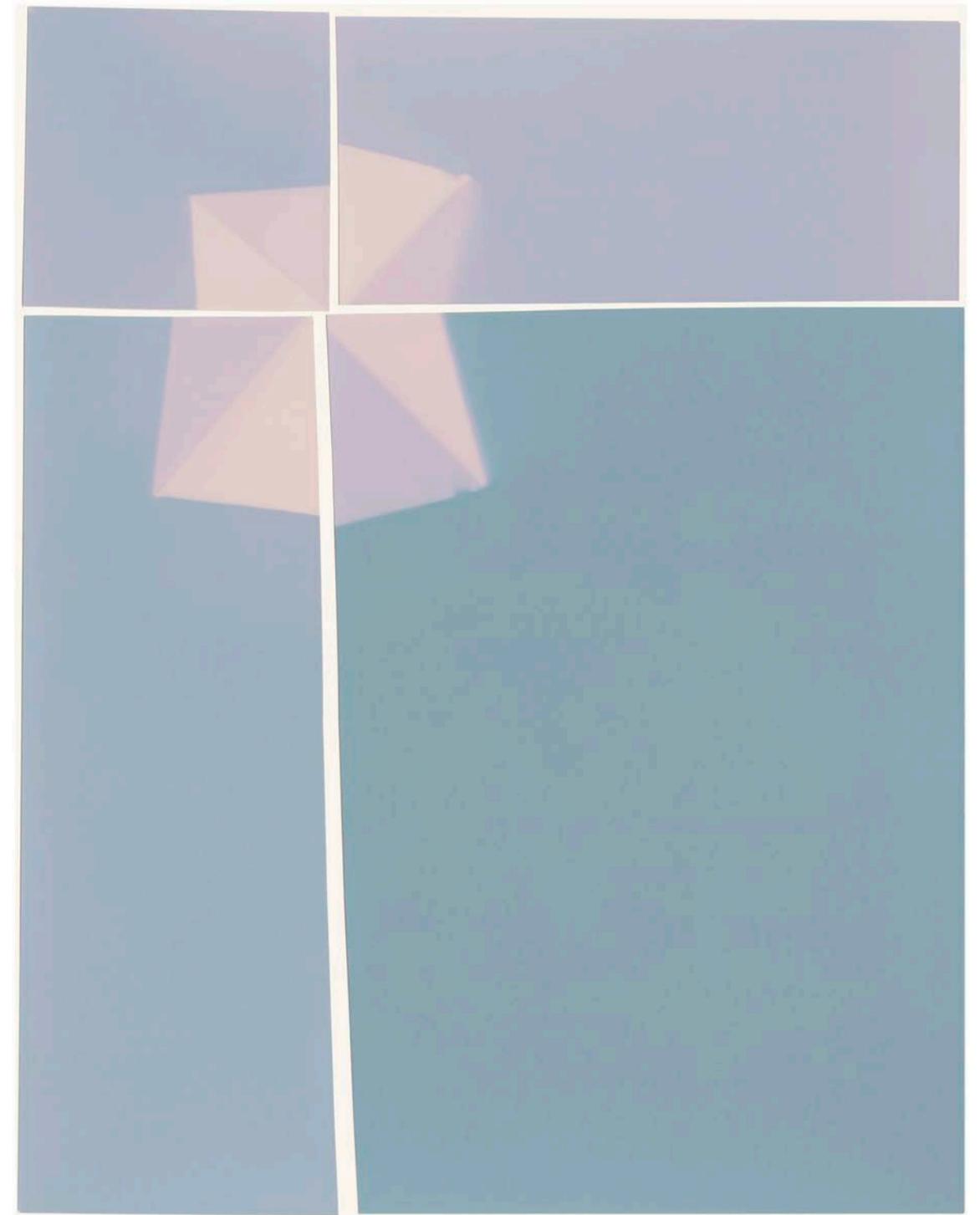
**Whooping Crane (Adorama RC pearl)**  
Archival pigment print collage, 4 panels  
22 x 18.5" • Variation of 3 + 2 APs



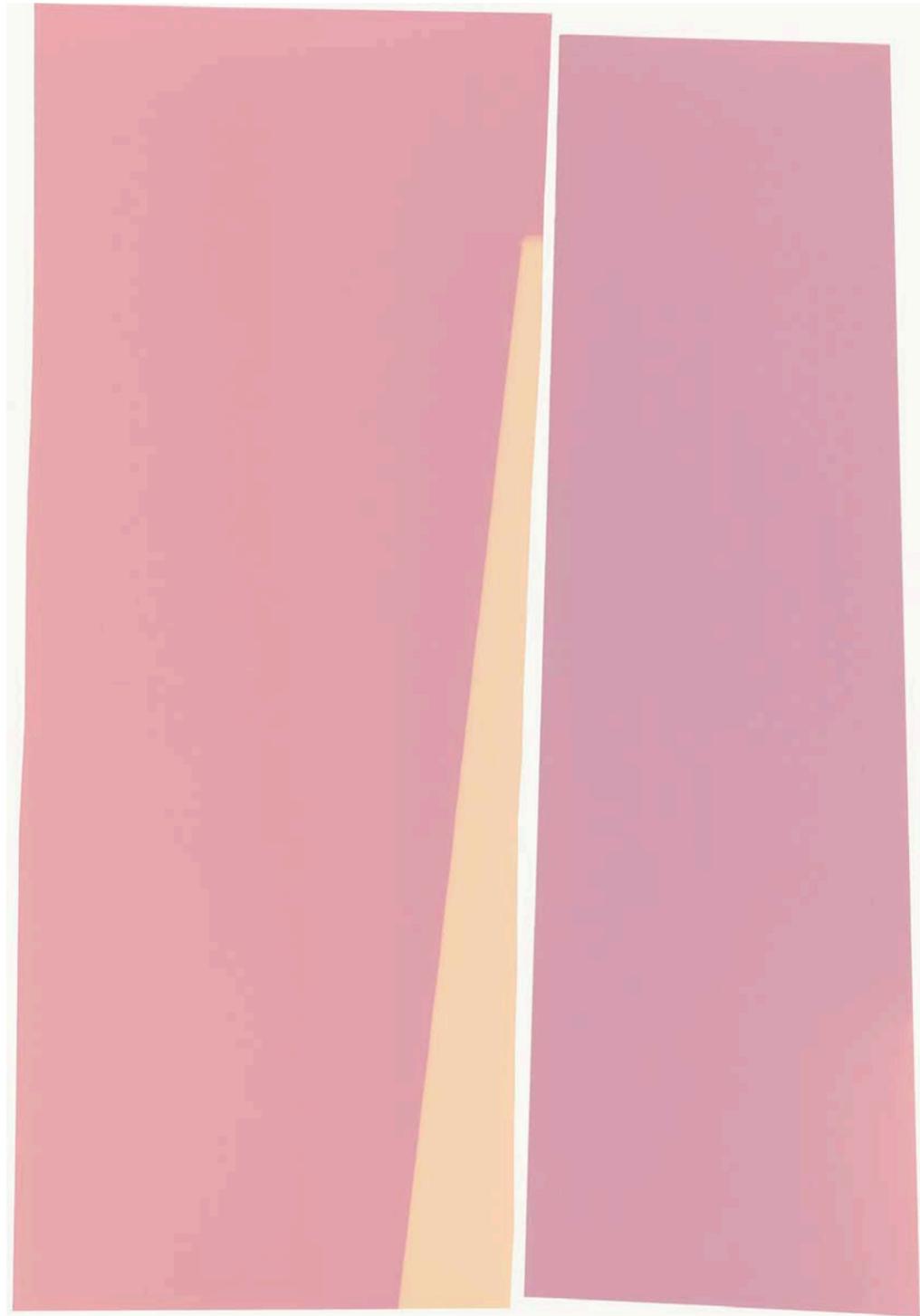
**Bear's Foot Sanicle (Luminos Flexicon, VC Premiere)**  
Archival pigment print collage, 4 panels  
21.25 x 16.25" • Variation of 3 + 2 APs



**Mountain Plover (Multitone Gloss FB)**  
Archival pigment print collage, 4 panels  
18 x 14.25" • Variation of 3 + 2 AP



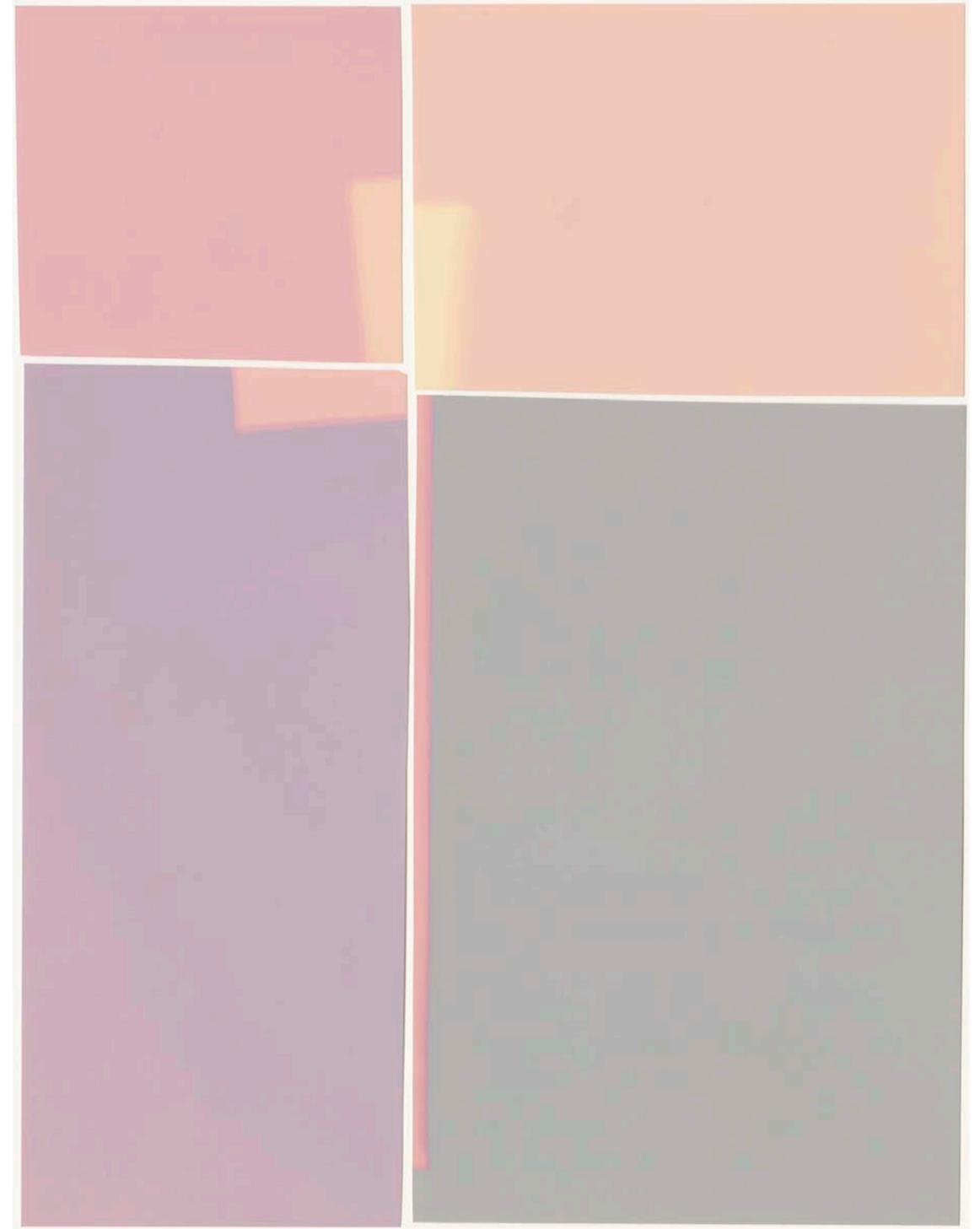
**Tufted Evening Primrose (Ilford MG FB 1P)**  
Archival pigment print collage, 4 panels  
22 x 16.75" • Variation of 3 + 2 AP



**Coastal Wood Fern (Ilford Classic RC)**

Archival pigment print collage, 2 panels

22 x 15.25" • Variation of 3 + 2 AP



**Virginia Goat's Rue (Multitone FB Glossy)**

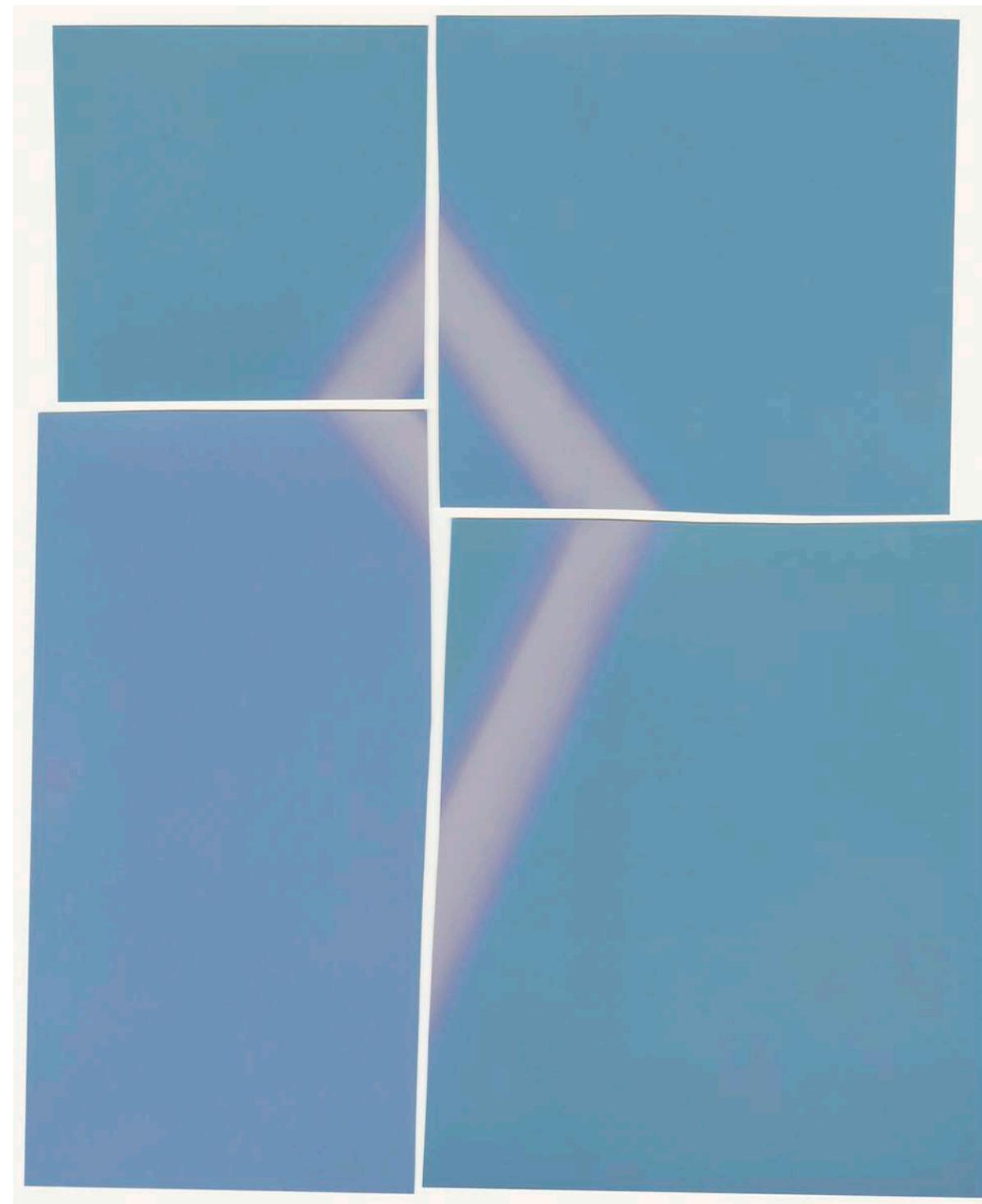
Archival pigment print collage, 4 panels

22 x 17.5" • Variation of 3 + 2 AP



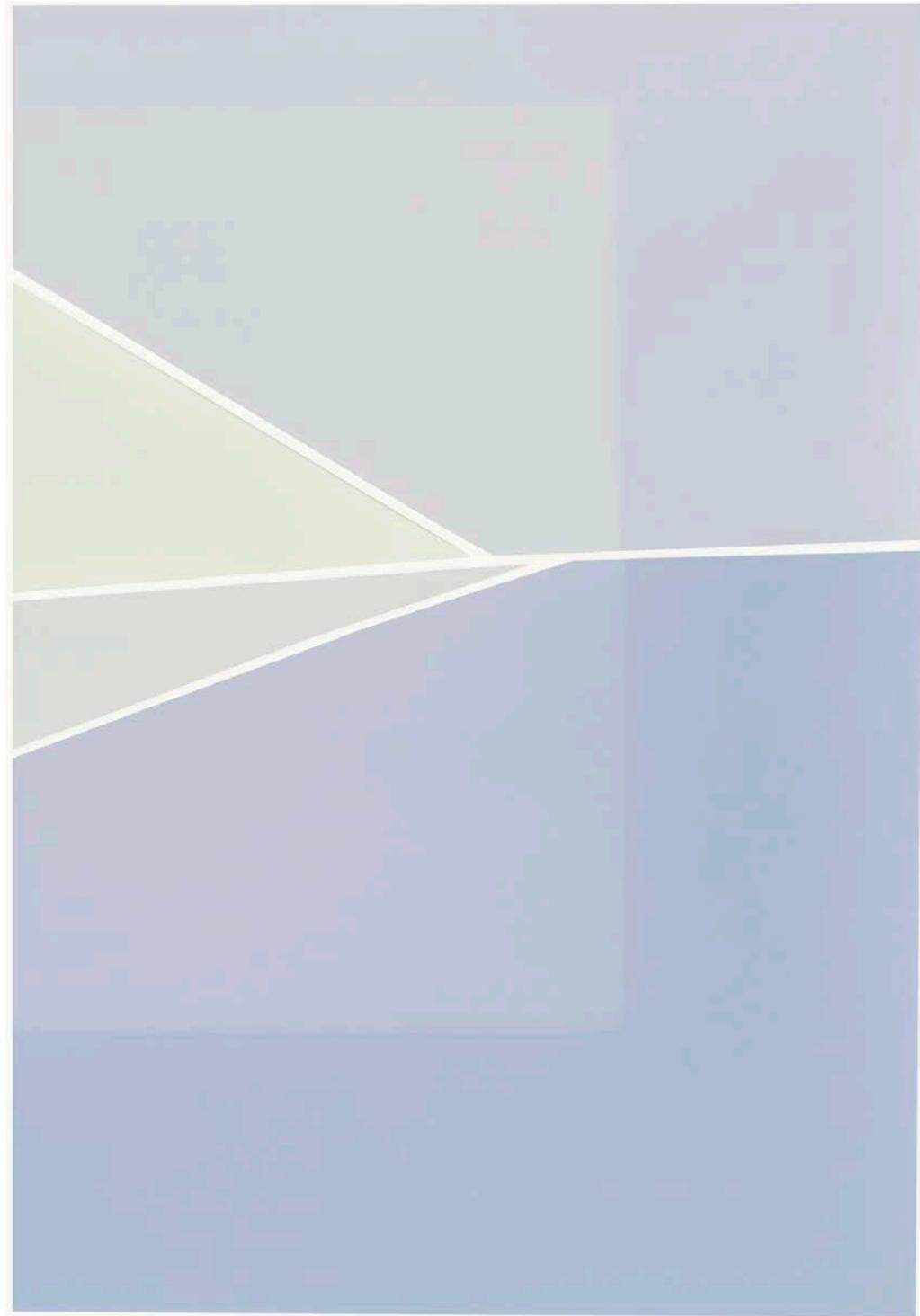
**Tall Bugbane II (Ilford MG IV RC deluxe)**

Archival pigment print collage, 4 panels  
18.5 x 15" • Variation of 3 + 2 AP

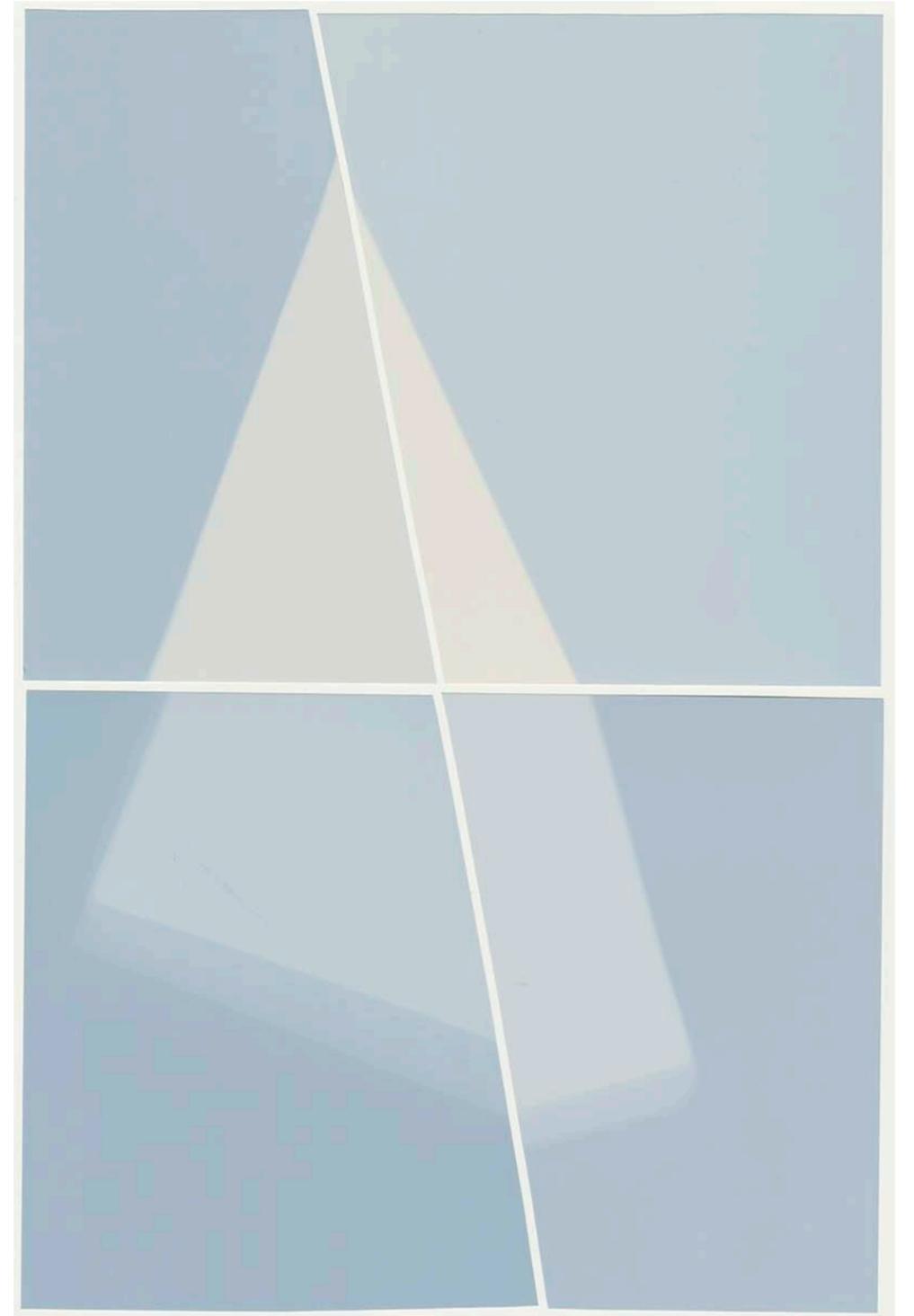


**Mountain Holly Fern (Oriental FB)**

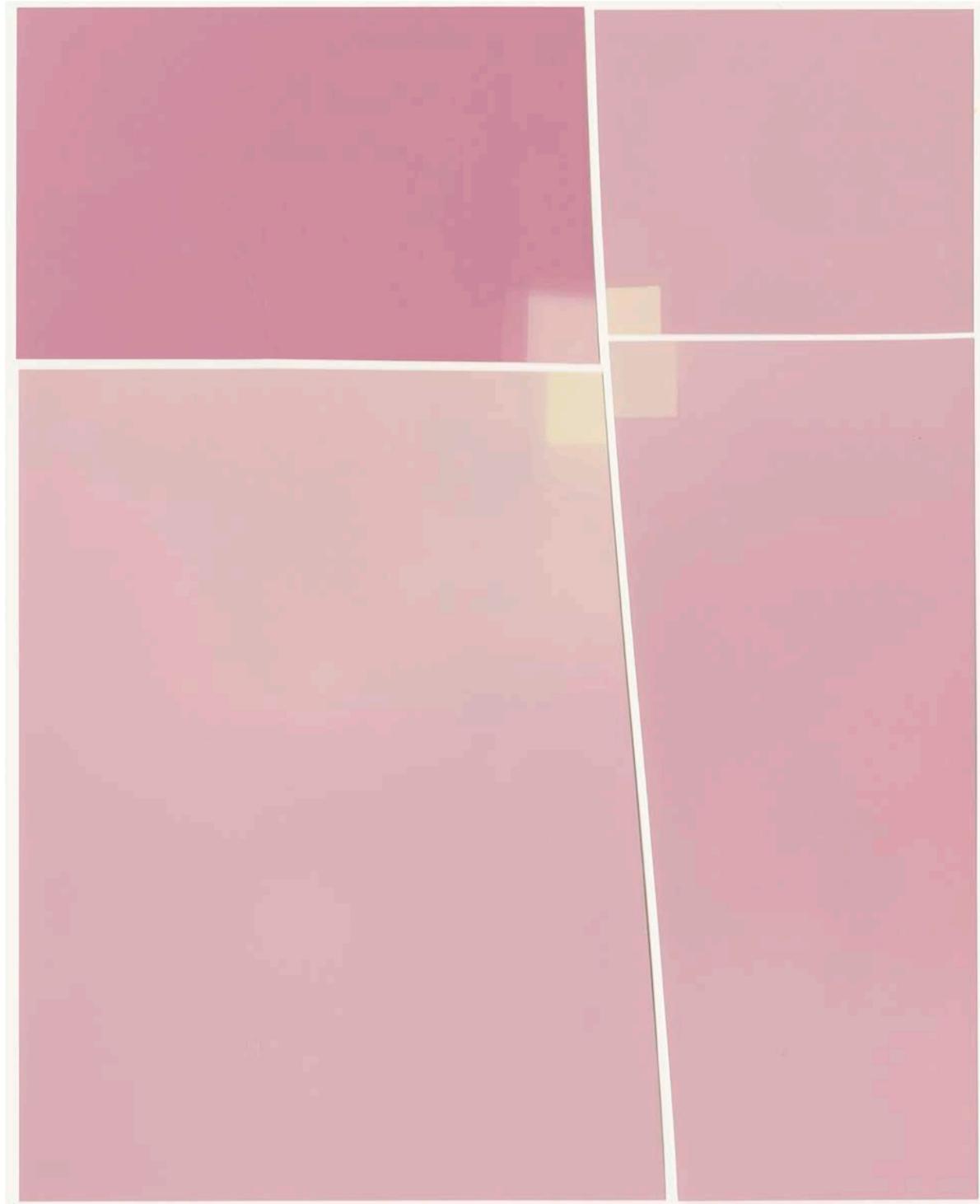
Archival pigment print collage, 4 panels  
22 x 18" • Variation of 3 + 2 AP



**Peregrine Falcon (Ilford Iflobrom FB)**  
Archival pigment print collage, 4 panels  
22x15.5" • Variation of 3 + 2 AP



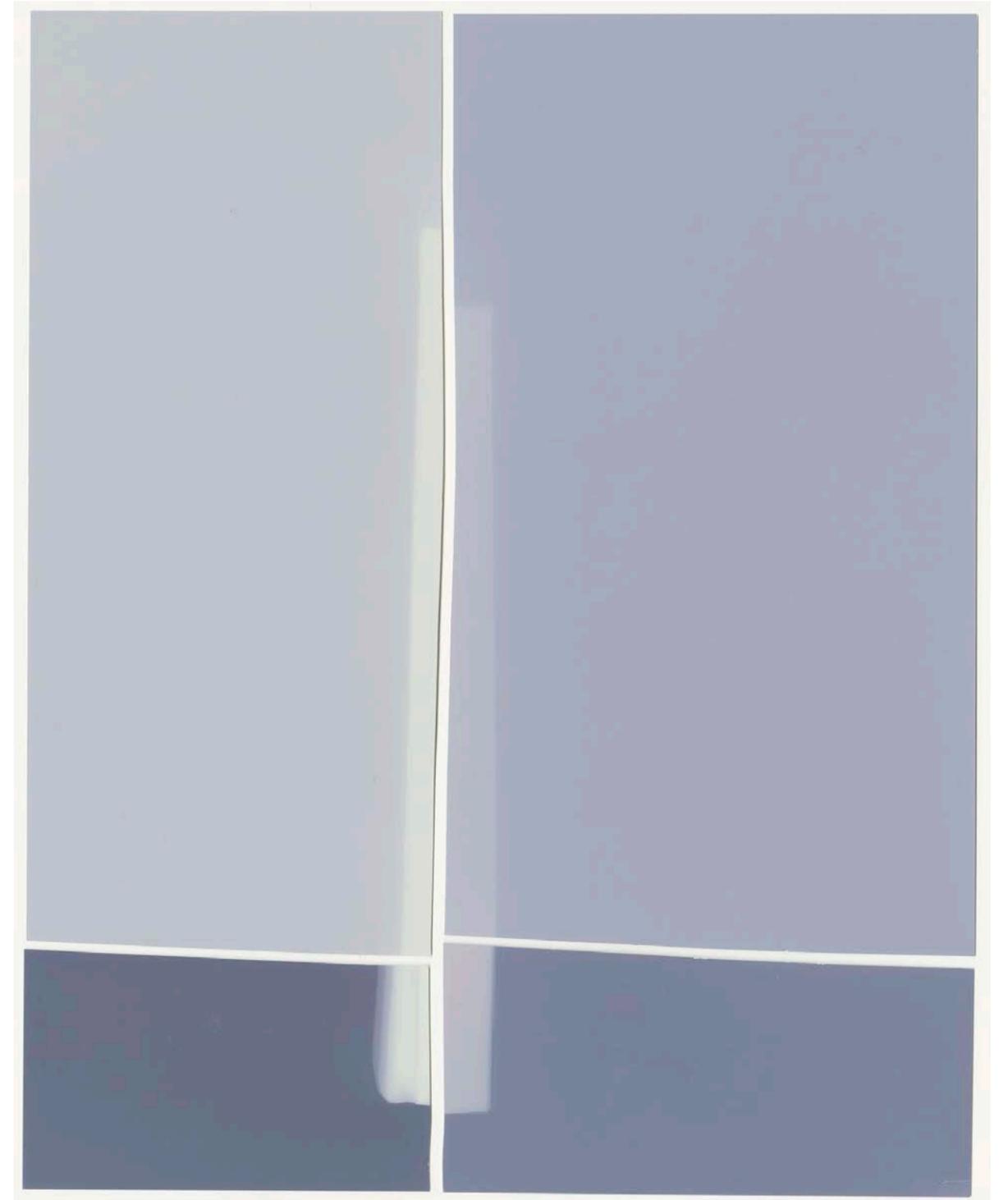
**Sage Thrasher (egg) (Ilford MG5 Deluxe RC)**  
Archival pigment print collage, 4 panels  
21x14" • Variation of 3 + 2 AP



**Scarlet Ammannia I (Ilford RC MG Warmtone)**

Archival pigment print collage, 4 panels

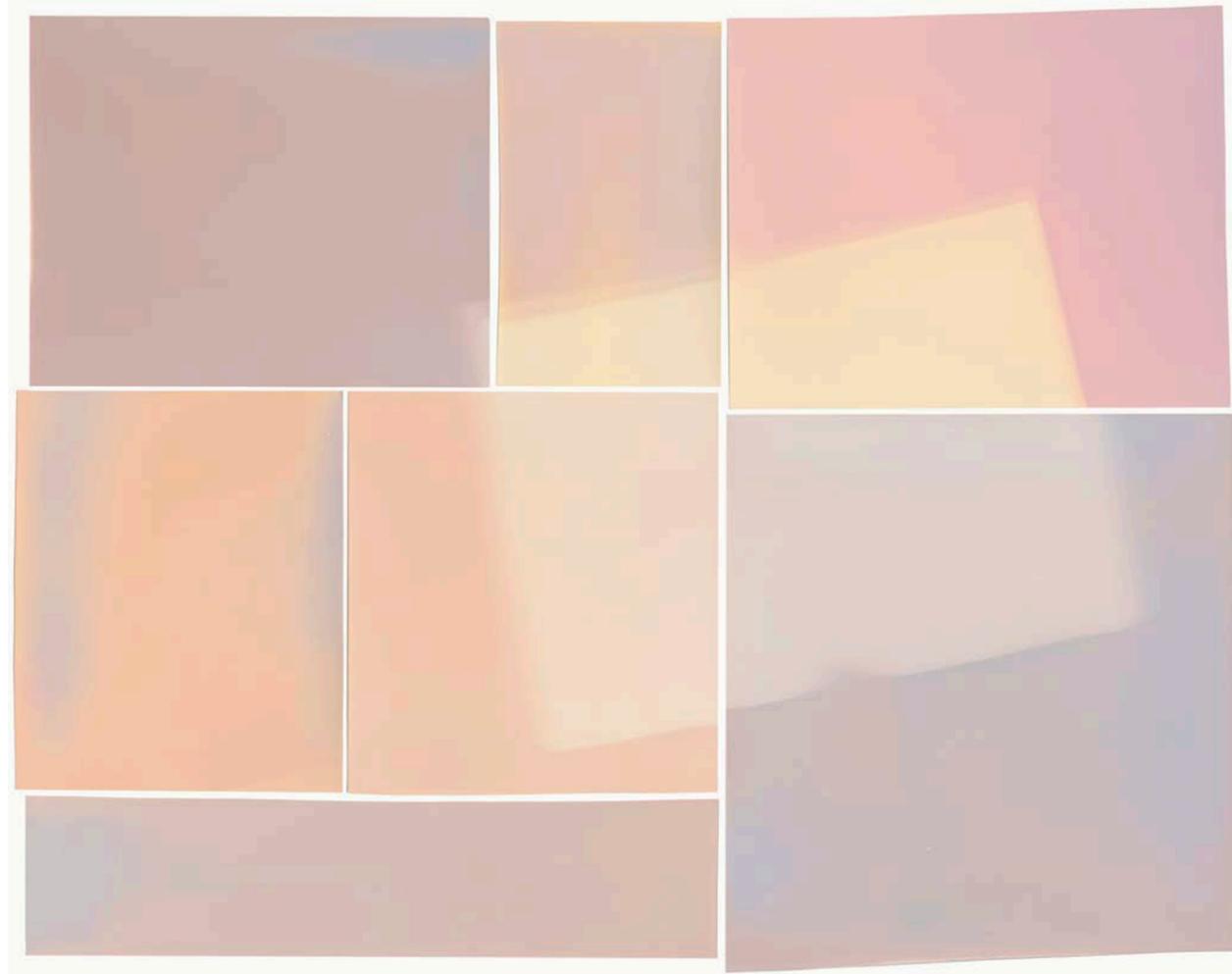
22x16" • Variation of 3 + 2 AP



**Fernald's Milk Vetch I (Kodak Polyfiber FD)**

Archival pigment print collage, 4 panels

21 X 16.5" • Variation of 3 + 2 AP



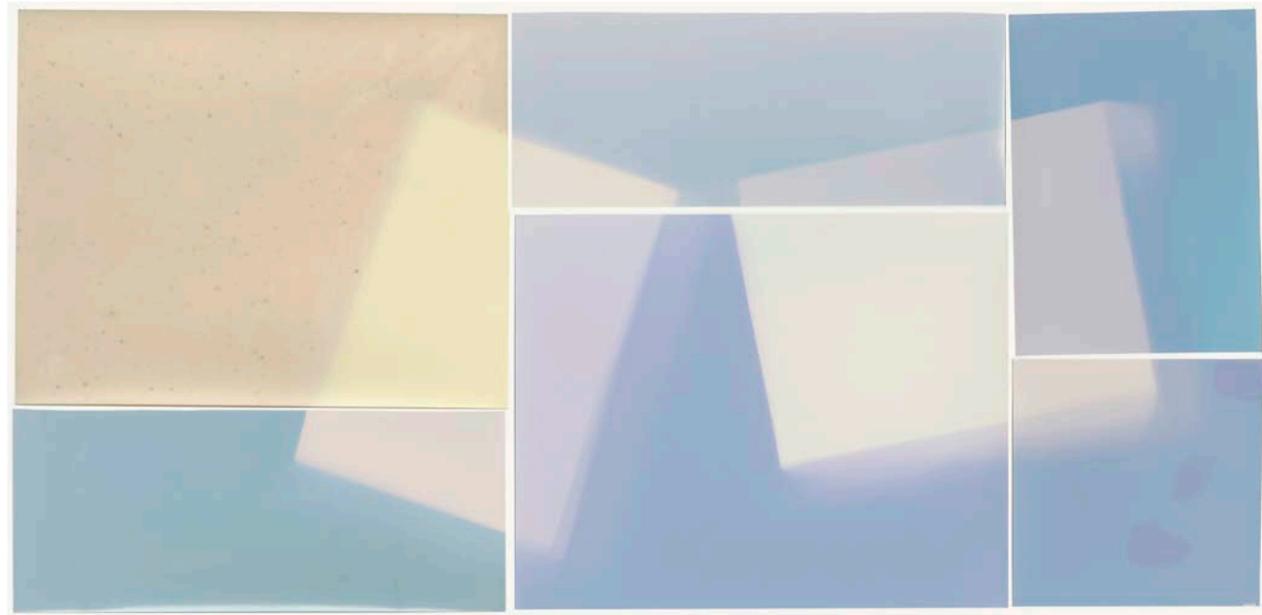
**My Mother's Story**

Archival pigment print collage  
20x25" • Variation of 3 + 2 APs  
30 x 38" • Variation of 3 + 2 APs



**A Friend is a Soul in 5 Bodies**

Archival pigment print collage  
20x32" • Variation of 3 + 2 APs  
30 x 47" • Variation of 3 + 2 APs



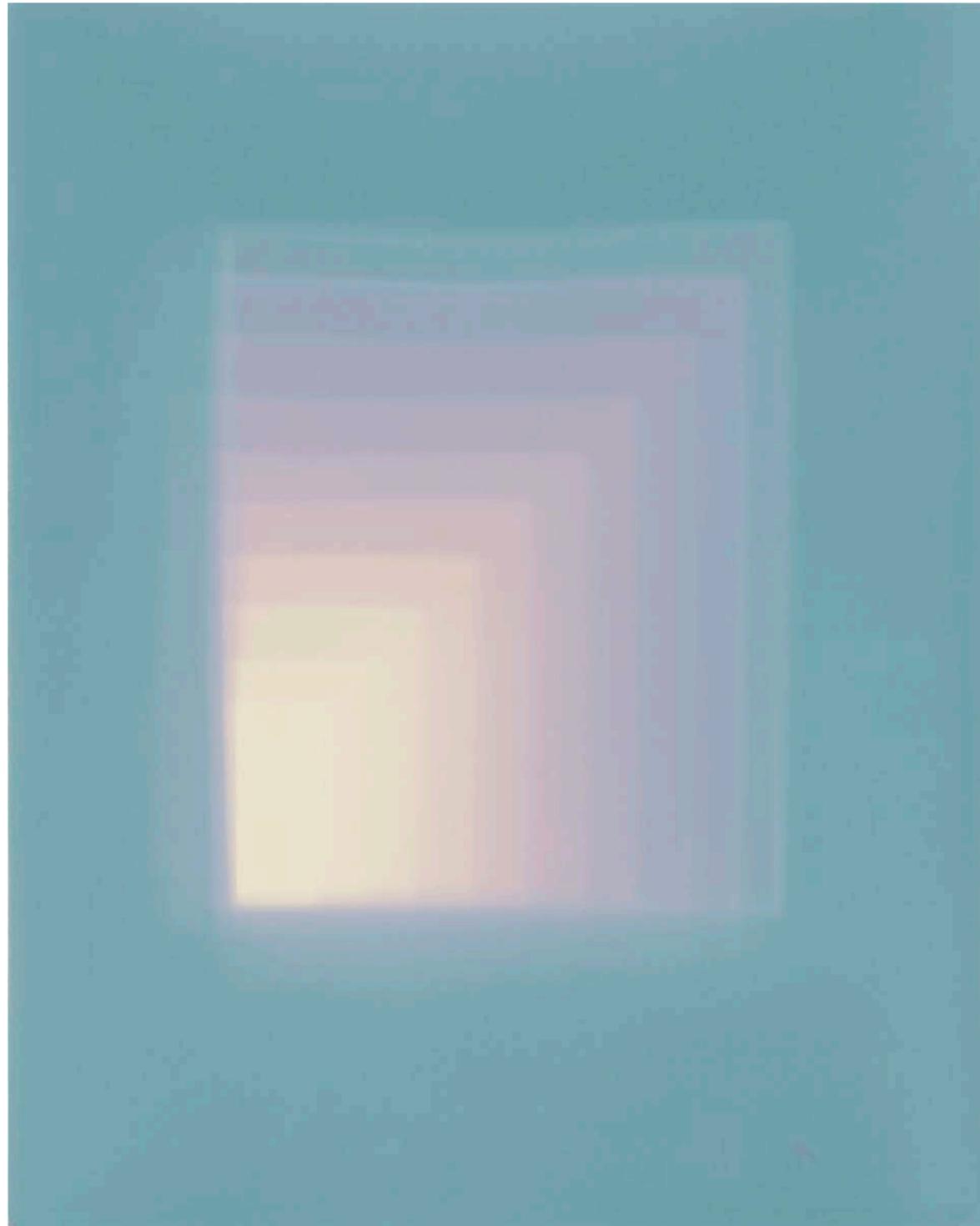
**Lumen Notebook: All is Not Lost - Drawer 1**

Archival pigment print collage  
21 x 43" • Variation of 3 + 2 AP

**Timeline (Twilight) (Ilfobrom Galerie 1K Eliespeed Matt and MG FB IV Foma)**

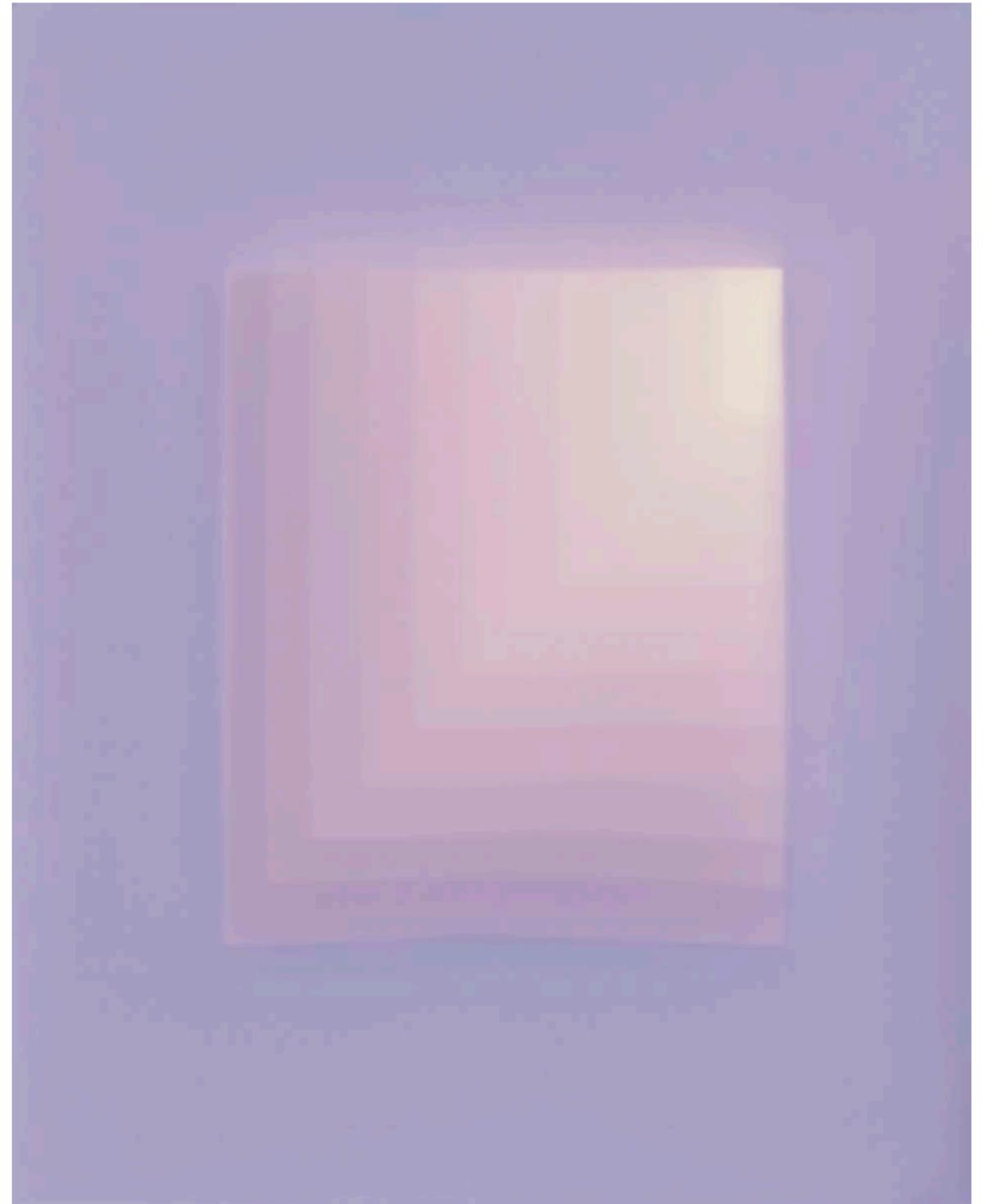
Archival pigment print  
90 x 8" • Variation of 3 + 2 AP





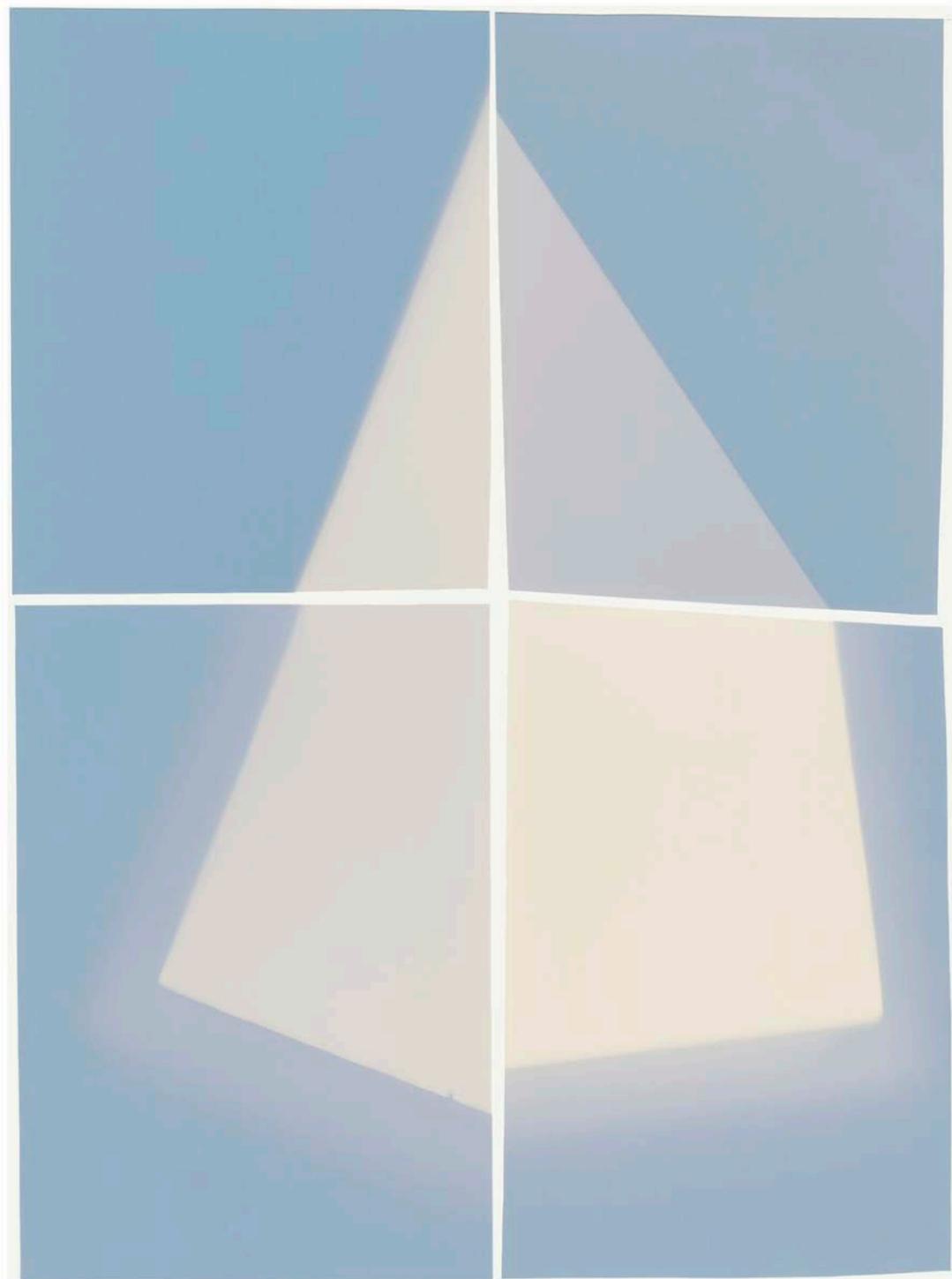
**Event Horizon (BlueGreen) (Ilford BLMOP Glossy)**

Archival pigment print  
24 x 19.5" • Edition of 3 + 2 AP



**Event Horizon (Ultraviolet) (Ilford Ilfobrom FB Glossy)**

Archival pigment print  
24 x 19.5" • Edition of 3 + 2 AP



**Northern Goshawk (Child) (1st generation) (Ilford MG V RC deluxe)**

Archival pigment print collage, 4 panels

22 x 16.5" • Variation of 3 + 2 AP

# AMANDA MARCHAND

## THE ARTIST

Amanda Marchand is a Canadian, New York-based photographer. Her work explores the human condition through the poetics of landscape with an experimental approach to photography.

Marchand's monographs, *Nothing Will Ever be the Same Again* (2019), and *Night Garden* (2015) were published by Datz Press. She has also published the following artist books: *The World is Astonishing with You in it: A 21st Century Field Guide to the Birds, Ferns and Wildflowers* (2021); *The Book of Hours* (2018); *Because the Sky* (2017). Her series *415/514* was published by Edition One Studios (2009). A permanent installation of her work is on view at the MUHC Glen Hospital in Montreal.

Marchand has received awards and recognitions at PX3 Prix de la Photographie Paris 2020; BarTur Photography Award, 2020; the International LensCulture Art Awards 2019; GoggleWorks 2018 Juried Competition; CENTER's Choice Awards 2015; C4FAP "Center Forward 2015"; grants from the Quebec Council of Arts and Letters; Doggone Foundation; and the San Francisco Art Institute Graduate Fellowship Award. Marchand is a MacDowell Colony and Headlands Center for the Arts Fellow. She has also attended residencies at the Hermitage Artist Retreat, the Studios at MASS MoCA, Datz Museum, The Bakery Photo Collective, Hewnoaks Artist Colony, and Arteles Creative Center (Finland).

Her work has been exhibited in solo and group shows internationally. Marchand is the author of the book of fiction, *without cease the earth faintly trembles* (DC Books, 2003) awarded "Critic's Pick" by NOW Magazine. She holds an MFA from the San Francisco Art Institute.

# FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.



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