

DOLBY CHADWICK GALLERY

Bill Armstrong

Renaissance

July 1 – August 28, 2010

Working mostly from reproductions of Renaissance drawings featuring the human figure in different states of movement and repose, Armstrong eliminates much of the original perspective by painting over figure and background with a striking set of colors. Enough shading is visible through the paint, however, to give the figures a subtle sense of modeling. By setting his camera to infinity before photographing the images, the resulting prints are rendered mysteriously out of focus. Such an effect serves to heighten both the kinesthetic energy of the silhouetted bodies as well as the ambiguity of their actions: was the original body bent over in despair or bowed in reverence, leaping into an abyss or preparing for a great embrace? This uncertainty, combined with the arresting juxtaposition of color and flatness of space, frees the viewer's emotional response.

The writer and curator W.M. Hunt expounds upon Armstrong's fascination with visual perception and the viewer's struggle to resolve the images: "If Muybridge was documenting linear movement in a direct and pre-cinematic style, then Armstrong is liberating those figures from the photographic plane. They are released into a limbo, possibly infinite and eternal. He illustrates freefall and doom, delight and despair. It is our specter, once caught in the two dimensional rectangle, now let to venture out, almost from the wall." (W.M. Hunt, *Shadow in the Sun*)

Bill Armstrong was born in 1952 and currently lives in New York City. He graduated magna cum laude in 1979 from Boston University with a B.A. in the History of Art and later earned his M.B.A. Armstrong has exhibited at institutions such as the Philadelphia Museum of Art, the Hayward Gallery, London, and Musee De l'Elysse, Lausanne; his work can also be found in the permanent collections of the Bibliotheque National de France, Paris, the Brooklyn Museum, New York, and the Victoria and Albert Museum, London. The recipient of numerous awards for his art, Armstrong is a professor of photography at the School of Visual Arts and teaches at the International Center of Photography, New York City.

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Bill Armstrong

EDUCATION

B.A., History of Art, magna cum laude, Boston University, 1979

M.B.A., Boston University, 1987

SOLO EXHIBITIONS

2013 ClampArt, New York, NY

2012 *Mandala*, FotoFest: Parkerson Gallery, Houston, TX

2011 Cape Cod Museum of Art, Dennis, MA

Renaissance, Robischon Gallery, Denver, CO

Chromozones, Cornell Fine Arts Museum, Winter Park, FL

2010 *Renaissance*, Dolby Chadwick Gallery, San Francisco, CA

Photographs From the Infinity Series, 1998-Present Southeast Museum of Photography,
Daytona Beach, FL

Bill Armstrong Renaissance, Hackelbury Fine Art, London, UK

2009 *Renaissance*, Gallery Kayafas, Boston, MA

2008 *Photo Mandalas: Bill Armstrong and Milan Fano Blatny* Philadelphia Museum of Art,
Philadelphia, PA

Renaissance, ClampArt, New York, NY

2007 *Renaissance*, Robischon Gallery, Denver, CO

Spirit: From Darkness to Light, DeSantos Gallery, Houston, TX

2006 *Blue Sphere*, Robischon Gallery, Denver, CO

Apparition, Parkerson Gallery, Houston, TX

Photographs From the Infinity Series, Scott White Contemporary Art, San Diego, CA

2005 *Apparition*, ClampArt, New York, NY

Spirit, Gallery Kayafas, Boston, MA

2004 *Spirit*, ClampArt, New York, NY

2003 *Recent Photographs*, Sara Nightingale Gallery, Water Mill, NY

Mandala, Griffin Museum of Photography, Winchester, MA

Mandala, Joel Soroka Gallery, Aspen, CO

2001 *Photographs From the Infinity Series*, An American Space Gallery, New York, NY

2000 *Recent Photographs*, McCann-Erikson Gallery, New York, NY

1999 *Recent Photographs*, Roy Park School of Communications, Ithaca College, Ithaca, NY

1997 *Accidental Portraits* International Center of Photography Education Gallery, New York, NY

Recent Photographs, Uma Gallery, New York, NY

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GROUP EXHIBITIONS

- 2013 *The Edge of Vision*, Louisiana Art and Science Museum, Baton Rouge, LA
The Christopher Hyland Collection, University of Oregon Museum of Art, Eugene, OR
- 2012 *In Focus: Recent Acquisitions in Photography*, New Britain Museum of American Art, New Britain, CT
The Art of Photography, curated by Julian Cox, San Diego Art Institute, San Diego, CA
Equivalents, Curated by W.M. Hunt, Photo Center NW, Seattle WA
By Way of These Eyes: The Christopher Hyland Collection, American Museum in Britain, UK
The Edge of Vision, Clay Center for the Arts, Charleston, WV
Works on Paper, HackelBury Fine Art, London, UK
The Edge of Vision, Lewis and Clark College, Portland, OR
- 2011 *The Unseen Eye: Photographs from the W.M. Hunt Collection*, George Eastman House, Rochester, NY
New Yorker Fiction/Real Photography, A Tribute to Elisabeth Biondi, Stephen Kasher Gallery, New York, NY
Full Circle, Sara Nightingale Gallery, Water Mill, NY
Altered States, Foley Gallery, New York, NY
The Edge of Vision, Cornell Fine Arts Museum, Rollins College, Winter Park, FL
Photo 50, Curated by Joanna Pitman, London Art Fair, London, UK
- 2010 *It's All A Blur*, Shore Institute of Contemporary Art, Long Branch, NJ
Recent Acquisitions, Victoria and Albert Museum, London, UK
The Edge of Vision, Center for Creative Photography, Tucson, AZ
- 2009 *The Scene and the Dream of Photographs*, Forma Centro Internazionale di Fotografia, Milan, Italy
Photography Now, Hackelbury Fine Art, London, UK
Edge of Vision, Pingyao International Photography Festival, Pingyao, China
The Christopher Hyland Collection, New Britain Museum of Art, New Britain, CT
The Edge of Vision: The Rise of Abstraction in Photography, Aperture Foundation, NY
Contact Sheet, School of Visual Arts, New York, NY
Pairs, Ambient Art Projects, Las Vegas, NV
- 2008 *Faculty Exhibition*, School of Visual Arts, New York, NY
- 2007 *Apparition*, Silver Eye Center for Photography, Pittsburgh, PA (two person exhibition)
Faculty Exhibition: About This, International Center of Photography, New York, NY
Faccia a Faccia, Il nuovo ritratto contemporaneo, Forma Centro Internazionale di Fotografia, Milan, Italy
Oog-Eye: Photographs from Collection Dancing Bear, Fotografiemuseum, Amsterdam, The Netherlands
- 2006 *Faculty Exhibition*, International Center of Photography, New York, NY
Figure in the Landscape, Houston Community College Central Fine Art Gallery, TX
On the Edge, Curated by Stephen Perloff, Center for Fine Art Photography, CO

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- 2005 *No Eyes: the Dancing Bear Collection of W. M. Hunt*, Musee De l'Elysee, Lausanne, Switzerland
- 2005 *Photo National*, Curated by Kate Ware Lancaster Museum of Art, Lancaster, PA
Sans regards, or no eyes: looking at collection Dancing Bear, Recontres D'Arles, France
Griffin Museum of Photography, Winchester, MA
Luminous Forms: Abstractions in Color Photography, DeCordova Museum, Lincoln, MA
- 2004 *About Face*, Curated by William Ewing, Hayward Gallery, London, UK
Fresh Works, Curated by Kevin Miller, Southeast Museum of Photography, Daytona, FL
I want to take you higher, McKenzie Fine Art, New York, NY
Colorscapes, Curated by Jennifer Gyr, Cooper Classics Collection
Scott White Contemporary Art, San Diego, CA
78th Annual Competition, Curated by Darsie Alexander The Print Center, Philadelphia, PA
Je t'envisage, Curated by William Ewing, Musee De l'Elysee, Lausanne, Switzerland
Grand Opening Exhibition, Scott White Contemporary Art, Telluride, CO
- 2003 *Concerning the Spiritual in Photography*, Curated by Leslie Brown, Photographic Resource Center at Boston University, Boston, MA
Culturgest, Curated by William Ewing, Lisbon, Portugal
Fear of Flying, Sara Nightingale Gallery, Water Mill, NY
Photographs by Seven Contemporary Artists, Jim Kempner Fine Art, New York, NY
Photography 2003, Curated by Therese Mulligan, Woodstock Center for Photography, Woodstock, NY
Sara Nightingale Gallery, Water Mill, NY
- 2002 *The House of Light*, Curated by Bernard Yenelouis, International Center of Photography, NY
Gallery Artists Exhibition, American Space Gallery, New York, NY
New Art '02, Curated by Lelia Amalfitano, Kingston Gallery, Boston MA
Houston Center for Photography, Curated by Anne Tucker, Houston, TX
Faculty Exhibition, International Center of Photography, New York, NY
- 2001 *Here is New York*, New York, NY
Contemporary Photography for the New Millenium, Curated by Anthony Montoya
Fulton Street Gallery, Troy, NY
Deceit of the Intellect, Benham Studio Gallery, Seattle, WA
- 2000 *Material Revelations: Variations on Collage*, Fuller Museum of Art, Brockton, MA
Brazil Mostra De Portfolios 2000, Casa da Fotografia Fuji, Sao Paulo, Brazil
Gallery Artists Show, Joel Soroka Gallery, Aspen, C

SELECTED PUBLICATIONS

- 2013 Darren Ching, "Bill Armstrong: Film Noir," PDN, Photo of the Day, February 20, 2013
Emily Macaux, "A Sense of Noir: Bill Armstrong at ClampArt," Daily Serving, Feb. 14, 2013
- 2012 Frank DiGiacomo, New York Daily News: Gatecrasher, "Pope Benedict...", March 2012
Robert Hirsch, Focal Press, *Light and Lens*, 2nd Ed., 2012, p. 210
International Center of Photography School: Program Guide, Spring 2012, p. 8

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- 2011 Andre Van der Wende, Artscope, "Bill Armstrong Photography," December 2011, 28-29
W.M. Hunt, *The Unseen Eye: Photographs from the Unconscious*, Aperture, 2011, pp. 142-143, 1640-165
Robert Hirsch, *Exploring Color Photography*, Focal Press, 5th Ed., 2011, p. 133
- 2010 George Saunders, "Escape from Spiderhead," *The New Yorker*, December, 2010, p.110
Sam Stander, "The San Francisco Bay Guardian Picks," *The San Francisco Bay Guardian*, July 1, 2010, p. 20
- 2009 Suzanne Nicholas, Program Guide, Fall 2009, School of the International Center of Photography, p.5
Lyle Rexer, *The Edge of Vision: The Rise of Abstraction in Photography*, Aperture, Cover
Cate McQuaid, "A Radiant Renaissance," *The Boston Globe*, March 11 Arts & Performance
Robert Hirsch, *Photographic Possibilities*, Focal Press, p. 36
- 2008 Lisa Phillips, "Focus on Light and Thrift," *New York Times*, Escapes, Nov. 21
Edith Newhall, "Something to Meditate on: Mandalas in Photographs," *Philadelphia Inquirer*, Oct. 5
Robert Wasserman, "Photo Mandalas," *Art Matters*, October.
David Smith. "Photo Mandalas," *Antiques & The Arts Weekly*, August, 15
Robert Schaefer, "Spirit with a Sleight of Hand," *Double Exposure*, April
Bill Armstrong, "An Accidental Photographer," *Camera Arts*, January-February, pp. 82-87
W. M. Hunt, "A Shadow in the Sun" Exhibition Catalogue, *ClampArt*, pp. 3-5
- 2007 Jerome Groopman, "Silent Minds" *The New Yorker*, October 15, p.39
Mary Voelz Chandler, "Neri's Figures Impress," *Rocky Mountain News*, May 18, Spotlight
Michael Paglia, "Cold Pastoral," *Westword*, May 31, Arts and Entertainment
- 2006 William Ewing, *FACE: The New Photographic Portrait*, Thames and Hudson, pp. 212-213
Claire Stacey Shabsis, "Apparition," *Eyemazing*, April, pp. 112-119
A. D. Coleman, "Going to the Many," *AG*, April, pp. 30-41
A. D. Coleman, "Going to the Many," *Lemon*, February, pp. 85-92
Lewis H. Lapham, "Findings," *Harpers*, January, p. 96
David Schimke, "Calm in the Chaos," *Utne Reader*, January/February, pp. 47, 51
- 2005 A.D. Coleman, "Going to the Many," Exhibition Catalogue, *ClampArt*
Bill Armstrong, "Color Harmony in Photography," *Photo Techniques*, November pp. 24-27
- 2005 B. Allan Wallace, "What is true happiness?" *Tricycle*, Fall, pp. 71, 77, 84
Caroline Cunningham, "(american scene) photography RING MASTER," *House & Garden*, March, p. 93
Cate McQuaid, "Bypassing reason for feeling, soft-focus photos return," *The Boston Globe*, Jan. 14, p. E22
Christopher Millis, "Photographs by Bill Armstrong," *The Boston Phoenix*, Jan. 7, Arts p. 23
Charles Giuliano, *Maverick Arts Magazine*, Issue Number 165, January 10
- 2004 Christine Temin, "These photographers don't shoot for reality," *The Boston Globe*, Dec. 5
Robert Hirsch, *Exploring Color Photography*, McGraw-Hill, p. 263
- 2004 James Murphy, "Fresh work IV," Exhibition catalogue, Southeast Museum of Photography,

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pp. 2-3, 4-5

- William Ewing, "About Face," Exhibition Catalogue, Hayward Gallery, London, p. 51
Neil Kendricks, "Nerve Cell," The San Diego Union-Tribune, April 29, Visual Arts Section
Leslie Brown, "Concerning the Spiritual in Photography," In the Loupe, Jan.-Feb., p. 4-8
- 2003 Stephen Perloff, The Photo Review, 2003, p. 43
William Ewing, "De Caras! O retrato esta morto! Viva la cara," Culturgest, Lisbon, p. 4
Eric Ernst, "Reverence for Body and Spirit," The Southampton Press, August 7, p. B13
Joan Baum, "In the Gallery," Southampton Independent, August 13, p. B9
Mairi Beautyman, "Update," Interior Design, July, p. 40 Chronogram, June, Cover
- 2002 Alice George, "Here is New York," A Democracy of Photographs, Scalo, p.397
Ben Widdecomb, "Private Eye: in collector John Bennette's world, image is everything."
Art & Auction, November, p. 94-107
Cate McQuaid, "Gallery Review," The Boston Globe, July 12, p. 17
- 2001 Rose Marie Nakamura, "L'homme qui murmure a l'oreille de l'infini," Art Actuel, May, 68-71
Helena Tovar, "Viaje al Infinito," Foto Reflex, Ano 6, No. 27, pp. 25-32
Vince Aletti, "Photo Choices," The Village Voice, February 20
- 2000 Meghan Bragdon, "Material Revelations: Variations on Collage," Exhibition Catalogue, The
Fuller Museum of Art
- 1997 Anton Perich, "Interview," Night Magazine, July, 1997
Vince Aletti, "Photo Choices," The Village Voice, June 17, 1997

HONORS AND AWARDS

- 2009 Honorable Mention, Fine Art Photography, International Photography Awards
Aperture Print Program: Edge of Vision Limited Edition Portfolio
- 2008 Acquisition Award, Young Friends of the Philadelphia Museum of Art, Winter Gala
Nominated for New York Photography Festival Award
- 2004 Honorable Mention, Fine Art, Lucie International Photography Awards
- 2003 Purchase Prize, Woodstock Center for Photography, Woodstock, NY
- 2002 Best in Show, "New Art '02," Kingston Gallery, Boston, MA, Juried by Lelia Amalfitano

TEACHING POSITIONS

- 2001-Present Photography Instructor, Faculty, International Center of Photography, NY, NY
2003-Present Adjunct Professor of Photography, School Of Visual Arts, New York, NY

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SELECTED COLLECTIONS

Addison Gallery of American Art, Andover, MA
Bibliothèque Nationale de France, Paris, France
Brooklyn Museum, New York, NY
Center for Fine Art Photography, Fort Collins, CO
Centro Internazionale di Fotografia, Milan, Italy DeCordova Museum, Lincoln, MA
Fogg Art Museum, Harvard University, Cambridge, MA
Lehigh University Art Galleries, Bethlehem, PA
Musée De l'Elysee, Lausanne, Switzerland
Museum of Fine Arts, Houston, TX
Museum of Photographic Arts, San Diego, CA
Museum of the City of New York, New York, NY
New Britain Museum of Art, New Britain, CT
Philadelphia Museum of Art, Philadelphia, PA
Rose Art Museum, Brandeis University, Waltham, MA
Santa Barbara Museum of Art, Santa Barbara, CA
Southeast Museum of Photography, Daytona Beach, FL
W. M. Hunt/Dancing Bear, New York, NY
Woodstock Center for Photography, Woodstock, NY
Victoria and Albert Museum, London, UK