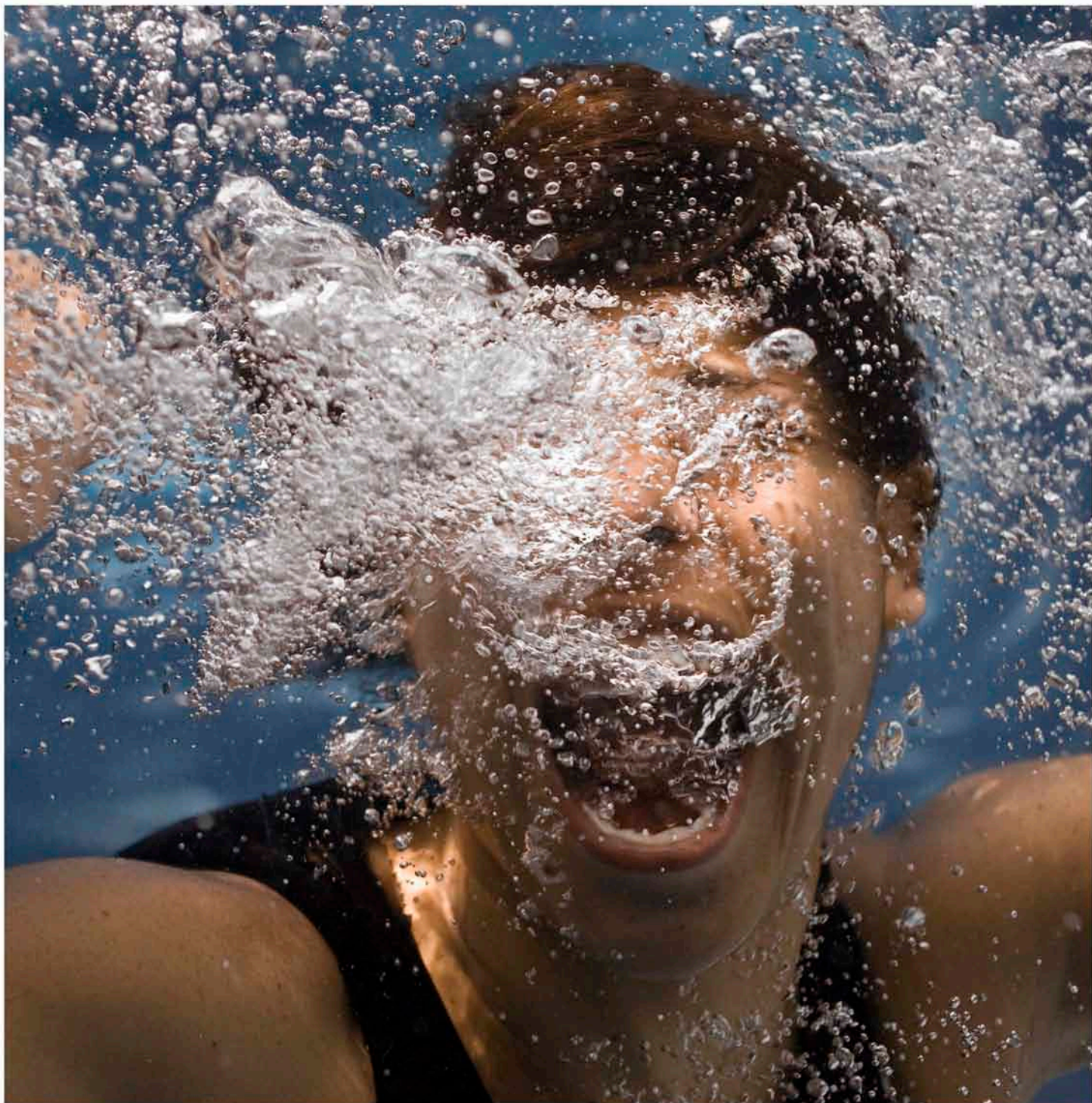


White NOise

Water as a metaphor for Emotion

Photographs and Inter-active Prints



BARBARA COLE: BIOGRAPHY

As an artist, Barbara Cole continues to pursue the unexpected and to expand her collection of accomplished work. “What I am doing today surprises nobody more than myself”, claims Cole, a self-taught photographic artist who over the past two decades continues to build an extraordinary career in image making.

Cole embarked upon a journey of self-discovery to realize her professional ambitions after leaving high school before graduation. Her photography career began while working as a fashion editor for the Toronto Sun. Shooting weekly fashion spreads allowed her to develop and hone her interests until she was equipped to open her first photographic studio in the early eighties. Drawing on this opportunity, Cole sampled directing via television commercials and collaborated with an extensive list of advertising clients while cultivating and advancing her career as an artist.

Cole’s first solo exhibition, Hand Coloured Work, showed in 1986 at the Jane Corkin Gallery in Toronto. The gallery proceeded to show Cole’s later collections, including Distortions, New Color Works and Cibachrome/Transfer Work. Since then, Cole has shown collections including: The Iris Prints, Human | Nature and Painted Ladies in solo, group, and museum exhibitions in Canada, England, Japan and the United States. Today, Cole’s work continues to be a permanent fixture in various corporate and museum exhibits. Underworld, Cole’s first series of underwater immersion photographs recently finished touring several galleries and embassies internationally creating the perfect segue into her most recent underwater work.

Barbara Cole’s latest collection, White NOise merges art and technology in an innovative way. The result is a striking example of Cole’s artistic vision that celebrates the relationship of humanity to water, an element without which life could not exist. With interactive photographs, Cole has created a collection of work that changes with the movement of the viewer. Like a mini-movie, White NOise captures action and emotion, using thousands of images, mixed mediums and storyboards.

Today, Cole’s work is exhibited internationally and is widely collected by both public and private institutions. Throughout her experiences, Cole always remained true to her artistic vision by carefully following her intuition. In 2008, the White NOise solo exhibition will be displayed in London, New York and in Toronto at Gallery 345, October 16th – November 2nd.

ARTIST STATEMENT

Over latté a friend once said, “honesty lives in the water.” While immersed in water, we are more concerned for the preservation of the self than for the presentation of the self. Water is not home to the ego. I took his observation as the basis for my newest series, a photographic project I call **White NOise**, water as a metaphor for emotion.

Water is essential for the survival of all life forms. It is a profound and infinitely knowable experience for us all, one that began in the womb. However, although a necessity, water can be sudden, disorienting, challenging and even threatening.

For almost a decade now, I have been taking photographs under water utterly absorbed by the way it heightens and mythologizes the human action and experience. My current project, **White NOise**, involves the total immersion of models and my parallel immersion alongside them with the camera. My previous work, “Underworld”, began with the idea of plunging dressed models into the water and taking photos from beside and underneath them.

White NOise, celebrates the relationship of humanity to an element without which life could not exist. The exhibition includes large scale photographic prints and movement-based interactive (Lenticular) photographs. Each moving frame is my interpretation of water’s effect on the human spirit. Here, the immersion experiences required in Underworld (my earlier underwater works) are now combined with an attempt to extrapolate from the watery matrix in which they begin.

As an artist, I have spent my life pursuing that which I feel bonds us as people. Equally used for nourishment and personal enjoyment, water is an emotional element that drives nature. Our fast paced lives have become so encompassing, that many of us can’t find time to drink a glass of water, let alone consider its preciousness. The series **White NOise** is a celebration of water’s ability to unify us and is a celebration of rebirth and unselfish renewal of the earth’s most precious element. With **White NOise**, I hope to create awareness and appreciation for water as a fragile and important gift to us all. The emotional interaction of people underwater can serve as a spotlight on the pressing concerns regarding clean water initiatives.

My ultimate goal for this gallery show is to have an active theme which drives the appreciation of water in all forms and the preservation of it as an invaluable and connecting element for us all.

Photographer,

Barbara Cole

ABOUT THE COLLECTION

White NOise is a collection of 25 photographic pieces taken under water that show action and emotion using thousands of images, mixed mediums and storyboards. The fundamental idea behind the exhibition is to use water as a metaphor for emotion.

Executed as large-scale images and interactive pictures, **White NOise** is a collection that captures subjects immersed and photographed under water. The subsequent images are presented both as traditional still frames as well as moving, interactive pictures. The use of **Lenticular technology***, creates a mini-movie by digitally interlacing multiple images that move as the viewer passes. Each of these images are individually hand made and may vary slightly.

Partly inspired by the work of Eadweard Muybridge, the pioneer of photographic studies in locomotion in the 1860's and his contemporary, Etienne-Jules Marey, a physiologist dedicated to analyzing the laws governing movement of the human body, **White NOise** moves past the science and technology of locomotion to include human emotion in a series of frames.

The solo exhibition will be seen internationally at galleries in London, New York and in Toronto, at Gallery 345, opening October 16th – November 2nd, 2008.

***Lenticular Technology** the juxtaposition of a fragmented image and a plastic film made up of parallel lineal grooves on a surface that act like lenses

SAMPLE OF IMAGES



Refrain



Vibrato



Melody



Bridge

SAMPLE OF LENTICULARS



White NOise



Rondo



Sonia's Suite

BARBARA COLE PHOTOGRAPHY

WWW.BARBARACOLE.COM

SOLO EXHIBITIONS:

2008 White NOise. Gallery 345, October 16th, Toronto, Canada
2007 PAINTED LADIES, Iris Gallery, Great Barrington, Massachusetts, (catalogue available)
2006 UNDERWORLD, Iris Gallery, Great Barrington, Massachusetts, (catalogue available)
2004 UNDERWORLD, Canadian Embassy, Washington D.C. (catalogue available)
2003 UNDERWORLD, Tatar Gallery, Toronto, Canada, (catalogue available)
2003 UNDERWORLD, Canadian Embassy, Tokyo, Japan, (catalogue available)
2000 HUMAN | NATURE, Tatar Alexander Gallery, Toronto, Canada
1998 TORONTO & JERUSALEM Series, Ogilvy & Mather International, New York, (limited edition book)
1998 TORONTO & JERUSALEM Series, DDB Needham World Wide, New York, (limited edition book)
1998 THE IRIS PRINTS, Luminus Gallery, New York, (catalogue available)
1997 TORONTO & JERUSALEM Series, Tatar|Alexander Photogallery, Toronto, Canada
1994 THE IRIS PRINTS, Mira Godard Gallery, Toronto, Canada (catalogue available)
1993 CIBACHROME/TRANSFER Work, Jane Corkin Gallery, Toronto, Canada
1991 NEW COLOUR WORKS, Jane Corkin Gallery, Toronto, Canada
1989 DISTORTIONS, Jane Corkin Gallery, Toronto, Canada
1986 HAND COLOURED WORK, Jane Corkin Gallery, Toronto, Canada

GROUP EXHIBITIONS:

2008, 6E FESTIVAL INTERNATIONAL de la PHOTOGRAPHIE de MODE, July, Cannes and Dubai
2008, TRAVERSE, Marcia Rafelman Fine Arts/CONTACT 2008, Toronto, Canada
2007, 5E FESTIVAL INTERNATIONAL de la PHOTOGRAPHIE de MODE, Cannes and Dubai
2005, CHAIR & SERIES, Meter Gallery, New York
1997 2 X 30, Tatar Alexander Photo Galley, Toronto, Canada
1994 CONTEMPORARY CANADIAN PHOTOGRAPHY, D-MAX Gallery, Toronto, Canada
1992 LEGAL PERSPECTIVE: SELECTED WORKS FROM THE CORPORATE COLLECTION OF OSLER, HOSKIN & HARCOURT, The McMichael Canadian Art Collection, Kleinberg, Ontario, Canada
1990 THE PRESENCE OF PORTRAITS, Jane Corkin Gallery, Toronto, Canada
1990 CLOCHARD, Jane Corkin Gallery, Toronto, Canada
1990 L'AMOUR, A CELEBRATION OF LOVE, Portfolio Gallery, London, England
1990 CHICAGO ART FAIR, Jane Corkin Gallery, Toronto, Canada
1990 BASEL ART FAIR, Jane Corkin Gallery, Toronto, Canada
1990 ART COLOGNE, Jane Corkin Gallery, Toronto, Canada
1988 LOVERS, Jane Corkin Gallery, Toronto, Canada
1988 CONTEMPORARY CANADIAN PHOTOGRAPHY, Hotel la Citadelle, Montreal, Canada

1987 CONTEMPORARY CANADIAN PHOTOGRAPHY Grimsby Art Gallery, Grimsby, Ontario, Canada
1987 MULTIPLES, Art Gallery of Ontario, Toronto, Canada
1986 MASTERPIECES FROM THE GALLERY COLLECTION, Jane Corkin Gallery, Toronto, Canada
1986 TWELVE CONTEMPORARY CANADIANS, The Watson Gallery, Houston, Texas
1985/86 RETROSPECTIVE, The Jane Corkin Gallery, Toronto, Canada
1985 CANADIAN FESTIVAL OF FASHION, Metro Convention Centre, Toronto, Canada
1986 IMITATION OF LIFE, Gallery Quan, Toronto, Canada

PUBLICATIONS:

APPLIED ARTS, February 2007, Noteworthy
NY ARTS MAGAZINE, New York, Sept/October 2007, Profile
VISION MAGAZINE, Beijing, March 2006, Profile
CAMERA ARTS, February-March 2005, Cover Story, The Fortunate Photographer
PIXEL SURGEONS, EXTEME MANIPULATION OF THE FIGURE IN PHOTOGRAPHY, by Martin Dawber, published by Mitchell Beazley, 2005, Chapter
PHOTO LIFE MAGAZINE, Photo-Immersion, Cover Story, May 2004
FASHION TELEVISION Profile, June 2004
PEI MAGAZINE, September/October 2004, No Limits, Profile
GLOBE & MAIL, Gary Michael Dault, Review, July 5, 2003

MUSEUM EXHIBITIONS:

1995 SURVIVORS, IN SEARCH OF A VOICE, a touring exhibition, Royal Ontario Museum, Toronto, Canada Government Conference Centre, Ottawa, Ontario Mayo Clinic, Rochester, Minnesota, Mackenzie Art Gallery, Regina Saskatchewan, (catalogue available)

1990-92 CHILDREN IN PHOTOGRAPHY: 150 YEARS, a National Traveling Exhibition, (Book Available)

MUSEUM COLLECTIONS:

Winnipeg Art Gallery
Museum of Fine Arts, Houston Texas
Polaroid Corporation, Canada
Polaroid Corporation, USA

CORPORATE COLLECTIONS:

Ryerson University
Princess Margaret Hospital Foundation
Canyon Ranch, Lennox Massachusetts
Toshiba, Canada
Manulife Financial Corporation
Osler, Hoskin, & Harcourt
Household Finance Corporation
Rothschild Bank of Canada Ltd.
Yabu Pushelberg Design
Xerox of Canada
Levrob Holdings
Canadian Imperial Bank of Commerce
N M Rothschild & Sons Canada
Fairweather Limited
Borden and Elliot
Sloan Mauran Interior Design
Griffiths McBurney and Partners
Herzig Eye Institute
Siemens Credit
Galileo Equity Management
Jonik Hospitality Group
Protocol Entertainment
Frommer Lawrence & Haug
Mirax, Moscow
Burnac, Toronto
Miami One

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