

FOR IMMEDIATE RELEASE

April 13 – May 27, 2019

## Vantage Points

ADAM BARTOS | GÖTZ DIERGARTEN | MICHAEL LIGHT

Opening April 13 and on view through May 27, the gallery is pleased to present **Vantage Points: Adam Bartos, Götz Diergarten and Michael Light**. The exhibition juxtaposes the distinct physical and conceptual vantage points in selected photographs by Adam Bartos, Götz Diergarten and Michael Light. With precise intent, each photographer examines his subject at the optimal daylight hour, using a medium or large format camera either set on a tripod or, in the case of Michael Light, hand-held while flying his small aircraft.

To create his recent work, Adam Bartos positioned his tripod in the rich Bridgehampton loam and the wet sand at Louse Point. Walking along tractor tracks, his perspective in one image encompasses a long, angled shot across freshly tilled farm fields. Another photograph frames a dramatically cropped view of a fisherman's truck and tethered dinghy at the edge of Accabonac Harbor. Evidence of human activity and industry anchor the history of a landscape for Bartos. Leading the viewer through tall beach grasses, or across rocks at low tide, his composed shots articulate place and time in the delicate East End environment and transport the viewer into a serene contemplation. In the most intimate shot, we find ourselves inside a farmer's tool shed crammed with dusty equipment. Rusted with years of heavy use, the gears, chains and sprockets record the precious history of one of the last farms in Sagaponack.



Adam Bartos, Bridgehampton, July 2018  
archival pigment print, 25 5/8 x 31 5/8 in



Götz Diergarten, o.T. (Isle of Thanet II, no.2), 2006  
c-print, 16 3/4 x 20 in

In stark contrast, Götz Diergarten's c-prints offer a vantage point rooted in series of typological images. Having studied with the Dusseldorf photographer Bernd Becher in the 1990s, Diergarten first adopted the influence to document typologies of isolated architectural forms in black and white. By 2003, he began to incorporate color and mine banal public spaces for subject matter. On view here are two sets of photographs of 19<sup>th</sup> and early 20<sup>th</sup> shelters built for benches by the seashore on England's Isle of Thanet. Captivated by their presence and unique architectural styles, Diergarten created two portfolios: a set of six c-prints in *Thanet I* and three panoramic format images of wider shelters in *Thanet II*. Using the diffuse light of seaside fog to his advantage to enhance the available color, he centered and filled each frame with the small buildings silhouetted against the horizon. Throughout this series, the consistent mood and overcast light heightens one's awareness of the architectural details and echoes the meditative purpose of the benches by the English Channel.

Michael Light's medium format photographs of Gardiner's Island were shot at oblique angles from his lightweight aircraft in the summer of 2016. Flying at 45 miles an hour and as low as 500 feet, Light focused intensely on the archetypal nature of the farmed island, settled in 1639. His wide-angle aerial images of its 7-mile length and 3300 acres reveal the original pristine condition of Long Island's East End. The preserved woodland on the edge of dune cliffs, the ideal pastures and fishing shoals, the healthy ecosystem of the ponds, the gentle protection afforded by its harbors are windows on early American settlement land use. In one image, *Looking East to Montauk*, Light hones in on the long shadows cast by primeval trees and the regeneration of new growth. As a boy growing up at Quail Hill in Amagansett, he hunted and fished on Gardiner's Island. Light's childhood on the East End inspired a lifetime of flying investigating the earth's surface --- a thread which unifies all aspects of his work as a bookmaker and photographer.



Michael Light, Gardiner's Island Looking Northeast, 2016  
archival pigment print, 23 1/2 x 29 1/2 in

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Spring gallery hours: Friday through Monday, 11-5 & by appointment