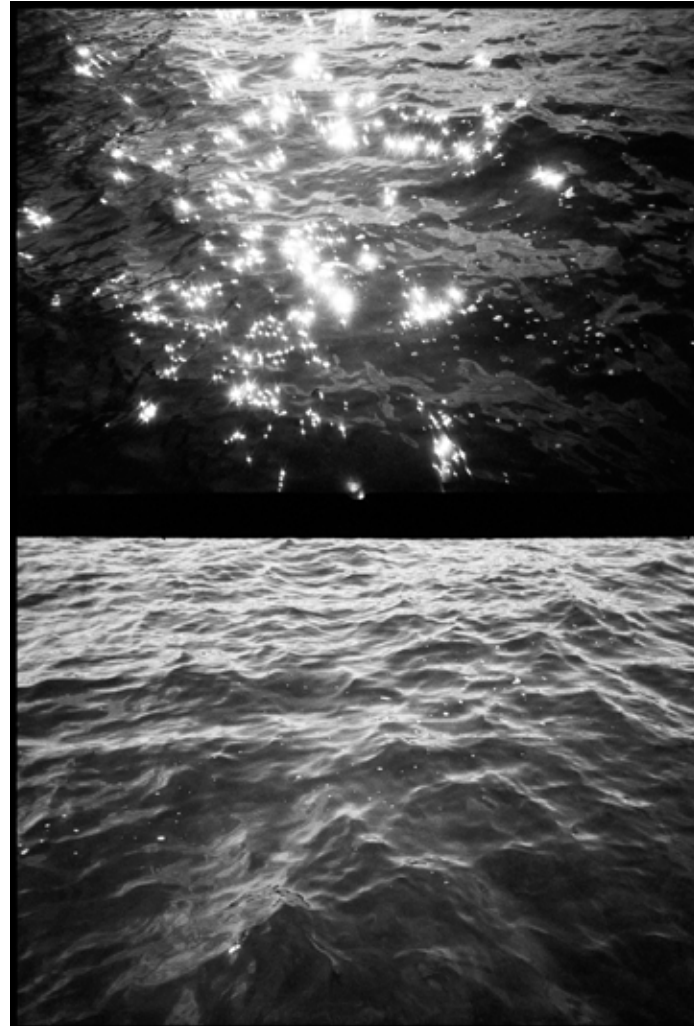


KATRINA UMBER  
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**CJG** CHARLIE JAMES GALLERY  
CHINATOWN, LOS ANGELES

969 CHUNG KING ROAD LOS ANGELES CA 90012  
[www.cjamesgallery.com](http://www.cjamesgallery.com) 213.687.0844  
[info@cjamesgallery.com](mailto:info@cjamesgallery.com) WED-SAT 12-6

# KATRINA UMBER AND

## Included Middle

Included Middle are real time and space juxtapositions created with a split-frame camera which exposes two individual unique frames in the space of a standard 35mm negative.

Each image is like a two frame narrative, simultaneously a fragment and a whole. The image pairs range from two images taken only moments apart, to vastly different images separated by large stretches of time and space. These photographs have a structural resonance with both filmic montage and book forms. The images split horizontally call to mind the filmstrip caught between frames as it passes through a projector. Two frames excised from a larger narrative. The images separated by a vertical split suggest the form of an open book. Two pages seen simultaneously, two images logically or seemingly illogically placed in relation.

This work is a meditation on the materiality and experience of time; reflecting both what the medium does and how I am in the world.

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Included Middle (Sequoia Shadows), 26.75" H x 40" W, Edition of 3, Archival Inkjet print on Baryta paper mounted on aluminum

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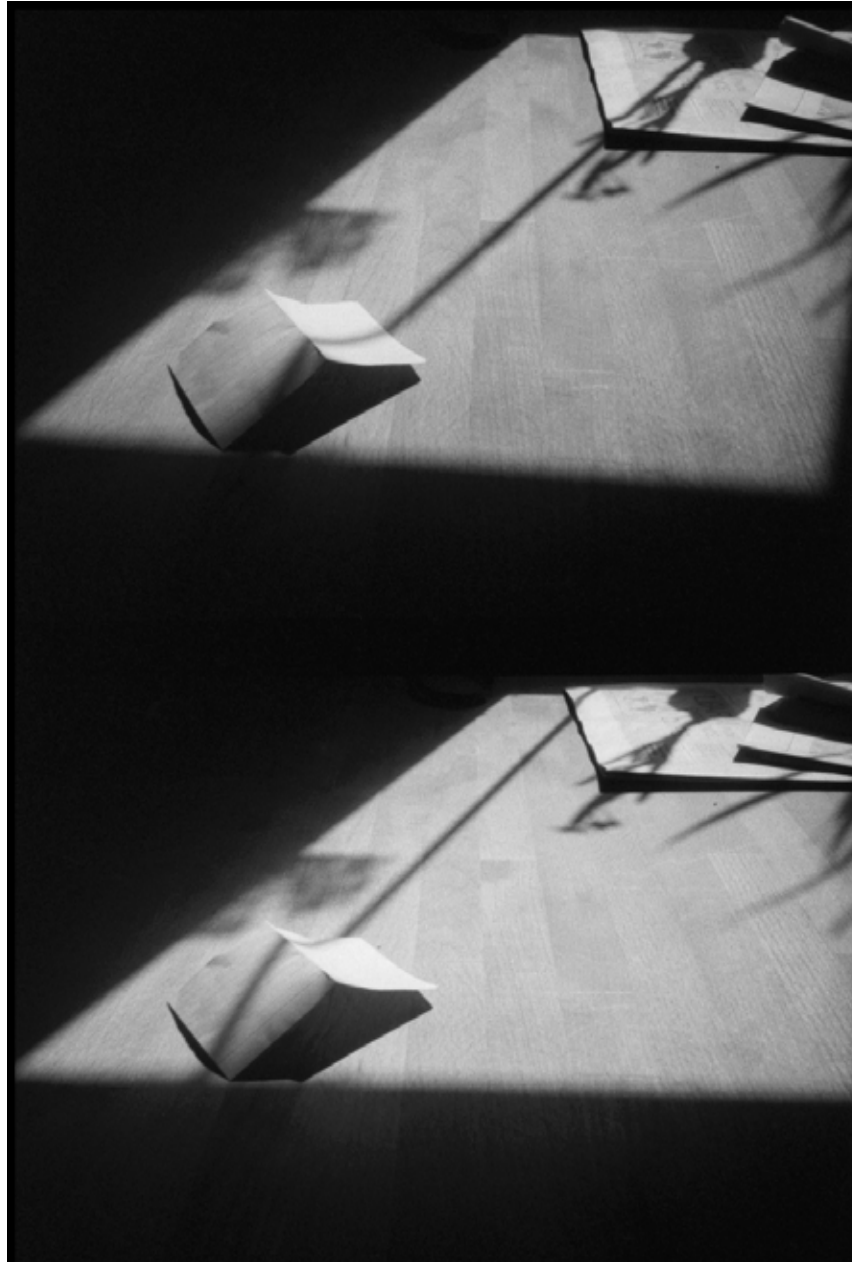
Included Middle (Bearing), 26.75" H x 40" W, Edition of 3, Archival Inkjet print on Baryta paper mounted on aluminum

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Included Middle (Suprematist Light), 26.75" H x 40" W, Edition of 3, Archival Inkjet print on Baryta paper mounted on aluminum

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Included Middle (Long  
Afternoon), 40" H x 26.75"  
W, Edition of 3, Archival  
Inkjet print on Baryta  
paper mounted on aluminum

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Included Middle (Goat Milking Dark), 26.75" H x 40" W, Edition of 3, Archival Inkjet print on Baryta paper mounted on aluminum

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Included Middle (Datura Flower Puncture), 26.75" H x 40" W, Edition of 3,  
Archival Inkjet print on Baryta paper mounted on aluminum



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Included Middle (Christina Smile), 26.75" H x 40" W, Edition of 3, Archival  
Inkjet print on Baryta paper mounted on aluminum

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Included Middle (Lake  
Wesserunset), 40" H x  
26.75" W, Edition of 3,  
Archival Inkjet print on  
Baryta paper mounted on  
aluminum

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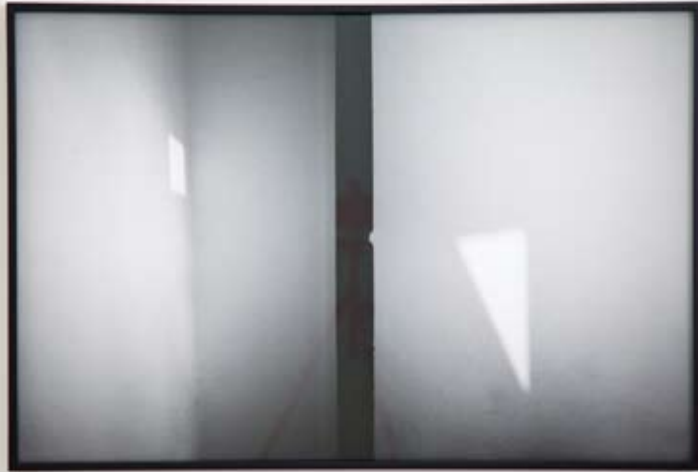
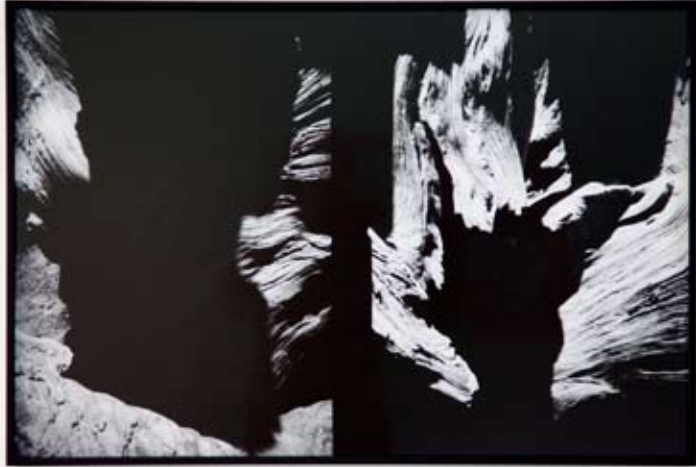


Katrina UMBER's *And* in Installation at Charlie James Gallery, July 2013

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# KATRINA UMBER AND

## Soft Mirrors

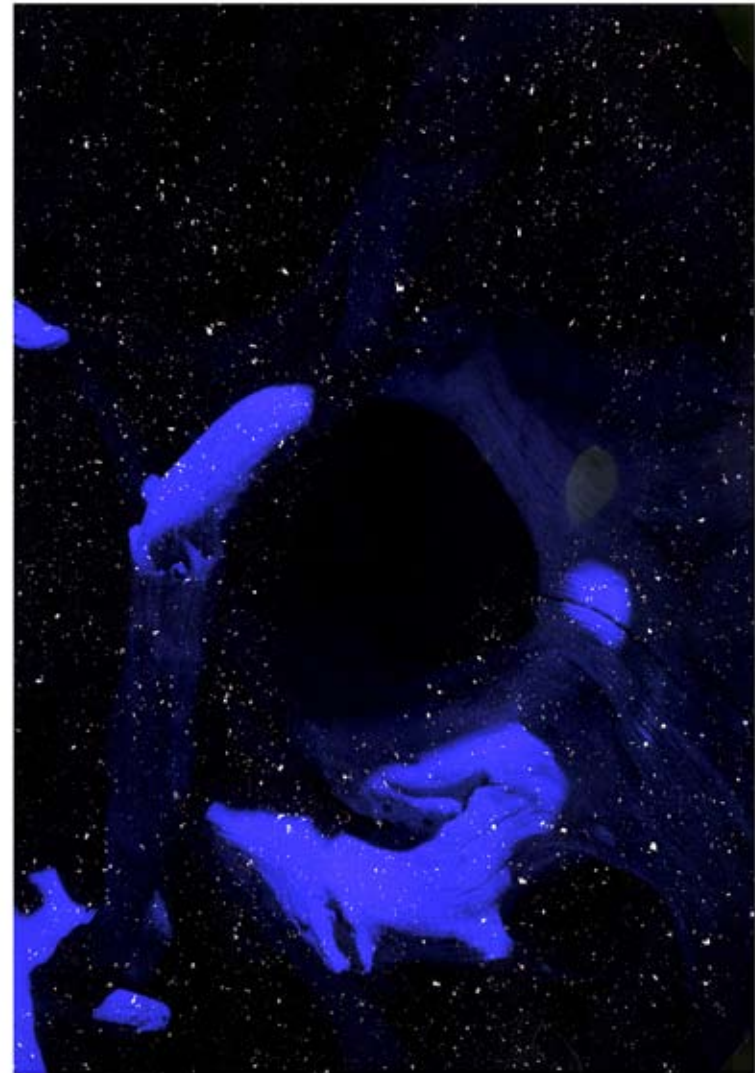
Soft Mirrors are black and white photographs that have been printed on chromogenic (color photographic) paper then soaked in a bath revealing the different colored layers of emulsion below the surface.

They point to the generative relationships between the process of making and unmaking, abstraction and representation, object and image.

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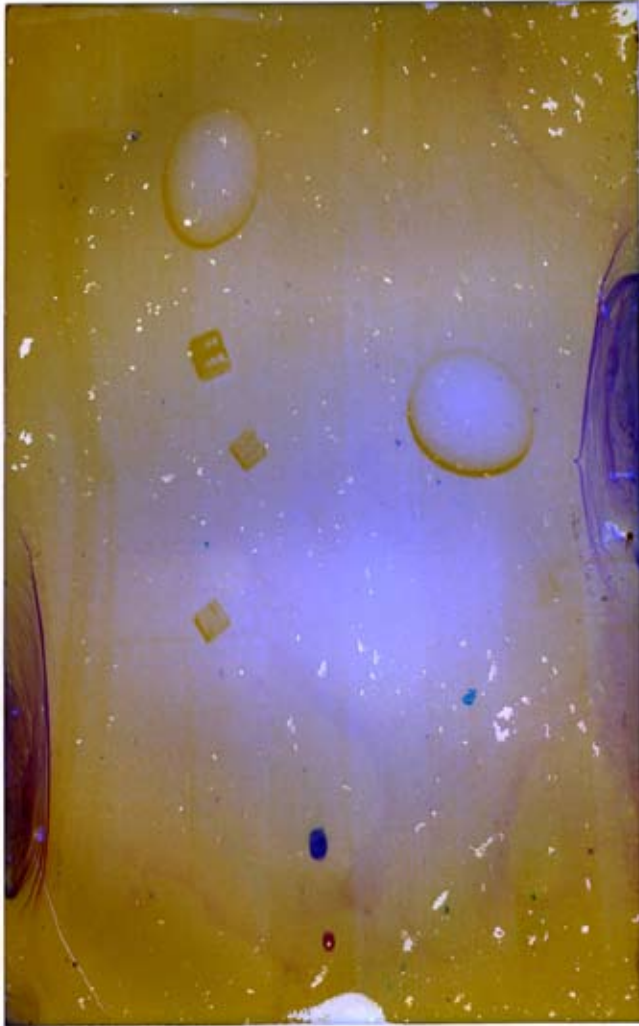


Soft Mirror (ultramarinefallengiant), 11x14”  
print on 23x21” matte, Unique chromogenic  
print mounted on white matte board

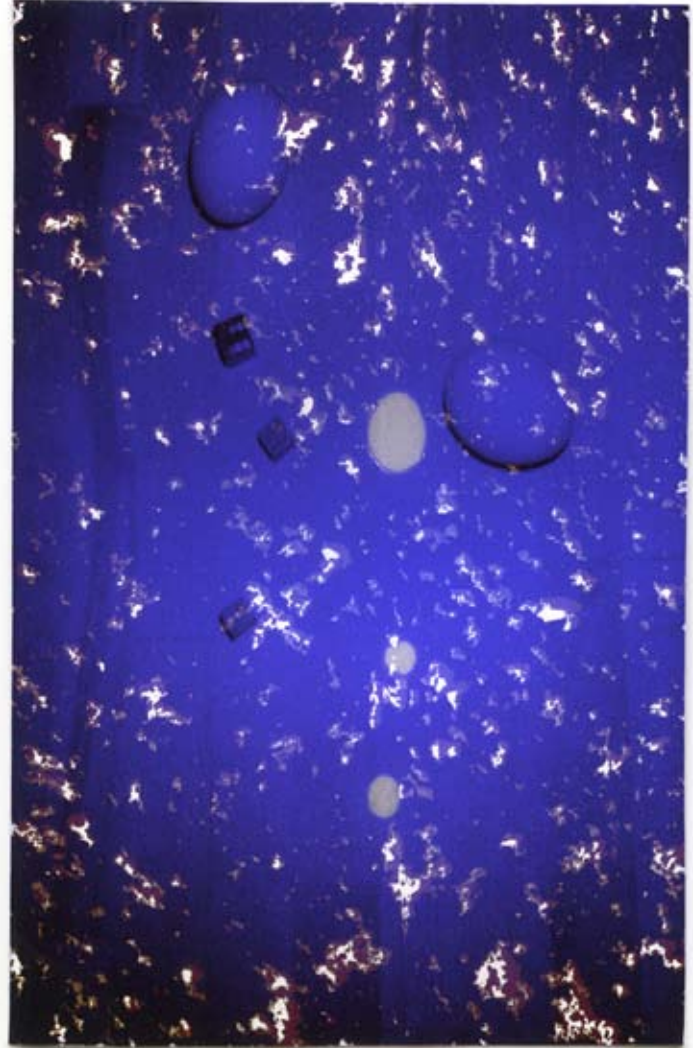


Soft Mirror (ultramarinevoid), 11x14” print on  
23x21” matte, Unique chromogenic print mounted  
on white matte board

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AND



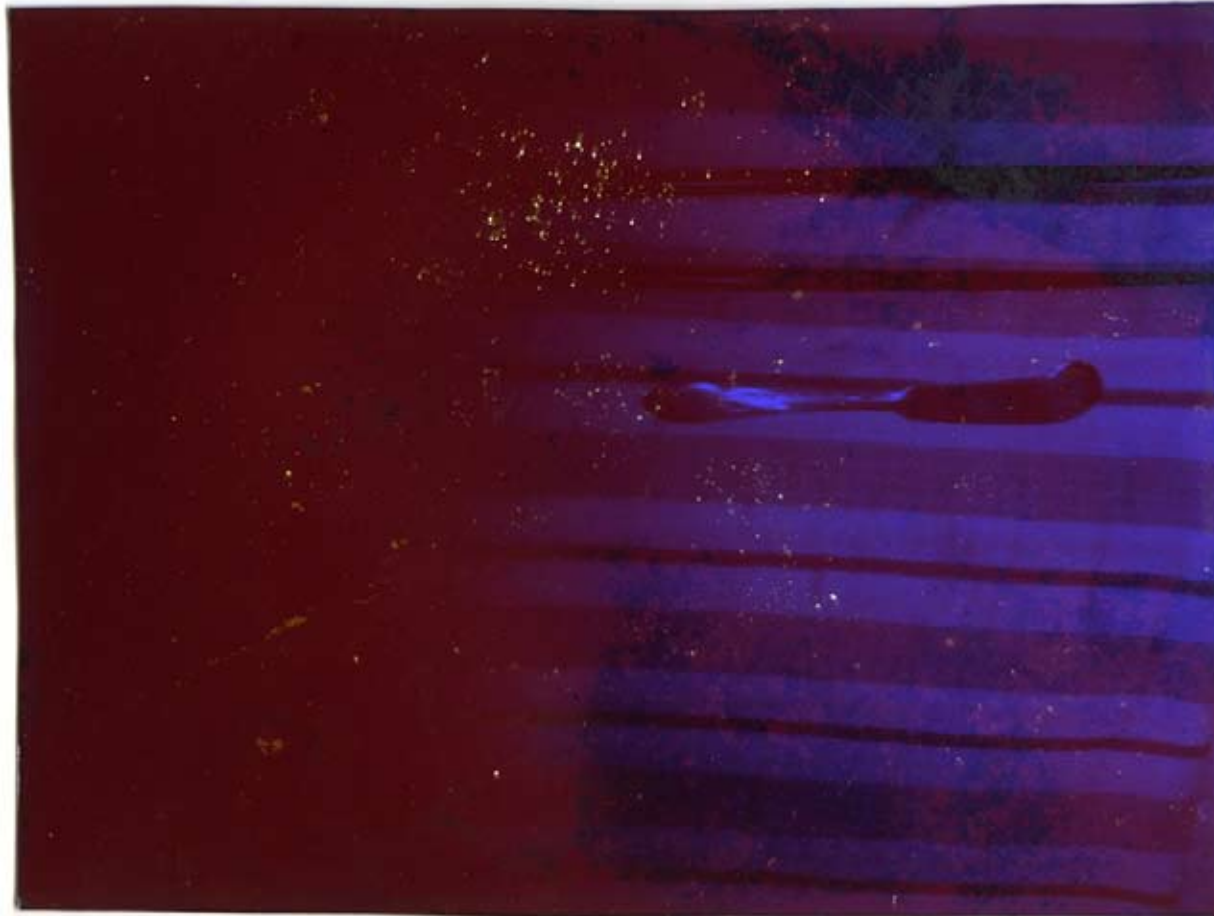
Soft Mirror (eggsanddiceyellow), 5 x 3.5" print on 13 x 10.5" matte, Unique chromogenic print mounted on white matte board



Soft Mirror (eggsanddiceblue), 3 5/8 x 2 5/8" print on 10.5 x 9 matte, Unique chromogenic print mounted on white matte board



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AND



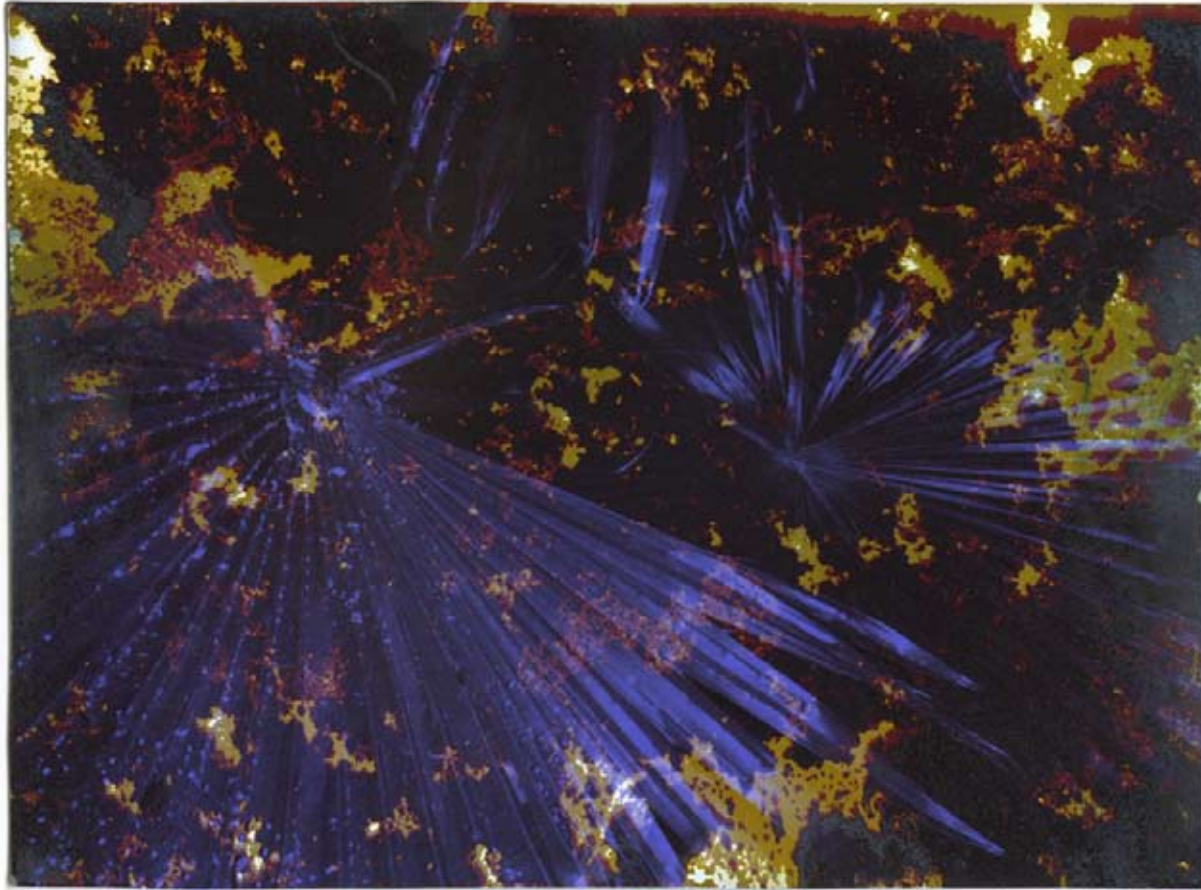
Soft Mirror (crimsonknife), 2 5/8 x 3 5/8" print on 7.5 x 9.5  
matte, Unique chromogenic print mounted on white matte board

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Soft Mirror (playersblueorange), 8 x 10" print on 18x20" matte  
Unique chromogenic print mounted on white matte board

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Soft Mirror (palm), 2 5/8 x 3 5/8" print on 10.5 x 12.5 matte  
Unique chromogenic print mounted on white matte board

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U

U records 15 years of emotional attachment and changes within my family as well as in my own development as a photographer. --most of the photographs from U only exist within the context of the book, but a number of them including Chris With Crucified Tattoo have a life as prints as well (52 photographs in the book)

KATRINA UMBER  
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Chris with Crucified Tattoo, 2009, 29.5 x 37.5 inches, Edition of 5  
Analog C-Print on Kodak Metallic Endura mounted on aluminum

KATRINA UMBER  
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a **Semblance**

a Semblance considers perceptual and psychical thresholds, the effects of liminality, and the interplay between physio-spatial and emotional distance.

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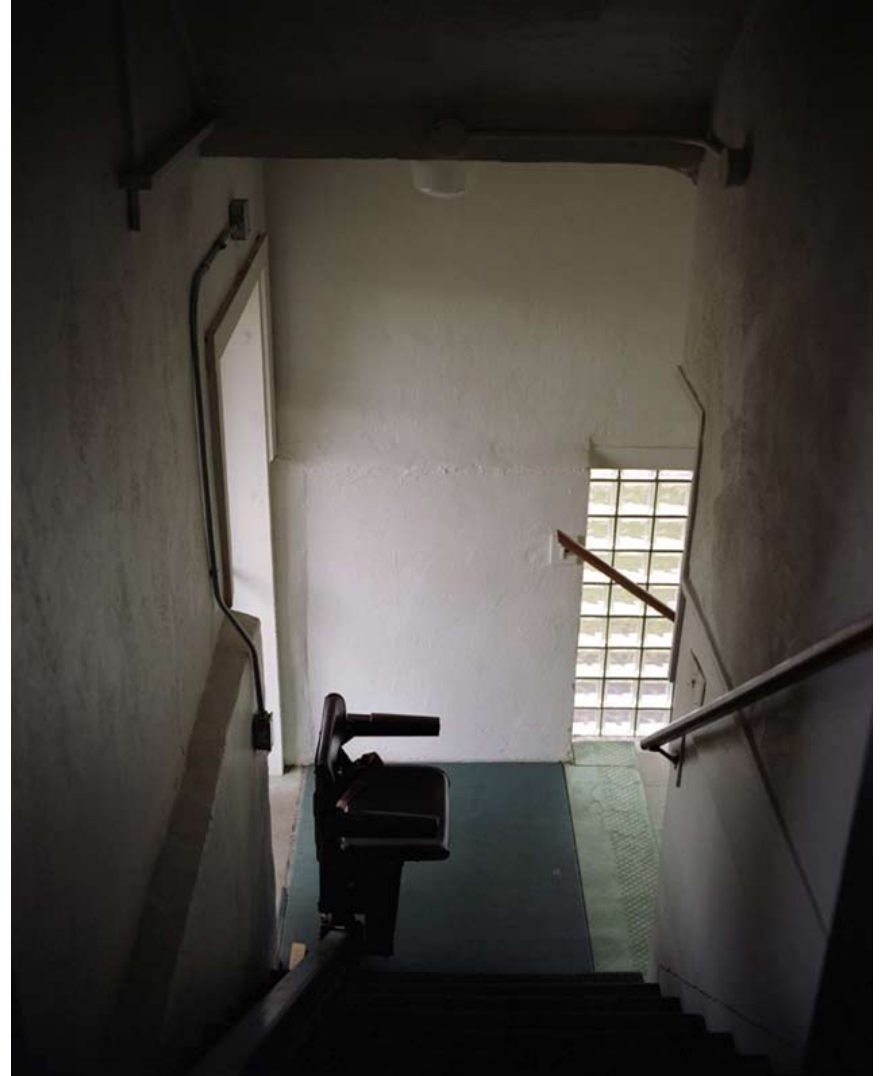
a Semblance (Crystals), 2009, 29.5 x 37 inches, Edition of 5  
Analog C-Print on Kodak Metallic Endura mounted on aluminum



KATRINA UMBER  
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a Semblance (Dirty), 2009, 37 x 29.5 inches  
Edition of 5, Analog C-Print on Kodak Metallic  
Endura mounted on aluminum



Lift, 2010, 21 x 17 inches, Edition of 5, Analog  
C-Print on Kodak Metallic Endura mounted on  
aluminum

KATRINA UMBER  
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# KATRINA UMBER AND

## PROFILE

### LOCATING SELF: PHOTOGRAPHER KATRINA UMBER

WORDS APARNA BAKHLE-ELLIS

IMAGES COPYRIGHT AND COURTESY KATRINA UMBER

ENCOUNTERING THE WORK of photographer Katrina UMBER, it was evident that as an artist she is constantly striving to live her practice. The quiet confidence exuded by her person is also embodied within her images. Her photographs reflect the witnessing of a mind dedicated to looking for and seeing the presence of 'self.' I experience her gaze as one that is humanizing and therefore discreetly compassionate in its recognition of the vulnerability encompassed by being itself. The fertile stillness of UMBER's work urged me to deepen my understanding of her practice.

**Fabrik: Working concurrently on multiple bodies of work, you explore what you designate a fundamentally ontological question, "in what ways is it possible to access the experience and emotions of other beings, if at all?" I sense this investigation as potentially being deeply empathic. Is it and if so, can you speak to how engaging in your particular practice has cultivated the subtlety of your perception?**

Katrina UMBER: My practice derives from responsive encounters, an engagement with life as well as with the photographic process itself. I grew up artistically with so much theory about the potential violence of the gaze. While I take these ideas very seriously, along with a recognition of my own agency as photographer and the vulnerability of my subjects - it felt so good to come across Kaja Silverman's idea of a "look whose fundamental mode is one of affirmation." I also sustain a mode of continual self-questioning and exposure as a maker and subject of photographs in my long-standing practice of self-portraiture.



INCLUDED MIDDLE (HIGHLAND PARK FLIGHT), 2011  
© KATRINA UMBER

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SOFT MIRROR (FIRESHRINE), 2013  
© KATRINA UMBER



SOFT MIRROR (YELLOWPOMEGRANATE), 2013  
© KATRINA UMBER

# KATRINA UMBER AND

## PROFILE

**Fabrik:** In my understanding, utilizing photography to locate presence as well as make it palpable might bring artistic practice and spiritual discipline closer in that faithfulness and regularity will yield insights not otherwise accessible. Your images contain the certainty of witnessing, of an “I” who is looking, seeing. Could you also share in words what presence means to you and what informs your quest, if I may call it that, to locate it?

Embodiment is probably the best word to describe this sense of “presence.” That and the idea of being as a constant state of becoming. I look for a confluence of the physical, psychological and metaphysical. I view my object-making as a process of cathexis. In giving these fleeting encounters a physical reality, I imbue these objects with my desire, emotional energy, and investment towards my subjects through the sheer amount of time and energy spent.

**Fabrik:** Is there value that resides in making presence palpable?

I strive to create work that asks to be experienced rather than simply read, works that encourage the viewer to feel and to be aware of their relationship/s to it.

**Fabrik:** An intimacy inscribing your photography renders time vulnerable to capture. I feel the quiet triumph of deepening life’s ‘blessed-ness’ as well as complicating it by truth’s simplicity. How did you first find photography and can you share some of the journey that finds you here, in your Highland Park studio?

My first exposure to art was at the public library in the art stacks. I discovered photography in my mid-teens and was grateful to find a tool to help me think through my life. At some point early on I made a decision that whatever occurs in my life would be the parameters I would make my work within. My journey is all there in my work. For example, U records 15 years of emotional attachment and changes within my family as well as in my own development as a photographer. I’ve made books of portraits of artists in communities that I’ve been a part of, and portraits of myself over the last ten years, which essentially trace me becoming a woman.



INCLUDED MIDDLE (DATURA FLOWER PUNCTURE), 2012  
© KATRINA UMBER

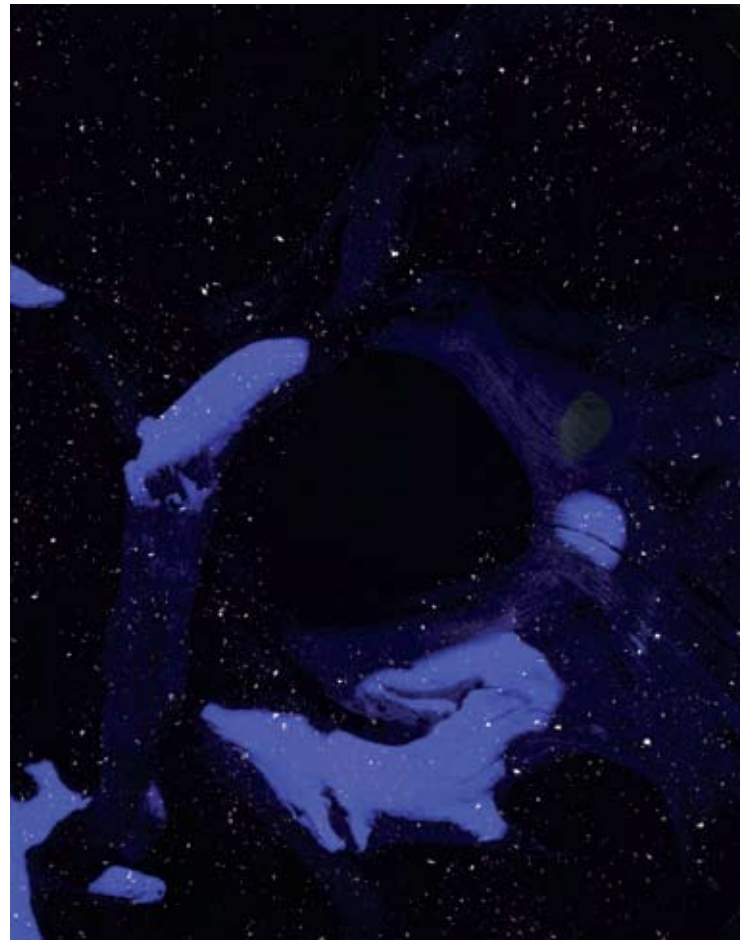


INCLUDED MIDDLE (JESSE SUBWAY/STONE ACROBAT), 2012  
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SOFT MIRROR (BLUEEMBRACE), 2013  
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SOFT MIRROR (ULTRAMARINEVOID), 2013  
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## PROFILE

**Fabrik:** Can you elaborate on your experience with digital processes in your work?

I still shoot exclusively with film. Digital processes entered my work through my book-making; scanning, lay-out, etc. Included Middle will be my first series of inkjet prints because the photographs in that body of work ask for that – shot with a split-frame camera, they are real time and space juxtapositions that point simultaneously to my movement in the world and the films movement within the camera, hence the paper moving through the printer.

**Fabrik:** How does the materiality of time inform your practice of chromogenic printing?

I would say time is really addressed and built into all of my work in different ways. Analog photography is not instantaneous- I must wait to see each exposed image and then deal with how the medium transforms the bit of reality I photographed (along with my experience and memory of it). This delay encourages that which is beyond what I may have intended. Currently I'm inviting more contingency into my practice with Soft Mirrors - chromogenic prints that have been soaked, the emulsion and original photographic image is etched away layer by layer, making and unmaking the image/object simultaneously.

**Fabrik:** You studied at Art Center as an undergrad, graduated from the MFA program at UCLA where you studied with Mary Kelly, Cathy Opie, and Jim Welling, and recently were a resident at Skowhegan. What is it like being an artist in Los Angeles right now with regard to community and how does this inform your work?

Conversations and studio visits with friends and colleagues like Catherine Fairbanks, Job Piston, Kelly Kleinschrodt, and my husband artist Jesse Robinson have been invaluable. I could easily fill a page with the names of wonderful artists who live and work in this city. We have great galleries, museums, weather, and affordable studio rent! There's nowhere else I'd rather be.



INCLUDED MIDDLE (MOM DANCE/PORCH SUCCULENTS), 2012  
© KATRINA UMBER



INCLUDED MIDDLE (GOAT MILKING/DARK), 2011  
© KATRINA UMBER

# KATRINA UMBER AND

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**Fabrik: Technology continues to change so many aspects of our lives. What is the nature of your relationship to technology, generally and/or specifically?**

It's complicated. We are in a really interesting time. The rise of digital photo is the reason my favorite film was discontinued and at the same time technologies like 'print on demand' have made book-making and self-publishing possible for so many artists. Technology is another tool I am trying to use consciously.

**Fabrik: What places/spaces in Los Angeles inspire you?**

I love the light, hills, succulents, and taco carts of Northeast LA! I'm challenged and inspired by my Yoruba African Dance class and the beautiful children I know.

**Fabrik: You are participating in FLICKER, an exhibition of black and white monochrome works organized by Jan Tumlr at the artist-run Control Room. Can you share something about the show and the nature of work you'll have in it.**

Jan Tumlr is a LA treasure and I feel fortunate to be exhibiting in such good company with artists like Phil Chang and Kaari Upton. FLICKER will have two works from my Personal Affect Squares series, which were shot in a decommissioned county jail. The work looks at the intersecting spaces of the personal and the institutional and abstraction and subjectivity.

*FLICKER, an exhibition organized by Jan Tumlr, opened March 15th and runs through April 28th at Control Room, 2006 East 7th Street in Downtown LA. More info at [control-room.org](http://control-room.org).*

*For more information or to view more art from Katrina UMBER, visit [www.katrinaumber.com](http://www.katrinaumber.com). ■*



INCLUDED MIDDLE (LAKE WESSERUNSET), 2011  
© KATRINA UMBER



# KATRINA UMBER AND

## **Katrina UMBER**

Born 1979 in Minnesota  
Lives in Los Angeles, California

## **Education**

2011 Skowhegan School of Painting and Sculpture  
2010 University of California, Los Angeles, CA, MFA  
2004 Art Center College of Design, Pasadena, CA, BFA

## **Exhibitions**

2013 And, Charlie James Gallery, Los Angeles, CA  
(Solo Exhibition)  
2013 Out of Bounds, Samuel Zients Space, Brooklyn, NY  
(Two-person Exhibition)  
2013 FLICKER, curated by Jan Tumlir, Control Room,  
Los Angeles, CA  
2011 S.I.N. Strength In Numbers!, Scope Miami  
2011 REFORMATION 2011: One Show Two Sites, Skowhegan,  
ME  
2011 NEW STAND, Uturdur, Reykavik ICLD  
2010 NEW STAND, Arts & Sciences PROJECTS, New York,  
NY  
2010 Self Publish Be Happy, The Photographers'  
Gallery, London UK  
2010 UCLA MFA Thesis Exhibition #2, UCLA New Wight  
Gallery, Los Angeles, CA  
2009 Between the Surface / Art Harvest LA, Stephen  
Cohen Gallery, Los Angeles, CA  
2009 MFA 2010 Exhibition, UCLA New Wight Gallery, Los  
Angeles, CA  
2007 Goodness Gracious, Show Cave, Los Angeles, CA  
(Solo Exhibition)  
2005 Kaleidoscope (new character portraits), Bent,  
South Pasadena, CA

2005 If your life is a movie, What is it rated? Show  
Pony, Los Angeles, CA (Solo Exhibition)

## **Awards / Honors**

2011 Skowhegan School of Painting and Sculpture  
Scholarship  
2009 Lillian Levinson Scholarship  
2009 Edward J. and Alice Mae Smith Scholarship  
2009 D'Arcy Hayman Award  
2008 UCLA Art Council Award, 2008-2010  
2008 UCLA University Fellowship, 2008-2010  
2001 Art Center College of Design Presidential  
Scholarship, 2001-04  
1999 San Francisco Art Institute Scholarship, 1999-00

## **Bibliography**

2013 Big Red & Shiny Artist in Residence  
2013 Locating Self: Photographer Katrina UMBER,  
Profile including an interview and photographs,  
Fabrik Magazine Issue 20  
2010 Self Publish Be Happy catalog  
2005 Open Pages, Photographs by Katrina Leigh UMBER,  
eight pages, front and back covers,  
Look Look Magazine, Issue#4

## **Collections**

Stewart and Lynda Resnik Collection

## **Artist Talks**

2012 University of California Irvine, Advanced  
Photography, Instructor Shelby Roberts  
2011 UCLA, Los Angeles and Photography, Instructor  
Kavior Moon  
2010 UCLA, Advanced Photography, Instructor James  
Welling