EVE SONNEMAN

PAINTINGS, WATERCOLORS & POLAROID SONNEGRAMS





TRANSMITTER 2002 OIL ON LINEN 70 X 37 INCHES

Eve Sonneman is a photist. Her medium is light, as in lightness of being, radiance, speed and clarity. She is internationally renowned as a photographer, with a career that shoots across the divide between "art" and "trade" as surely as light does between time and space. Slightly less familiar are her efforts with the paintbrush. Her unique vision finds three principal outlets: watercolor painting, oil painting, and photography. If Sally Bowles could say, "I am a camera", Eve Sonneman can declare, "I am a tripod".

Her photography subdivides into black and white diptychs (her trademark, almost) which distill non-sequential time into quivering stillnesses, and her Polaroids. These latter further subdivide into blurry, dizzy papparazi-style sketches, made with Polaroid's old-fashioned (in this digital age) instantly developing handheld, and what one might call "machines" in the salon sense, grand set-to pieces whose creation involves wizardry in the Polaroid Studio, where the vision is correspondingly cosmic.

The Sonnegram, in which dancers, swimmers and sportsmen are superimposed upon NASA photos of various planets and their moons, exploits a personally patented technology. In naming it so, Sonneman claims parity with, and at the same moment pays homage to, two paternal heroes, Man Ray (he of the Rayogram) and her own father, Eric Sonneman, discoverer of antistatic and of a means to make golf balls fly faster. Eve Sonneman is a formal eclectic whose every diverse creation bears the unmistakable stamp of her sensibility. The art world is a tolerant and decent enough place but it is rarely capable of keeping up with the generosity of spirit of the men and women it serves, artists, preferring to cordon off their efforts into singular, marketable "lines". This year, however, followers of Eve Sonneman have a welcome chance to see her disparate efforts together, to savor her unity in diversity.

Sonneman's glory is her medium sensitivity. She responds with a vision as much as a touch specific to her chosen means. Her oils, worked slowly over many months, exploit stillness and quietude. Sensations of pure color are isolated. Individual cells wait to be brought into dynamic interaction by the eye of the viewer. Her watercolors, which she makes daily with a diarist's fidelity, working whenever the temperature allows on her New York terrace, extend the obsession with orbs found in her oil paint pointillism and her Polaroid planets, but exploit the transparency and random effects peculiar to the medium. Arrested explosions and implosions of radiant color collapse the boundaries between time and space. The Polaroids dramatize, almost one might say, satirize, the enigmas discovered, in the abstract, in her watercolors. Offering chance encounters between two kinds of play, they are collisions of imagination and of light.

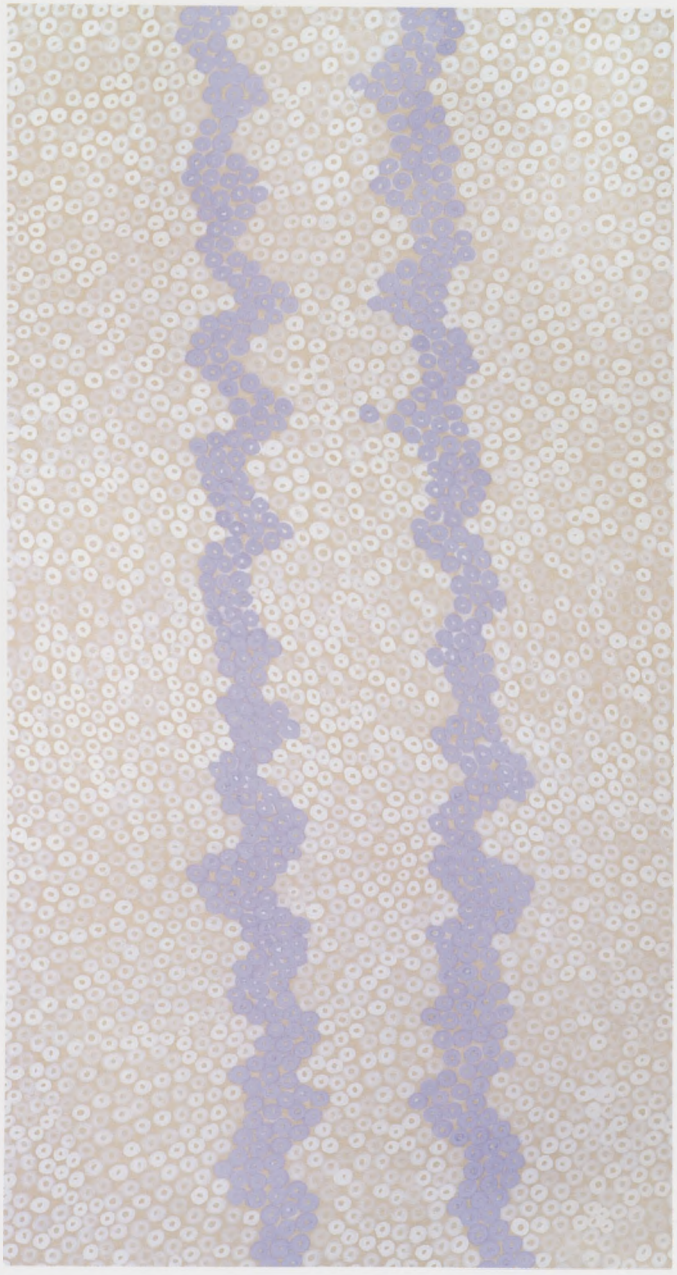
David Cohen, 2003

New York City

The author is gallery director at the New York Studio School and editor of *artcritical.com.*



DIVERS ON SOLAR ECLIPSE 2003 POLAROID SONNEGRAM 24 X 20 INCHES



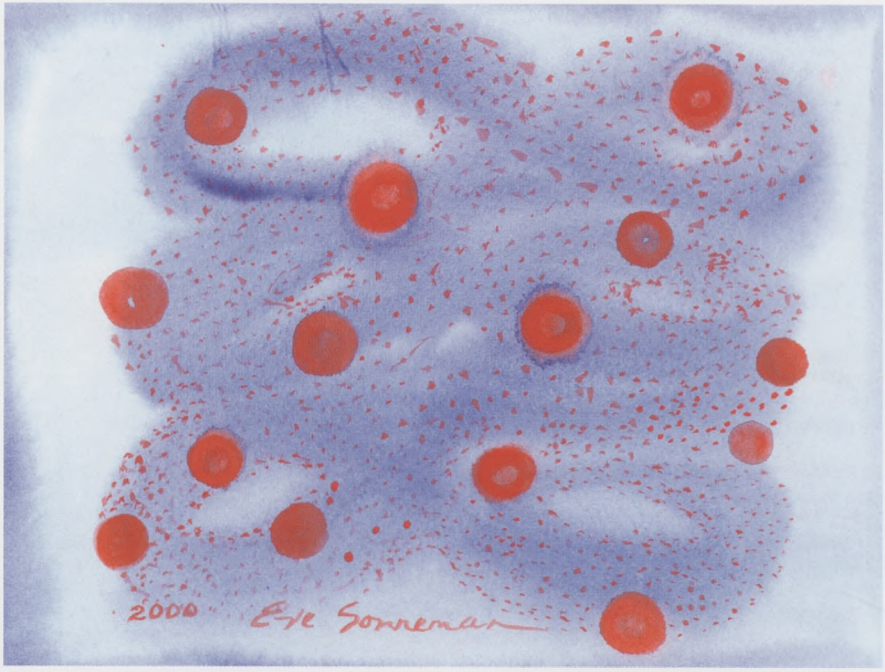
A PURE DIET OF BREATH & MORNING DEW 2003 OIL ON LINEN 70 X 37 INCHES



DIVER NEAR GREAT RED SPOT 2003 POLAROID SONNEGRAM 20 X 24 INCHES



RED, YELLOW, BLUE 2003 WATERCOLOR ON ARCHES 9 X 12 INCHES



BLUE WAVE 2000 WATERCOLOR ON ARCHES 9 X 12 INCHES



PEACE DAZZLER 2002 OIL ON LINEN 31 X 60 INCHES

MUSEUM COLLECTIONS

Museum of Modern Art, NY

Metropolitan Museum of Art, NY

New York Public Library, NY

George Eastman House, Buffalo, NY

The Art Museum, Princeton University, NJ

Wadsworth Atheneum, Hartford, CT

The Yale Museum, New Haven, CT

Wellesley Art Museum, MA

Art Institute of Chicago, IL

Museum of Contemporary Art, Chicago, IL

The Minneapolis Institute of Arts, MN

Cincinnati Art Museum, OH

Center for Photography, Tucson, AZ

Tucson Museum of Fine Art, AZ

Museum of New Mexico, Sante Fe, NM

New Orleans Museum of Art, LA

Corcoran Gallery of Art, Washington, DC

New York Historical Society, NY

Museum of Fine Arts, Houston, TX

Dallas Museum of Fine Arts, TX

Menil Foundation, Houston, TX

Art Museum of South Texas, TX

The Museum of Contemporary Art,
Los Angeles, CA

San Francisco Museum of Modern Art, CA

Bibliothéque Nationale, Paris, France

Centre Georges Pompidou, Paris, France

Foundation Cartier for Contemporary Art,
Paris, France

Le Nouveau Musée, Lyon, France

Musée de Toulon, France

Rheinisches Landesmuseum, Bonn, Germany

National Gallery of Australia,
Canberra, Australia

Toppan Museum, Tokyo, Japan



Photo by Gerald G. Stiebel, 2003

Eve Sonneman in New York City

Eve Sonneman was born in Chicago. She received a BFA from University of Illinois and an MA from University of New Mexico in 1969. She currently lives in New York City. Sonneman has taken part in countless group exhibitions, received several grants and has five published books.

Since the launch of her career in the *Young Photographers* exhibition at the Museum of Modern Art in 1971, Eve Sonneman has secured a unique position for herself in the world of contemporary art. Internationally renowned as a photographer, she has participated in the 1977 Documenta and in the Biennales of Venice, Paris, Strasbourg and Australia, and has been the subject of 77 solo exhibitions. In addition to her career in photography, Sonneman works in paint, making large abstractions, watercolors and painted objects. Her distinctive, highly personal form of pointillism has been acutely characterized by the critic Klaus Kertess as "teeming with tiny, obsessively made, evanescent rings congealing into a delicate and fugitive, floreate dew."

Earlier in her career, Sonneman was with Leo Castelli for twelve years and Sidney Janis for four years. Now she is with two New York galleries: Bruce Silverstein, for her photography and Jadite, for her paintings, watercolors and Polaroid Sonnegrams. She is also represented by Cirrus Gallery, Los Angeles; A Gallery for Fine Photography, New Orleans; Origami, Paris; Peter Noser, Zurich; Galleria Turchi, Montalcino-Siena, Italy; Obelisk Gallery, Inc., Boston.

PUBLISHED BOOKS:

How to Touch What, 2000, Powerhouse Press, NY.
Collaboration with Lawrence Weiner.

Where Birds Live, 1992, Random House Inc., NY.
Introduction by Adam Gopnik.

America's Cottage Gardens, 1990, Random House Inc., NY.
Text by Patricia Thorpe.

Roses are Red, 1982, Editions Generations, Paris.
Text by Klaus Kertess.

Real Time, 1976, Printed Matter, NY.

GRANTS:

1996	Adolph and Esther Gottleib Foundation, Inc.
1989	Foundation Cartier Pour L'art Contemporain, France
1988	Polaroid Corporation Grant
1978	Polaroid Corporation Grant for work in Polavision
	National Endowment for the Arts
1977	Institute for Art and Urban Resources, NY
	Condé Nast Award, Mademoiselle Award
1972	National Endowment for the Arts
1970	Boskop Foundation Grant in the Arts, NY
1969	Boskop Foundation Grant in the Arts, NY



DIVER NEAR SATURN'S MOON 2003 POLAROID SONNEGRAM 24 X 20 INCHES

FRONT COVER: SAIL BOATS IN DEEP SPACE 2003 POLAROID SONNEGRAM 20 X 24 INCHES

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