

ABANDONED COLLECTION

by Martin Osner



LIMITED EDITION - ARCHIVAL PRINTS
on exhibition 26 Feb - 29 March 2016

MARTIN OSNER
FINE ART PHOTOGRAPHY GALLERY

Highlighting today's modern "throw-away" society and the excessive desire to have. Consumerism has reached an all time high in the world. Homes are filled with the best modern electronic equipment, beautiful cars are parked in the garages, and caravans and motorboats are lined up to guarantee an interesting weekend away. These items have a relatively short shelf life, soon they will be traded in for a new model and their journey towards insignificance commences. This series is a collection of things that have passed their "sell by date", subjects that have fulfilled their purpose and have now been thrown away only to be forgotten. Earthly items, discarded if you like, "things" brushed aside... once worshipped, idolised and even loved... now simply left ABANDONED. I have photographed a collection of subjects from old cars, caravans, grave stones, barns and houses etc, having tried to capture them as they have been found. From a photography point of view, I have tried to portray the intrinsic beauty of these old abandoned subjects at their height of neglect, by shooting them in very "moody" light; This helps to depict them in a surreal, sanguine sort of manner.



BANDONED

“Things” brushed aside by society.....
once worshipped, idolised and even loved.....
now simply left abandoned.



ABANDONED # 29

Edition (35) | Giclée print on Hahnemühle German Etching | 80 x 110cm | ZAR 11 500



ABANDONED # 11

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500



ABANDONED # 12



Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | Low Stock POA



ABANDONED # 1

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | Low Stock POA





ABANDONED # 2

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500



ABANDONED # 3

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500





ABANDONED # 28

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500





ABANDONED # 20

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500



ABANDONED # 9

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500



ABANDONED # 10

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500





4



5



SOLD OUT

6



ABANDONED # 7

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500



ABANDONED # 8

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500





ABANDONED # 30

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500



ABANDONED # 31

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500





13



14



15



ABANDONED # 16

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500



ABANDONED # 17

Edition (35) | Giclée print on Hahnemühle German Etching | 80 x 100cm | ZAR 11 500





ABANDONED # 18

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500



ABANDONED # 19

Edition (35) | Giclée print on Hahnemuhle German Etching | 60 x 77cm | ZAR 11 500





ABANDONED # 21

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ABANDONED # 22

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ABANDONED # 23

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ABANDONED # 24

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500





ABANDONED # 25

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cmcm | ZAR 11 500



ABANDONED # 26

Edition (35) | Giclée print on Hahnemuhle German Etching | 80 x 110cm | ZAR 11 500





ABANDONED # 27

Edition (35) | Giclée print on Hahnemühle German Etching | 80 x 110cm | ZAR 11 500





On a winter's day in 1984 "photography" and I met quite by accident, an encounter that redirected my life and changed it forever. Over the past twenty eight years, while walking a path of self discovery, my methodology has taken numerous detours. A journey that has refined a relaxed subconscious attitude, with a desire to express simplicity and honesty through my work. For me, a photograph holds an undeniable sense of realism, a modern correlation that is easy to associate with. I see, I understand, I experience, I connect. In my photography I allow day to day life to provide inspiration and treat all subjects as a potential composition. I enjoy the conceptual transformation from reality to realism that a lens and camera offers. Although I have never been a dedicated painter I see and experience the world in this way. Life is my canvas and I often feel like a painter trapped in a photographer's body where lens and light have become an expressive substitute for paint and brushes. I often create themes and grouping of images within my portfolio and on a given day find myself working on a variety of projects at once, often taking years to complete. One of my great joys is using photography as a base to create mixed media pieces. I have adopted an intuitive approach resisting restriction to specific substrates, mediums or technique. Emotion and experimentation drives my creative process and I allow the final artwork to evolve over time rather than containing its finality. In my work I intently concentrate on elemental form, rhythm and pattern allowing simplicity to engage visual impact. I contribute my influence to a number of artists and photographers. My social commentary and documentary work has been inspired by the great artist and master photographer Henri Cartier Bresson and my landscapes are underpinned by the teachings of Ansel Adams. On the other hand, many of my still-life and abstract studies have been described as painterly expressionistic, drawing influences through the works of Henri Matisse and of late Jackson Pollock. In my spiritual walk I experience hours of peace and contentment when behind the lens of my camera. I believe that my steps have been guided along an inventive path by an awesome creator. I have never doubted my love for photography or my burning passion for art. It is something I could never stop. It's what I do, it's what I love, it's who I am.

Archival permanence

In order to ensure archival value photographs are printed on 100% acid free - fine art - mould made paper.

Ultra Chrome / Carbon Pigment inks are used to guarantee durability and permanence of colours. Images are also only printed on order to ensure longevity.

Giclée printing technique

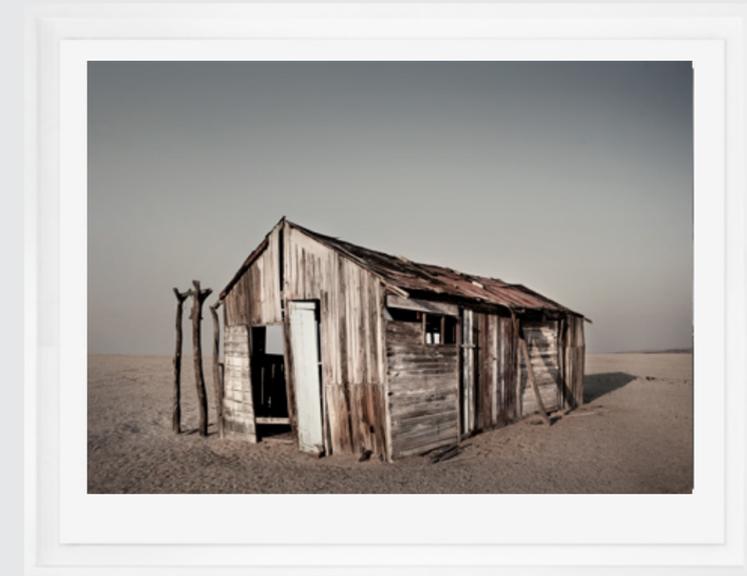
The word giclée means to spray or to squirt liquid. Ink is applied to fine-art textured paper using modern ink-jet technology. A “giclée print” connotes an elevation in print making technology which was introduced in the 1990’s. Prints are generated from high resolution files using archival quality inks onto various mediums including canvas, fine art, and photo-base paper. The giclée printing process provides better colour accuracy than other means of reproduction and has exceptional archival permanence. The quality of the giclée print rivals traditional silver-halide and gelatin printing processes and is commonly found in collections, museums, and art galleries around the world.

Validation

The Signature - Martin Osner Collection is a series of Limited Edition Prints, individually numbered and signed. All artworks are embossed with the artists’ initials.

Lifespan

Under normal viewing conditions the prints are estimated to offer a lifespan of 130 years before any noticeable change may accure. (Independent study www.wilhelm-research.com) It is important that the prints are framed using acid free mounting board and are kept on display out of direct sunlight.



Archival framing

In order to protect your investment it is important that the prints are framed correctly. The photographs should never be glued directly onto a backing board but rather be pasted directly onto a thin aluminum plate using specialised archival adhesive. Our preferred method of framing is where the prints are either taped to the reverse side of the mounting board or suspended on archival clips. Clips are hinged onto the backing board of the frame using a minimal amount of archival adhesive which allows the artwork to be floated between the glass and the backing board, ensuring the protection of the print and easy removal for re-framing.

Mounting board must be 100% acid free and 2mm clear; non reflective UV inhibiting glass or museum display glass should be used. It is vital that the frame is sealed in order to keep out moisture, dust and insects. To achieve a clean uncomplicated look it is recommended that white or off - white mount board is used within a simple black or white frame. The weight of the outer frame is adjusted according to the size of the print.



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