

Marie Cosindas

Polaroid Color Photographs

The photographs of Marie Cosindas are as real and as unlikely as butterflies. Their delicate otherworldliness refers to a place and time not quite identifiable — to a place with the morning-fresh textures and the opalescent light of a private Arcady, and to a time suspended, as in a child's long holiday.

Yet the edge of acute observation saves the pictures from softness, and makes them not merely reveries but discoveries. They are — as Marianne Moore said poems should be — imaginary gardens with real toads in them.

JOHN SZARKOWSKI, *Museum of Modern Art, New York*

Marie Cosindas has made the camera speak with a new accent. Her images, concrete and of this world, reach us nevertheless from another plane. They are like something remembered, an experience of the eye softened by time. The ephemera of life which flows through her lens is filtered, transformed by her sense of poetry.

In viewing an exhibition of the prints of Miss Cosindas, one surprise follows another, yet each picture bears the unmistakable stamp of the author. The eye is arrested by the originality of her vision, then seduced by the visual charm, the human warmth of the image.

The deeply personal touch, the intimacy which frames her every statement is this poet's birthright. But the rigorous discipline of the trained painter underlies her remarkable articulation of subtle color and design. The School of the Museum of Fine Arts is proud to have shared in the formation and now in the arrival of this new artist who has mastered a new medium.

PERRY T. RATHBONE, *Director, Museum of Fine Arts, Boston*

The color photographs of Marie Cosindas are unlike any color photographs ever made before. For once, medium, subject matter and practitioner have met in an atmosphere of balanced harmony and have attained a remarkable resolution. The Polacolor miracle is fortunate in having had so early an ideal exponent. Marie Cosindas has brought it to reflect a world of vision which ranges from poetic fantasies of small objects and flowers, portraits and nude figures, to large spaces of landscapes. Even the 4 x 5 inch dimension fortifies and is consistent with all the rest because small things seem to endure longest in time and in our affection, and are most capable of carrying concentrated yet slowly diffused suggestion. Tanagra figurines, the keyboard music of Rameau and Scarlatti, the poems of Robert Herrick and Emily Dickinson are awakened in memory as being related in spirit to these photographs. But each of these compositions has its own single existence and is another indication that Marie Cosindas is one of that small number of great color photographers.

HUGH EDWARDS, *Curator of Photography, The Art Institute of Chicago*

Marie Cosindas

We learn to bear,
from his single eye,
the staring penetration
of Justice,

whose simple lid's click
sees us boldly as we really are,
and records that image
— transformed —
in colors of God's affection.

KIRBY CONGDON

Key West



Paula, 1966

Henry Faulkner, 1966



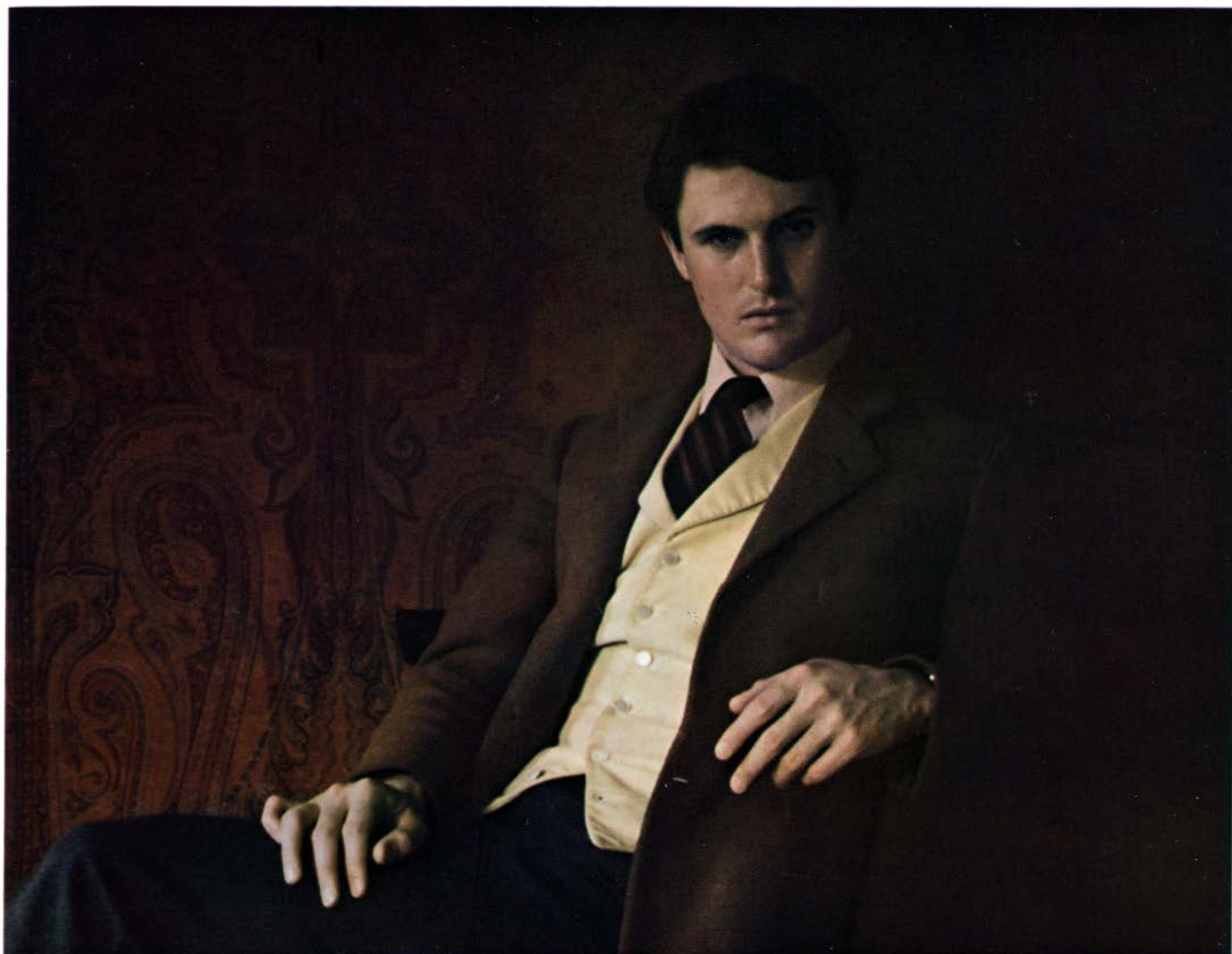
Floral, 1965







Bruce Pecher, 1965



Max Eastman, 1965



Greta, 1965







Ted Newman, 1965

Marie Cosindas was born in Boston in 1925 and lives and works there today. She studied design at the Modern School of Design and painting and graphics at the Boston Museum School. Her early career was devoted to the teaching of design and to commercial work as a designer and illustrator. On a tour of Greece in 1959 she photographed many subjects as studies for future paintings; however, on returning home, she felt the photographs could stand on their own. This led to her study the following year with the Boston photographer Paul Caponigro, and later with Ansel Adams. In 1963-64 Miss Cosindas participated in Minor White's photography workshop.

In recent years her work has been widely shown in the United States: at the Museum of Modern Art, New York; at the George Eastman House in Rochester, New York; at the Kodak Pavilion at the New York World's Fair; at the Chicago Institute of Design; at the Worcester Art Center, Massachusetts; and in "American Photography: The Sixties" shown in Lincoln, Nebraska. Her photographs are in the collections of the Addison Gallery of American Art in Andover, Massachusetts; George Eastman House; and the Polaroid Corporation in Cambridge, as well as the Museum of Modern Art.

1. Dolls, 1966
2. *The Princess with Doves*, 1966
3. *Masks*, 1966
4. *Floral 1*, 1965
5. *Henry Faulkner*, 1966
6. *Max Eastman*, 1965
7. *Ellen*, 1965
8. *Greta*, 1965
9. *Sailors*, 1966
10. *Alice, Plato and Henry*, 1966
11. *Jay and Kirby*, 1966
12. *Peter Charak*, 1966
13. *Floral 2*, 1965
14. *Lenore with Flowers*, 1965
15. *Paula Nude*, 1966
16. *Kate*, 1965
17. *Amy*, 1965
18. *Floral 3*, 1965
19. *Bruce Pecheur*, 1965
20. *Sunday on the Cape*, 1965
21. *Birds*, 1966
22. *Greta Nude*, 1965
23. *Lenore*, 1965
24. *William Costanza*, 1965
25. *Kirby Congdon*, 1966
26. *Livingston Taylor*, 1965
27. *Birds*, 1966
28. *Carl Crossman*, 1965
29. *Paula*, 1966
30. *Floral 4*, 1966
31. *Amy Nude*, 1965
32. *Mrs. Ross Anderson*, 1965
33. *Floral 5*, 1965
34. *Ted Newman*, 1965
35. *Amy Seated*, 1965
36. *Carol*, 1966
37. *The Princess*, 1966
38. *Floral 14*, 1965
39. *Mexican Still Life*, 1966
40. *Anthony Senna*, 1966
41. *Floral 6*, 1965
42. *Amy*, 1965
43. *Floral 7*, 1965
44. *Amy and Siddu*, 1965
45. *Maria*, 1966
46. *Mexico*, 1966
47. *Señorita and Señora Medina*, 1966
48. *Mexico*, 1966
49. *Mexico*, 1966
50. *Fernando Ascencio*, 1966
51. *Barbara*, 1966
52. *Beatrice and Veronica*, 1966
53. *Mexico*, 1966
54. *Still Life*, 1966
55. *Robin*, 1966
56. *Floral 8*, 1966
57. *Floral 9*, 1966
58. *Floral 10*, 1966
59. *Holly and Michael*, 1966
60. *Mrs. Howard Thurman*, 1966
61. *John A. Allen*, 1966
62. *Gerard Malanga*, 1966
63. *Robin and Robert*, 1966
64. *Floral 11*, 1966
65. *Mexico*, 1966
66. *The Kienholz*, 1966
67. *Mexico*, 1966
68. *Andy Warhol*, 1966
69. *Ann and Carl Chiarenza*, 1966
70. *Chester Michalik*, 1966
71. *Adrian Cathcart*, 1966
72. *Floral 12*, 1966
73. *Floral 13*, 1966
74. *Key West*, 1966
75. *Vivian*, 1966
76. *Liz*, 1966
77. *Zazel and René*, 1966
78. *Fernando*, 1966
79. *Virginia*, 1966
80. *Virginia*, 1966
81. *Nicole*, 1966
82. *Richard Merkin*, 1966
83. *Vivian*, 1966
84. *Gerard, René and Roger*, 1966
85. *Vivian*, 1966

Museum of Modern Art, New York

April 12 - July 4, 1966

Museum of Fine Arts, Boston

November 9 - December 11, 1966

The Art Institute of Chicago

January 21 - March 5, 1967
