

News Release FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS, 60603, U. S. A.

FOR IMMEDIATE RELEASE

An exhibition of eighty-five Polaroid color photographs by Marie Cosindas, Boston artist-turned-photographer, opens in the Art Institute of Chicago on January 21 and continues through March 15.

The photographs, made by the Polaroid-Land process, are unlike any color photographs made before, says Hugh Edwards, the museum's Curator of Photography. "Marie Cosindas has brought the Polacolor miracle to reflect a world of vision which ranges from poetic fantasies of small objects, flowers and portraits to large spaces of landscape." "Her photographs are as real and as unlikely as butterflies," says John Szarkowski, Museum of Modern Art, New York. "The deeply personal touch, the intimacy which frames her every statement is this poet's birth-right" says Perry T. Rathbone, Director, Museum of Fine Arts, Boston - "But the rigorous discipline of the trained painter underlies her remarkable articulation of subtle color and design."

Marie Cosindas was born in Boston in 1925 and lives 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.

Miss Cosindas creates still lifes of great originality and chooses models for portraits with a fresh eye. Seen in the exhibition are fragile children, rugged motorcyclists, elegant young women and strong personalities from many areas of life.

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Her approach is experimental. Long hours are spent searching for "props" for both still lifes and portraits. Low key colors and low light level please her most often and help to create the sense of "other worldliness" referred to by many observers. "The morning-fresh textures and the opalescent light of a private Arcady, to a time suspended, as in a child's long holiday."

In the past five years Marie Cosindas' work has been widely shown in the United States and her photographs are in many collections. THE SATURDAY REVIEW, September 24, 1966, devoted eight pages to her work.

A catalog with color illustrations is available at the Museum Store - 75¢

For further information:

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HISTORY OF THE POLAROID LAND-PROCESS

The original Polaroid-Land process was invented by Edwin H. Land in 1947. A one-step method, it allows the photographer to inspect a finished print in the presence of the subject, eliminating the need to transfer the print from negative to positive film. In 1963 the Polaroid Corporation introduced color film for use in its cameras. The film is a multi-layer emulsion with yellow, cyan, and magenta dyes in the layers sensitive to blue, red and green light. On processing, the dyes are diffused to the positive sheet of film.

TYPE OF CAMERA

Miss Cosindas uses a Linhof view camera with a Polaroid-Land 4 x 5" backing.

USE OF FILTERS

Miss Cosindas uses the entire range of CC filters; her set consists of four each in yellow, magenta, cyan, red, blue and green. Her choice and combination of filters is always dictated by the effect desired. She usually uses warming filters: principally the CC10M and the CC30R (magenta and red, respectively). This is to be expected since all her indoor pictures are made by north window light, with the occasional addition of a conventional tungsten ceiling fixture. The warming filters are particularly successful with flesh tones.

EXPOSURE TIME

Miss Cosindas advises that filters require some exposure increase--around one-third to two-thirds stop each. Since she uses natural studio lighting, and prefers to shoot on dull or overcast days, she often lets exposure time run to eight seconds.

DEVELOPMENT TIME

Miss Cosindas prefers to extend development time beyond that which is recommended. Most Polacolor gets 90 seconds; for warmer results she drops back toward 60, and for cooler tones she advances toward 120. These longer times tend to decrease apparent color contrast, as all the tones go deeper.

PREFERENCE FOR POLACOLOR

Miss Cosindas values the uniqueness and essential non-repeatability of Polacolor. She feels that each picture she makes with the medium is an irreplaceable original, like a painting.
