

PASSAGE

GAIL SAMUELSON  KAREN ZUSMAN



October 10 – December 31, 2021
Chapel Hill, North Carolina

CASSILF
HAUS



GAIL SAMUELSON

Gail Samuelson lives and photographs in a semi-rural town west of Boston where she finds inspiration in the changing seasons and natural beauty of the New England landscape. Trained to make photographs through a microscope, she now focuses on the particulars of everyday moments of indoor and outdoor spaces, the natural world, and family life.

Gail's photographs have been exhibited in museums, including the Danforth and Griffin Museum, and in local and national galleries including PhotoPlace Gallery, Rhode Island Center for Photographic Arts, Davis Orton Gallery, and Cassilhaus. Her work is in the permanent collection of the Danforth Museum. She currently serves on the Board of Directors of the Griffin Museum of Photography in Winchester, MA.



Big Pink, 2020

PASSING THROUGH

Slants of faint light grace my bedroom wall as the sun rises over nearby pines and oaks. At dusk, my hallway glows crimson and orange. Outside my door, pink berries shine against a pale blue sky and clusters of pine needles float on pools of still water. A shared essence of light inspires me to pair my photographs. In *Passing Through*, I place a softly lit domestic scene beside one from a forest or marsh. Colors and shapes echo between them, combining to deepen the mood. Capturing the serene and ephemeral quality of light grounds and connects me to the natural rhythms of each day.



Last Light, 2019



Floating, 2019



Boardwalk, 2019



Tide Marker, 2019



Driftwood, 2019



Winter Water, 2019



Cerulean, 2018



Atomic Tangerine, 2018



Avocado, 2018

LIGHT HOUSE (2018)

Nothing is less photogenic than a bare wall, a corner, or a doorframe. Until the wall is painted Chinese lacquer red, deep blue, or mustard yellow. Until rosy-fingered Dawn passes through the window, and red becomes orange. Until the 'golden hour' turns one side of a corner turquoise and the other white. Then a light green oval appears with sfumato edges. Cherry red windows shine on the dark red wall, and a sharp edge curves. The light moves fast--and I move fast to catch it.



Turquoise, 2018



Crimson, 2018



Sunglow, 2018



KAREN ZUSMAN

Karen Zusman came to photography while making an audio story about human trafficking in Malaysia. She received a Pulitzer Center for Crisis Reporting grant for this work and it was featured on PBS and NPR. She decided to learn photography to better document these stories. She made 21 trips to Cuba in the 4 years between when Obama loosened relations and Trump closed them. She traveled the island in its entirety making intimate, visual stories that bear witness to this time in daily Cuban life, seemingly bookended between hope and resignation. In 2021, she received the Leica Women's Photo Project Award for her *Super Power of Me* photography and poetry project celebrating and collaborating with youth of color and young immigrants in NYC.

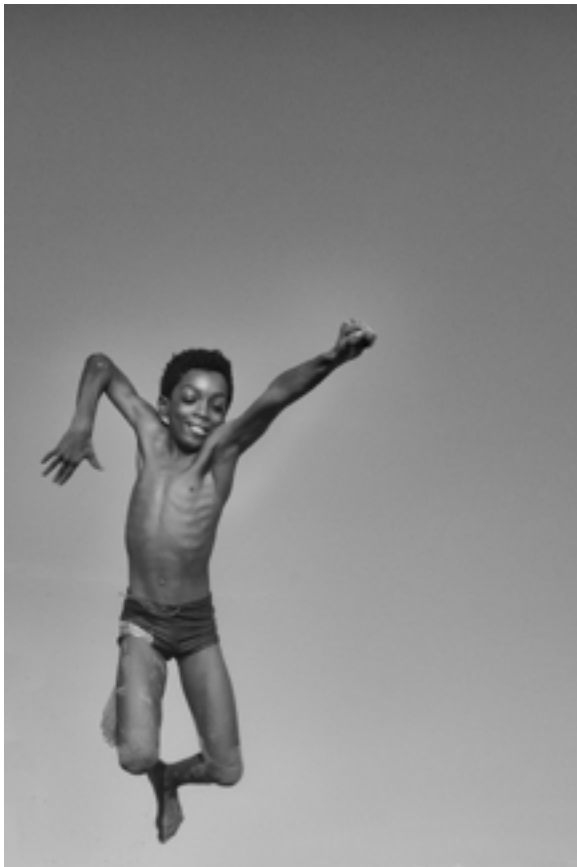
While self-taught in photography, she holds a poetry MFA from Columbia University. Her work has been exhibited at The Museum for the City of New York and The International Center of Photography, and in group shows both nationally and internationally.



*Kris, The keeper of the sands of time,
Brighton Beach, 2020*

SUPER POWER OF ME

Inspired by a note from the Ghanaian-American father of the first children I photographed: “Thank you for giving my kids the living proof that they are the superheroes they imagine themselves to be,” I created the Super Power of Me Project, for which these images come from. It has received the Leica Women’s Foto Project Award as a community photography and poetry initiative that celebrates and collaborates with children of color and young immigrants. “To show the strength of who they are before the world tells them otherwise”. In addition to the portraits—all made from chance encounters in Brooklyn’s Brighton Beach—I lead free poetry/caption-writing workshops with the children I photograph, providing them with the opportunity to give voice to their power. The captions will accompany their images for a large-scale public art exhibition set for the summer 2022. Superpowerofme.org



*The super powered son,
Brighton Beach, Brooklyn, 2020*



*Leaping McKenzie,
Brighton Beach, Brooklyn, 2020*



Santa Carmen in Carmen's hands,
Sancti Spíritus, Cuba, 2018
14 x 21 on 17 x 24 paper



Adrian plays his trumpeta,
Havana, Cuba, 2018
14 x 21 on 17 x 24 paper

CUBA ESPERA

I first went to Cuba the week after Obama opened the U.S. embassy, and continued to make 20 more visits in the following 4 years—I went to capture Cuba and it was Cuba that indelibly captured me. I was relatively new to photography; I approached las calles de Cuba as a shy and hesitant street photographer, but because of the easy warmth and welcoming nature of the Cuban people, I made fast friendships, learned the language quickly, and was able to document more intimate moments that re-inspired my poet's heart. I studied at La Universidad de la Habana so that I could stay far longer than a tourist visa allowed, and was able to bear witness to daily life in Cuba as it was lived out in the interim between the loosening and re-tightening of relations with the U.S. For the ordinary Cuban, this was a period marked by arcs that peaked and dipped between hope and resignation.



*97-year-old Carmen claims she is 82,
Sancti Spiritus, Cuba, 2019*
14 x 21 on 17 x 24 paper



Love in the kitchen, Trinidad, Cuba, 2018
14 x 21 on 17 x 24 paper



A boy flies, Havana, Cuba, 2016
18 x 27 on 21 x 30 paper



Niña, rising, Trinidad, Cuba, 2015
14 x 21 on 17 x 24 paper



For 100 years, Trinidad, Cuba, 2016
14 x 21 on 17 x 24 paper



A magical corner, Trinidad, Cuba, 2017
14 x 21 on 17 x 24 paper



*Young girl with two eggs,
Viñales, Cuba, 2015*
14 x 21 on 17 x 24 paper



*Ariel, Rosaria and their flower,
Sancti Spíritus, Cuba, 2017*
14 x 21 on 17 x 24 paper



*Señor Moro, the cock-trainer, on his roof,
Havana, Cuba, 2017*
14 x 21 on 17 x 24 paper



*Julio runs in the José Martí Stadium,
Havana, Cuba, 2016*
18 x 27 on 21 x 30 paper



A boy in solitude, Santa Fé, Cuba, 2019
18 x 27 on 21 x 30 paper

FROM THE CURATOR

About a year ago I discovered the work of [Gail Samuelson](#) and [Karen “KZ” Zusman](#) while doing a deep dive on the website [A Yellow Rose Project](#), a project created and curated by [Meg Griffith](#) and [Frances Jakubek](#) celebrating the 100th anniversary of Women’s suffrage. I didn’t know either of them or their work and they didn’t know one another. I discovered so many wonderful artists and amazing work through this project that have led to this exhibition and several new residents in our artist in residence program.

Gail works almost entirely in color and KZ in black and white. Despite different sensibilities in the work, I felt a kinship between the two artists and decided I wanted to show their work together. Ironically, I decided not to feature the work they had shown for *Yellow Rose*. After camping on both of their websites for quite some time I couldn’t get Gail’s *Passing Through* and *Light House* series out of my head and I fell in love with KZ’s work from Cuba and then subsequently her *Super Power of Me* series. *Passage* seemed an apt metaphor and through line for both artists’ work. It also connects back to the passage of the 19th amendment without which this exhibit would never have happened. The impact of those courageous women and their work toward gender equity a century ago continues to ripple through to today.

I am indebted to Christina Wytko for her work on all aspects of this exhibition from creating this gallery guide, framing, hanging, and lighting the work with me, and thoughtful suggestions throughout. Rocky Kenworthy with Dot Editions in Asheville printed and mounted the framed work. Ben Alper with Flat Space Studio made the large PhotoTex prints of KZ’s *Superpower* series. [Heather Evans Smith](#) designed the *Passage* logo and Brian Thompson with 7 Barks Graphics produced the show vinyl. The amazing and generous [Bill Bamberger](#) pulled a rabbit out of his hat at the eleventh hour with some thorny printing issues. As always, my partner in everything, Ellen Cassilly, makes everything we do richer, more beautiful, and more fun. Working with and getting to know Gail and Karen and their stunning work has been such a joy and privilege and a real time reminder of why we do what we do at Cassilhaus.

Frank Konhaus
October 2021

PASSING THROUGH

Framed Exhibition Prints: \$2,250

40 x 26.5, Edition of 10 plus 2AP
Printed on Epson Hot Press Natural
Small Corp welded aluminum frames
with Tru-Vu Museum glass

Tiered Edition of 40 x 26.5 Prints:

Prints 1 - 4 \$1,450

Prints 5 - 8 \$1,950

Prints 9 - 10 \$2,450

Unframed Prints:

17 x 22 , Edition of 15 \$900

LIGHT HOUSE

Framed Exhibition Prints: \$1000

13 x 19, Edition of 15 plus 2AP
Printed on Moab Entrada Rag Natural
Custom Wood Frames with Tru-Vu Museum glass
(more than one framed piece, \$900/each)

Unframed Prints:

13 x 19, Edition of 15 \$700

17 x 22, Edition of 15 \$900

CUBA ESPERA

Framed Exhibition Prints:

14 x 21 on 17 x 24 paper \$1,000

Edition of 40, plus 3AP

Archival pigment print on Canson Platine paper,
floated in Nielsen Matte Black metal frame
with Tru-Vu Museum glass

18 x 27 on 21 x 30 paper \$1,250

Edition of 40, plus 3AP

Archival Pigment print on Canson Platine paper,
floated in Nielsen Matte Black metal frame
with Tru-Vu Museum glass

Unframed Prints:

14 x 21, Edition of 40, plus 3 AP \$750

18 x 27, Edition of 40, plus 3 AP \$950

SUPER POWER OF ME

The prints on view at Cassilhaus are exhibition-only.

Prints are available for purchase in the following sizes:

10 x 14, Unframed Prints, signed and editioned* \$600

16 x 20, Unframed Prints, signed and editioned* \$750

20 x 24, Unframed Prints, signed and editioned* \$950

*Editioning varies on specific images. Please inquire with the
photographer directly. Full series can be viewed on photographer's
website.