

Playing with Fire, Chromatics Series, 2013

Lenticular Photograph
45 inches x 67 inches
114.3 cm x 170.18cm
\$40,000 CAD

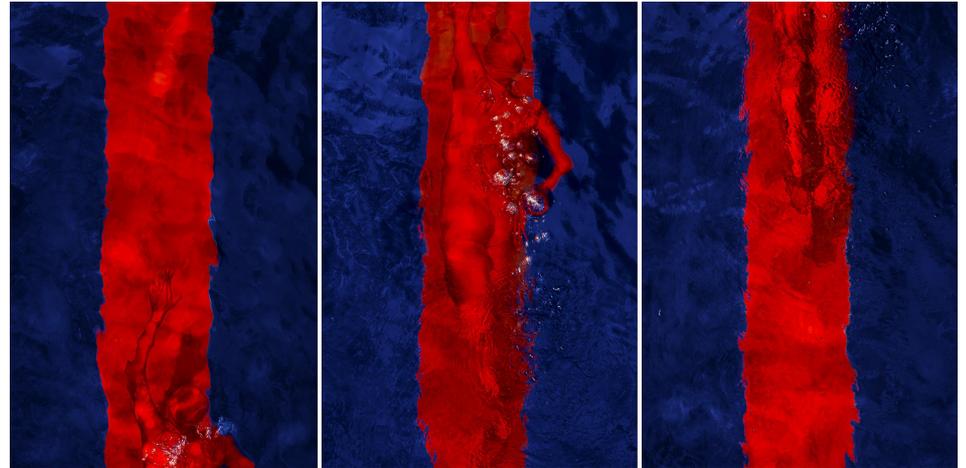


Figure transformation has always been a predominant theme in Barbara Cole's work. Over the last 20 years, her practice has centered on water as a transformative medium. While she uses traditional photographic tools, she operates more as a painter. Her paint brushes become the figures moving weightless in the water, through the frame, their speed determining their level of clarity.

While working on the *Chromatics* series, Cole found herself moving in a different and exciting direction. She wanted to connect back in history, to use water to reinterpret the meaning of the Colour Field work epitomized by painters such as Mark Rothko, Helen Frankenthaler, Morris Lewis and Barnett Newman. It was important to challenge the seemingly obvious assumption that water always needs to be blue.

Accelerator, Figure Painting Series, 2017

Lenticular Photograph
26.5 inches x 40 inches
67.31 cm x 101.6 cm
\$13,200 CAD



Barbara Cole's series *Figure Painting* extends, with renewed subtlety, her long affair with her preferred mediums: water, light and the figure. Like a painter, Cole mixes and layers, blends and builds compositions into ethereal portraits rich with rhythm and dimension. Inspired by the painting techniques cited in their names, these figures—*Accelerator*, *Catalyst*, and others—are like beautiful ghosts: barely outlined by the dance of light across skin; so near the surface and somehow just out of reach. Her camera lens—a tool which she do not *capture* her created worlds but rather brings them into existence—plucks her ethereal subjects as though from a dream, granting them each a moment of stillness and mystery.

Catalyst, Figure Painting Series, 2017

Chromogenic Print
40 inches x 30 inches
101.6 cm x 50.8 cm
\$7,700 CAD



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Battersea Garden, Falling Through Time Series, 2016

Chromogenic Print
40 inches x 80 inches
101.6 cm x 203.2 cm
\$15,000 CAD



Falling Through Time is an arrangement of past and present, one that draws on personal and collective history, myth, and time. Cole's project began 20 years ago when she became enamored with the incomparable gardens of England. She was inspired by their romantic ambience all overseen by classically inspired statues. Using Polaroid SX-70 film, and later manipulating the malleable photographic surface to painterly effect, Cole's documentation resulted in a series romantic in both history and conception. Still, Cole felt that the project was incomplete.

Falling Through Time is a resurfacing—of not just time and place, but Cole too, who collaborates with a past self. An incomplete project comes full circle as the English garden series becomes background to Cole's captivating underwater portraits. The result is a visual study of time in which personal and mythical histories layer to create dynamic, ethereal scenes.

Crossing, Duplicity Series, 2013

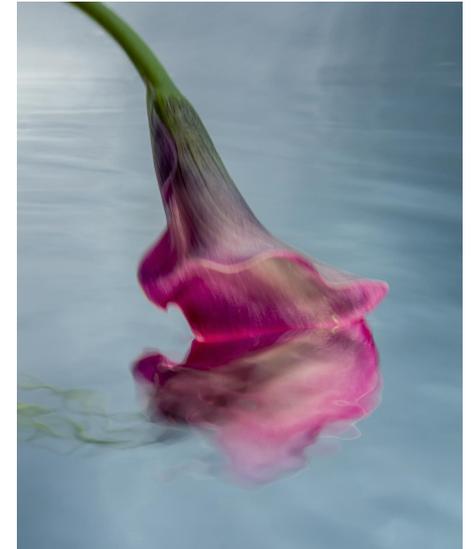
Lenticular Photograph
54 inches x 36 inches
137.16 cm x 91.44 cm
\$26,500 CAD



The *Duplicity* series is about how reflection—our own, and others—reimagines its subject. In this series Barbara Cole explores the concept of what Cole calls a *figurative kaleidoscope*, in which mirrors extend and alter our visual field. Figures are reflected from all sides: horizontally by the studio setup (mirrors manipulated alongside submerged models), and from above where the body breaks through the water's surface. But while the mirror multiplies the beauty of the beholder, it also creates an "other." It is in this play between romance and darkness that *Duplicity* reveals the veiled meaning suggested by its title: an enigmatic encounter with a fractured self-image. For Cole, this is the experience she embraces, one in which something beautiful becomes strange.

Josephine, Appearances Series, 2020

Chromogenic Print
54 inches x 43 inches
137.16 cm x 109.22 cm
\$9,900 CAD



In *Appearances*, Barbara Cole attributes her dreamlike photography to *portraits* of anthropomorphized flowers. As the title of the series suggests, these images ask what it means to possess a form (human or otherwise) and what is considered worthy to be the subject of an artist's attention. This exploration into transformation, nature, and beauty is marked by Cole's exquisite use of water as a medium that naturally reshapes form.

Inception, Duplicity Series, 2013

Lenticular Photograph
54 inches x 36 inches
137.16 cm x 91.44 cm
\$24,000



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Consolation, Two People Walking on a Tightrope in an Ordinary Life Full of Extraordinary Moments Series, 2012

Lenticular Photograph
31 inches x 47 inches
78.74 cm x 119.38 cm
\$22,000 CAD



In *Two People Walking On a Tightrope in an Ordinary Life Full of Extraordinary Moments*, Barbara continues her aquatic exploration of the human form, though once again she pioneered a new vision. Drawing on the dance choreography of the Russian master George Balanchine, the series investigates the nature of emotional gesture and expression within a relationship. Instead of being a fly on the wall, observing her subjects from above and in a secretive corner, Cole positioned herself beneath a transparent shelf of Plexiglas installed inside her pool. With her camera pointed upward, she chronicled a couple that stood above as they enacted lyrical scenes of joy and anger, remorse and isolation.

Underpainting, Figure Painting Series, 2017

Chromogenic Print
48 inches x 48 inches
121.92 cm x 121.92 cm
\$11,850 CAD



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Checkerboard, Chromatics Series, 2013

Plexi Facemount
30 inches x 80 inches
76.2 cm x 203.2 cm
\$13,200 CAD



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Echo, Duplicity Series, 2013

Plexi Facemount

54 inches x 36 inches

137.16 cm x 91.44 cm

\$10,800 CAD



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