

Michael Berger Gallery is proud to present:

Terra Incognita:

Photographs of the Arctic National Wildlife Refuge
 by Subhankar Banerjee

December 2, 2006 through March 10, 2007

“Am I searching for truth? No, there is no one truth; there are only multiple truths. Perhaps what I am searching for in my work is community, both community of our own species and the communities of other species we share this planet with.” —Subhankar Banerjee, Statement of Plans, 2006

Banerjee’s unmanipulated photographs “summon a sense of the sublime...” —Hilarie M. Sheets, *ARTNews*, March 2005

“Banerjee’s large-format color images seem less controversial than stunningly beautiful. Alternating between sweeping vistas and exquisite details, sometimes in the same picture the works show untouched nature in all its diverse grandeur. Pictures shot from an airplane rehabilitate the phrase ‘purple mountains’ majesty’ and reduce migrating caribou to strands of antlike marks on fields of ice. A glass-smooth lake mirrors the surrounding landscape, giving the plant life an air of Magic Realist menace not unlike one of Gregory Crewdson’s early photographs. ... Senator Barbara Boxer, Democrat of California, presented Mr. Banerjee’s images to rebut the pro-drilling argument of Interior Secretary Gale A. Norton, who had said that the refuge was ‘a flat white nothingness’. These images suggest a vastly different reality.”

—Roberta Smith, *The New York Times*, *Art Review*, Oct. 13, 2004

“Banerjee’s landscapes seem epic, and there is something about them that is haunting. ... His best photographs have an authenticity, a gravitas, and a beauty that more rote imagery is without. ...when you see Banerjee’s most memorable pictures, it’s not hardship that’s evident but beauty. A non-formulaic beauty. ...he shows the beauty of ordinary scenes and of the passing of the seasons. He finds grace in tangled up branches and unruly weeds. ... It is the ‘everythingness’ that Banerjee’s photographs capture that has made them politically explosive. They are relevant to both art and science; in fact, their strength is that the two ways of understanding the world can’t be untangled in these pictures. Their ultimate so-called crime was that they did not depict a wasteland.”

—Ingrid Sischy, in an extensive profile story, *The Smithsonian’s Big Chill* in *Vanity Fair*, December 2003

“In the 19th century, painter Albert Bierstadt produced sweeping vistas of the American West, documenting...the frontier’s natural paradise and arousing nationwide interest in Manifest Destiny. In the 21st century, photographer Subhankar Banerjee is producing sweeping vistas of the continent’s last frontier—the Arctic National Wildlife Refuge.” — *dwell Magazine*

“The photographs’ long, unbroken horizon lines and the vast spaces they depict certainly testify to the region’s fundamental geography. But Banerjee makes the space itself feel majestic, and he finds subtle beauty in the seasons and wildlife.”

—John Zeaman, North Jersey Media Group

For more on Subhankar Banerjee, please visit his website (<http://www.wwbphoto.com>) or any of the following:

Dancing With the Bears by Lavina Melwani, *Little India*
<http://www.littleindia.com/june2003/Dancing%20With%20the%20Bears.htm>

Shooting from the Soul: With Humility and Chutzpah, One Man Makes His Mark by Lynda V. Mapes
Pacific Northwest, The Seattle Times Magazine, <http://seattletimes.nwsources.com/pacificnw/2004/0321/cover.html>

Art and activism meet in photo exhibit by Beth Potier, *Harvard News Gazette*
<http://www.news.harvard.edu/gazette/2004/06.10/11-banerjee.html>

Inside the Endangered Arctic Refuge by Peter Matthiessen, *The New York Review of Books*, October 19, 2006
<http://www.nybooks.com/articles/19430?>



Unnamed Lake