Shoshannah White

I’m interested in what lies below the surface – in focus emerging out of ambiguity. These works begin as photographs and develop into paintings through the Encaustic process. The beeswax offers a seductive, frosting like material which encapsulates and preserves the photograph at the same time creating a barrier between it and the viewer. The paint serves to both accentuate details in the original photograph as well as obliterate them – further functioning as a tool to reveal or mask underlying elements.

Shoshannah White, on her encaustic process

White’s images explore historical photographic processes and, in her numerous public commissions, places imagery of native plant species in the context of contemporary urban surroundings. She received her BFA with honors from The Savannah College of Art and Design and has studied at the Center for Creative Imaging as well as the Maine Photographic Workshops. White has received several scholarships for study and was recently granted the Maine / New Brunswick Residency fund – a grant and an artist residency funded in part by The National Endowment for the Arts. Her fine art and editorial photography has also appeared in publications such as National Geographic, Newsweek, Psychology Today, Paris Vogue, Der Speigel and The Wall Street Journal.

Points of View

From June 12 – October 17, 2015, the Bates College Museum of Art will present Points of View, an exhibition of contemporary photography featuring new and recent works by Jay Gould, of Baltimore, Maryland, Gary Green, of Waterville, Maine, David Maisel, of Marin, California and Shoshannah White, of Portland, Maine. Viewing elements of the Maine landscape from different levels of scale – from great distance to close-up, each artist explores a different aspect of the boundaries and interrelationships between human activity and the natural world.
STUDENTS NAME

1. What do you think the artist was trying to show us with these photographs?

2. What do you see in the photograph that makes you say that?

3. How do you think these photographs were made?

4. What else can we find in the photograph?