



WYLDA BAYRÓN

SKIN / MADONNA AND CHILD



WILDA 2018

Small—Palladium-platinum photograph, Edition 9, 56 × 56 cm, AUD\$7,700

Large—Palladium-platinum photograph, Edition 5, 102 × 102 cm, AUD\$11,000



THE CREATION 2018

Small—Palladium-platinum photograph, Edition 9, 46 × 56 cm, AUD\$7,700

Large—Palladium-platinum photograph, Edition 5, 84 × 102 cm, AUD\$11,000



THE QUEEN 2018

Small—Palladium-platinum photograph, Edition 9, 56 × 56 cm, AUD\$7,700

Large—Palladium-platinum photograph, Edition 5, 102 × 102 cm, AUD\$11,000



VANA VANA EYES 2018

Small—Palladium-platinum photograph, Edition 9, 56 × 56 cm, AUD\$7,700

Large—Palladium-platinum photograph, Edition 5, 102 × 102 cm, AUD\$11,000



ALISTER'S BACK 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



BANDI'S BACK 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



CROCODILE EYES 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



KAILEY'S SCORPION 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

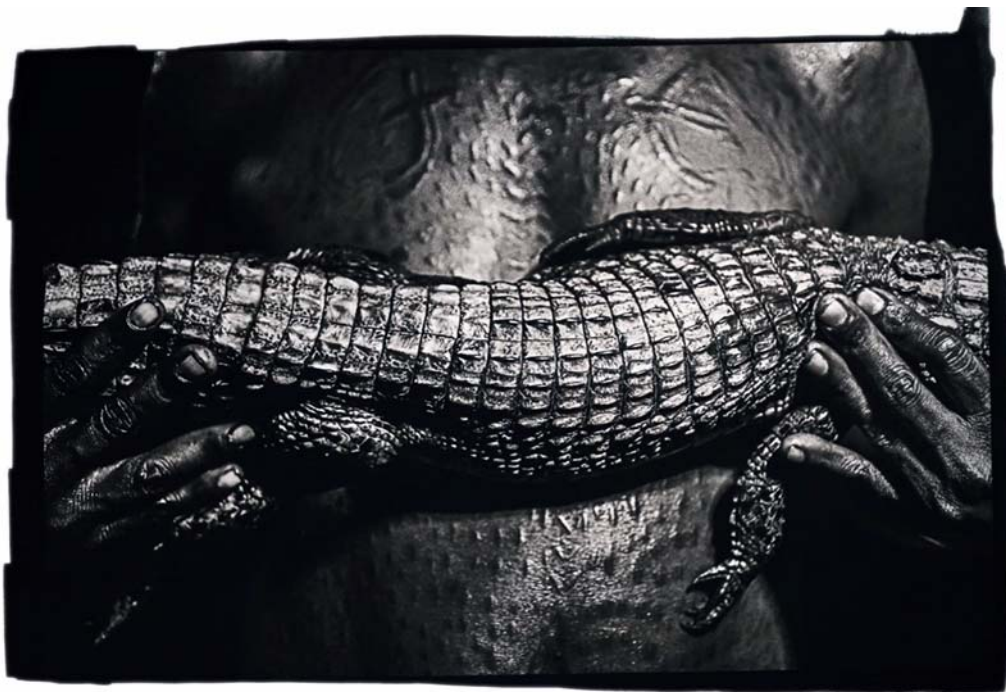
Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



MACHETE MAN 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

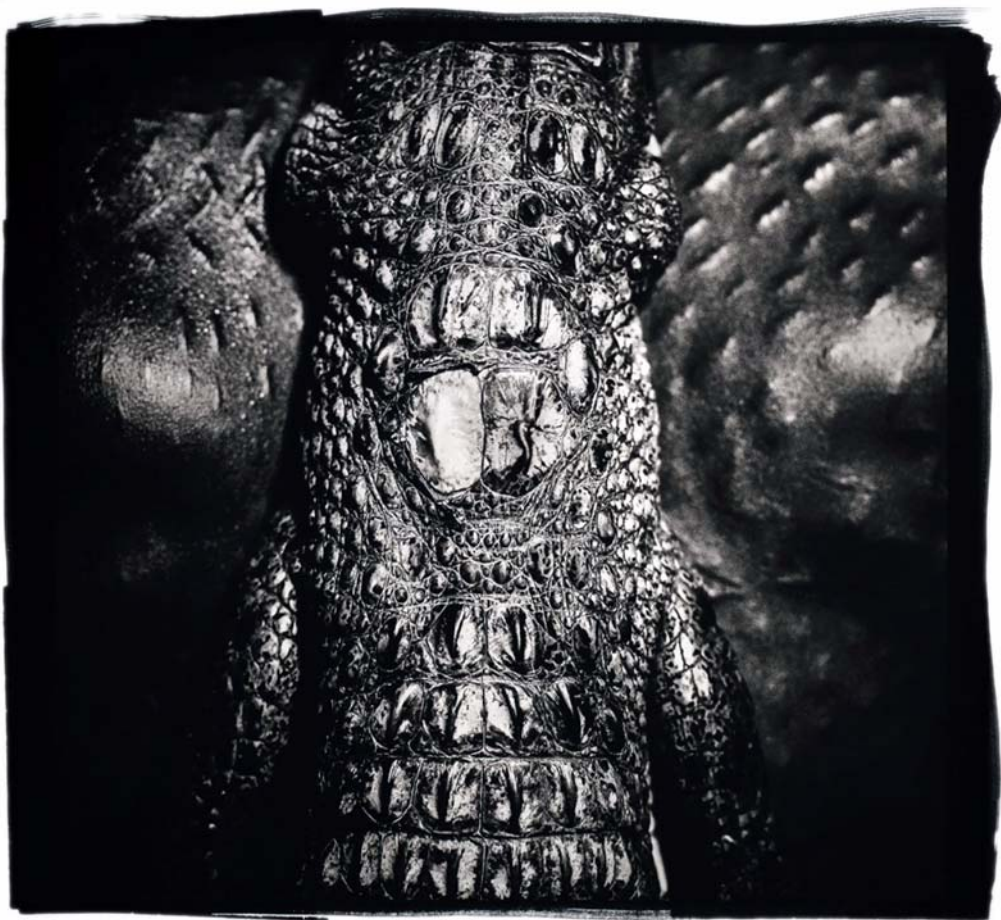
Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



PUK PUK BREASTS 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



PUK PUK DETAIL #1 2018

Small—Palladium-platinum photograph, Edition 9, 46 × 46 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 102 cm, AUD\$11,000



PUK PUK PAW 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



SCARED SILHOUETTE 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



THE FEATHER 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



THE PROFILE 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



WILDA'S BREASTS 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



DAULO'S HANDS 2018

Small—Palladium-platinum photograph, Edition 9, 35 × 53 cm, AUD\$5,950

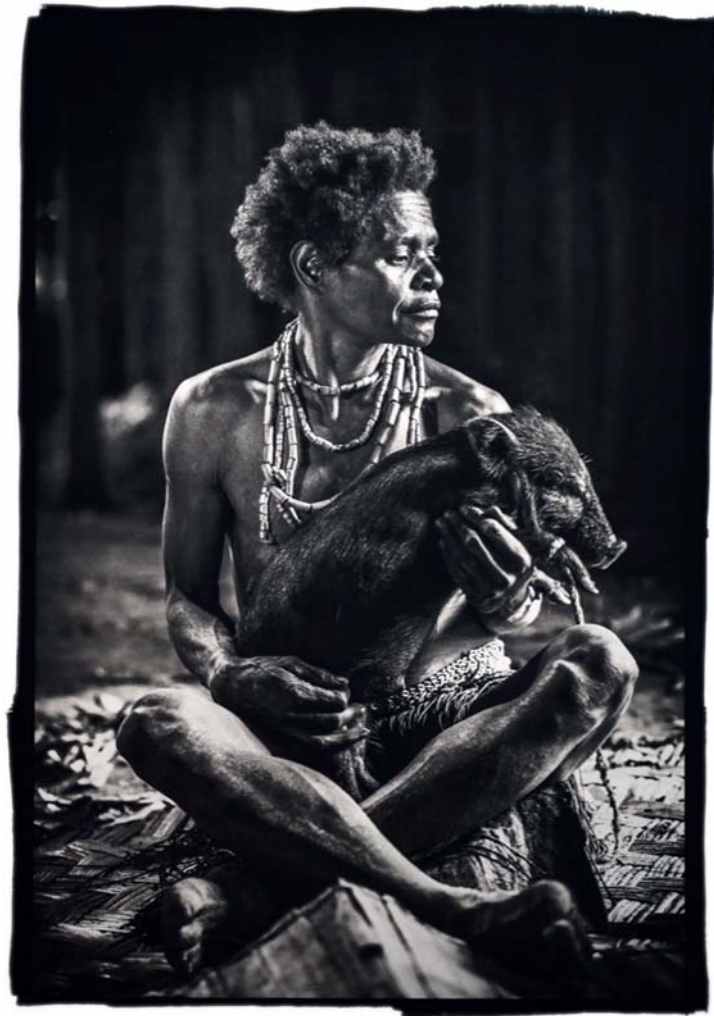
Large—Palladium-platinum photograph, Edition 5, 67 × 102 cm, AUD\$8,800



MADONNA AND CHILD II 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



MADONNA AND CHILD III 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



MADONNA AND CHILD IV 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



SIBLINGS TOUCH 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800



THE WIDOW 2018

Small—Palladium-platinum photograph, Edition 9, 53 × 35 cm, AUD\$5,950

Large—Palladium-platinum photograph, Edition 5, 102 × 67 cm, AUD\$8,800

WYLDA BAYRÓN—SKIN / MADONNA AND CHILD

Entitled *Skin*, the first of these series records ritual scarification of young men from PNG's East Sepik region with clan marks that identify them as "crocodile men". In these photos, Puerto Rico-born filmmaker and photographer Wylda Bayrón has recorded part of an initiation process in which the skin of boys entering manhood is incised with patterns representing the scales of crocodile skin. The cuts are made with blades, after which clay and other substances are vigorously rubbed into the fresh wounds to aggravate the skin and ensure that the resulting scars are prominently raised. Wylda was the first woman allowed inside the *haus tambaran* (spirit house) of this village to document the initiation. She was also the first person to photograph the subsequent coming-out ceremony of these men.

Wylda also re-ignited a skin cutting initiation for women in the Sepik grasslands. The ceremony had not been conducted in eight years and only two women received these markings in this village. Wylda photographed the process, as well as the re-integration of the newly initiated women back to the community after three months of healing their wounds in seclusion.

Bayrón's second and smaller body of work, entitled *Madonna and Child*, comprises a suite of photographs of Papua New Guinean women. Shot in village huts with woven-grass walls and floors, the images chronicle the connection between PNG women and pigs (as instruments of wealth). Chiaroscuro lighting defines this collection, which was shot inside the private dwellings of the subjects and depicts tender moments illustrating the bond between species. This suite of photos pays homage to women Wylda met during her eighteen month solo journey in Papua New Guinea; who cared and loved her as their own flesh and blood—blind to differences of skin and culture. Printed as black and white platinum-palladium photographs, these striking images portray the understated dignity of their human subjects.

New York-based Bayrón makes her living as a director of photography in the film and television industries. In 2002, Wylda got her break in the film-world working as first assistant camera operator on the Spike Lee-directed series *Miracle's Boys*. Wylda has worked as director of photography for Oprah Winfrey, Cindy Lauper and Ben Stiller; and, more recently, for directors Jodie Foster, Laura Prepon, Phil Abraham, Matthew Wiener and Eric Stoltz.

Wylda has worked as director of photography on *Orange is the New Black* (Netflix). Prior to this, she worked as camera operator on feature films and television series such as *Billions* (Showtime), *Crashing* (HBO), *Girls* (HBO), *Madam Secretary* (CBS), *Manifest* (NBC), *The Good Fight* (CBS) and *Amy Schumer Live at the Apollo* (HBO). Bayrón is currently working on *Fosse/Verdon* (FX), a new series executive produced by Lin Manuel Miranda (Hamilton) and starring Oscar winner Sam Rockwell and four-time Oscar nominee Michelle Williams.

As a photographer, Wylda has spent over a decade travelling to remote corners of the planet. Her photographic work has been selected for the *National Geographic* 'Daily Dozen' in 2015, *National Geographic* 'Photo of the Day' in 2014, *National Geographic* 'Editor's Pick for Portraits' and 'Sense of Place' in 2014 and 2013, as well as 'Photo of the Day' for *Smithsonian Magazine*.

Wylda's passion for culture, adventure, human connection and creating images has taken her to six continents and over 30 countries. She's currently working on a book about her eighteen month solo journey in Papua New Guinea. Her photograph of a Chimbu tribesman was selected as one of the '12 Absolutely Mesmerizing Photos' of the 2014 *National Geographic* competition by *Huffington Post*.

In discussing her eighteen month journey through the 22 provinces of Papua New Guinea, Wylda says, "I went there as a tourist for two months. My battery charger died while I was in the Sepik, a week before the Mount Hagen Show. I set out to replace it and met a British man who was married to a Motu woman. They took me in as family and encouraged me to stay and start a photographic cultural preservation project. My goal was to photograph at least one example of the traditional dress of each of the 22 provinces. It took a year and half to accomplish this. I stayed in villages, people's homes; no hotel rooms. I learned Pidgin so I could communicate my mission. I wanted to leave behind a document in which Papua New Guineans could see themselves and their magnificent diversity..."

In discussing her numerous world travels between film and television assignments, the artist states, "I've taken photos on every continent except Antarctica. My focus has been Asia because there's still a good amount of tribal culture in remote areas. I admire human ingenuity and I find cultures that live off the grid and retain their cultural identity an informative example of how we all evolved."

Wylda's photos were printed over a two week period in October 2018, in collaboration with New Hampshire-based master printer Paul Taylor. Through his collaborative fine arts atelier Renaissance Press, Taylor has produced and published work with artists including: Louise Bourgeois, Aaron Siskind, Roy DeCarava, Luis Gonzalez Palma, Kiki Smith, Dieter Roth, Christian Boltanski, Sally Mann, Robert Mapplethorpe, and many others.

Experimenting with new techniques to challenge the traditional look of platinum-palladium, Wylda was able to create tones that range from a warm neutral, to rosy, to a mocha-brown. The color of each print was determined by her at the time of printing, and chosen to yield intense yet warm blacks with a very long tonal scale that enhance her dramatic vision.

First created in the early 1830s, only a few years after the earliest known photograph¹, platinum-palladium photographic prints (respectively known as 'platinotypes' and 'palladiotypes') were among the earliest examples of black and white photography. Quickly superseded by cheaper and more easily

obtained materials such as salt and albumen, platinotypes and palladiotypes quickly fell out of favour as other less expensive printing processes became more commercially viable.

In commenting on this history-immersed process, renowned American photographer Robert Mapplethorpe said, “The blacks are blacker, the whites are whiter... it's photographically the most... beautiful photographic object I have seen... I haven't seen a better image, or an image done in a better process, no matter what it was, and I think it's perfection...”².



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1. Made by made by Joseph Nicéphore Niépce in 1826 or 1827.
 2. Recorded interview from: <https://www.platinumaxon.com/>

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