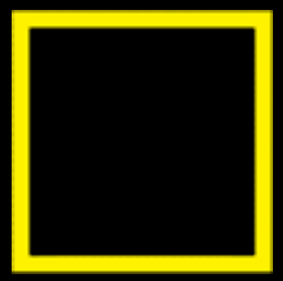

Daniel Ballesteros

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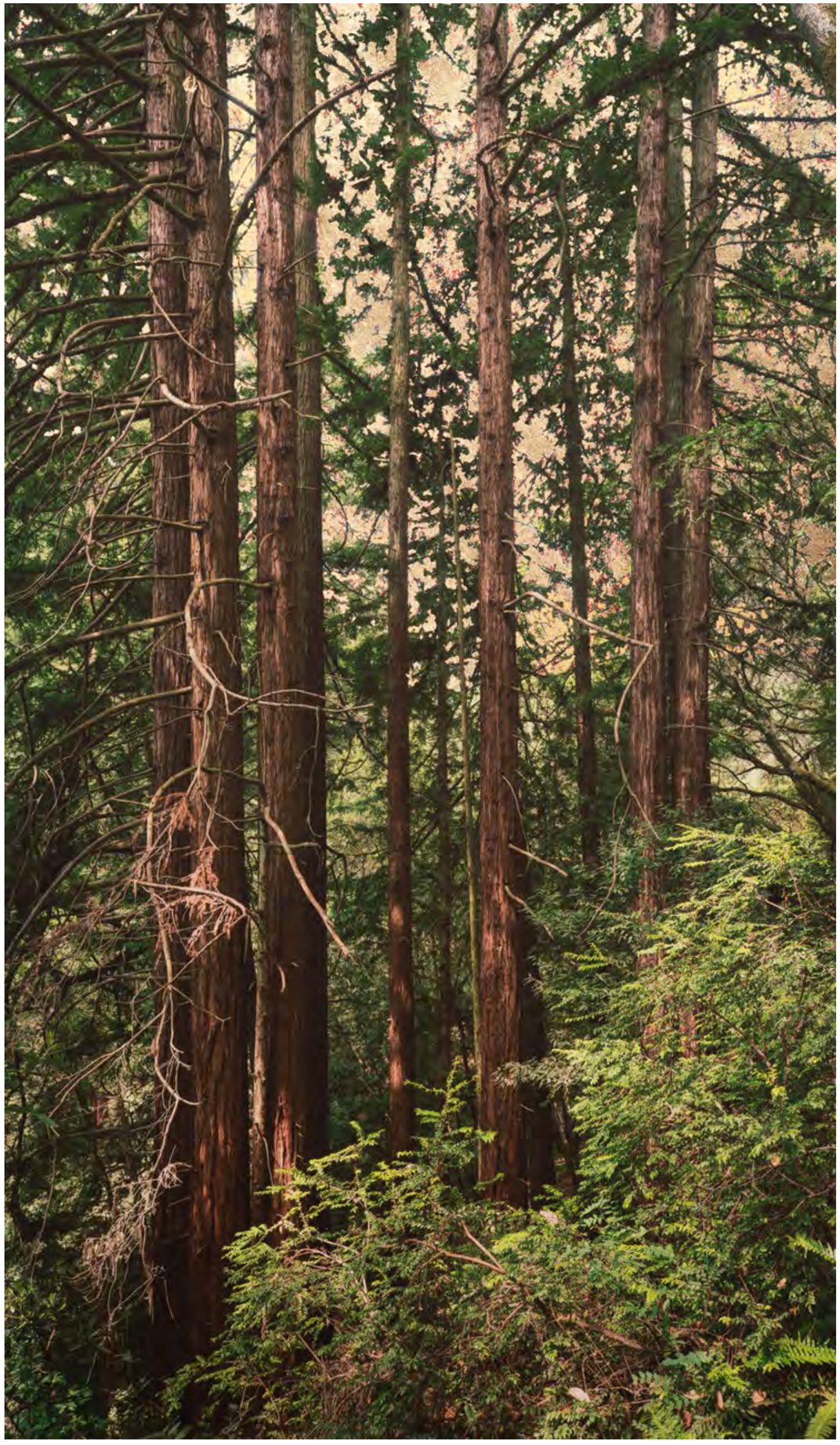
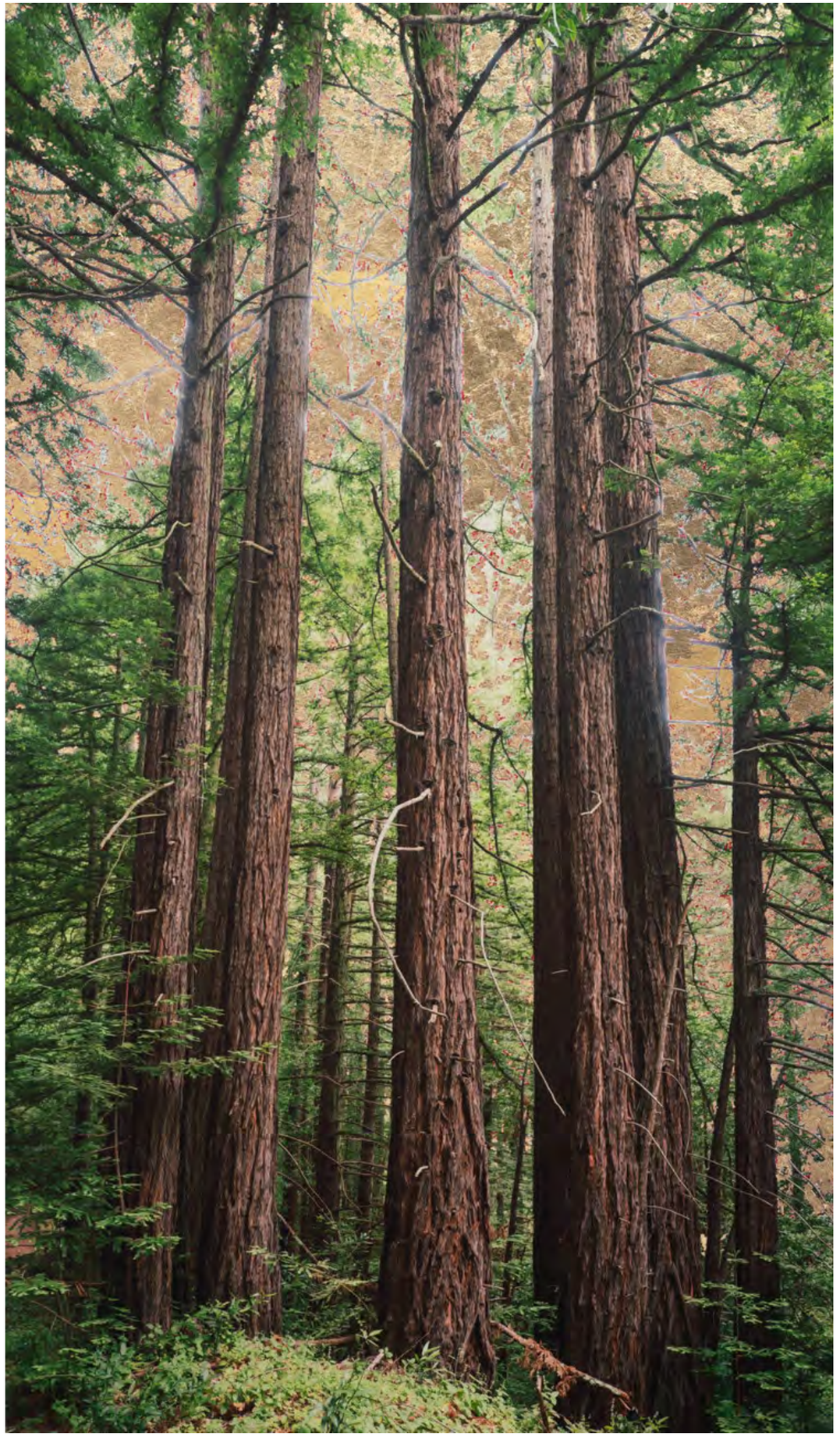
Daniel Ballesteros
Gold Leaf Forest No. 099, 2020
Gold leaf and imitation gold leaf
applied to archival inkjet print
30 x 20 inches: image
76.2 x 50.8 cm
34 x 24 inches: frame
86.4 x 61 cm
unique
$6,500

Daniel Ballesteros
Gold Leaf Forest No. 110, 2020
Gold leaf and imitation gold leaf
applied to archival inkjet print
22 x 12.75 inches: image
55.9 x 32.4 cm
26 x 16 inches: frame
66 x 40.6 cm
unique
$3,000



Daniel Ballesteros
Gold Leaf Forest No. 113, 2020
Gold leaf and imitation gold leaf
applied to archival inkjet print
22 x 12.75 inches: image
55.9 x 32.4 cm
26 x 16 inches: frame
66 x 40.6 cm
unique
$3,000



Daniel Ballesteros
Gold Leaf Forest No. 118, 2020
Gold leaf and imitation gold leaf
applied to archival inkjet print
22 x 12.75 inches: image
55.9 x 32.4 cm
26 x 16 inches: frame
66 x 40.6 cm
unique
$3,000

Daniel Ballesteros
Gold Leaf Tree No. 115, 2019
gold leaf on archival pigment print
32 x 24 inches: image
81.3 x 61 cm
35 x 27.25: frame
88.9 x 69.2 cm
unique
$5,200

Daniel Ballesteros
Gold Leaf Tree No. 116, 2019
gold leaf on archival pigment print
32 x 24 inches: image
81.3 x 61 cm
35 x 27.25: frame
88.9 x 69.2 cm
unique
$5,200

Daniel Ballesteros
Gold Leaf Tree No. 038, 2018
gold leaf on archival pigment print
25 x 20.25 inches: paper
63.5 x 51.4 cm
unique
unframed
$2,600

Daniel Ballesteros (b. 1980) is a third-generation Filipino-American. He never felt like himself in the Southern-Midwest-Anglo culture in which he grew up and found a sense of belonging in nature. In his new series *Gold Leaf Forest,* Ballesteros draws a connection between his ancestor's survival and the adaptability of redwoods, one of the oldest species on the planet. He creates composite images of these grandiose trees and then covers the background with gold leaf as a way to honor the redwoods and their intergenerational intelligence. Ballesteros is influenced by the use of gilding throughout art history and the Indigenous Filipino religion of Animism - the belief that all objects in nature have a spiritual essence and are animated by a life force.

Originally from St. Louis, Ballesteros lived and worked in Santa Fe, Chicago, and New York before relocating to Oakland, where he currently resides. He taught photography at the University of Connecticut and St. Joseph's College in Brooklyn, NY. Ballesteros has been artist-in-residence at the Woodstock Center for Photography, the Camera Club of New York, Bose Pacia, The Luminary, and Kala Institute. His work has been acquired by corporate and private collections and public institutions.

All of these influences—my assimilation, my Catholic education, the many lives and spirits of the forest, and the history of the Philippines—have led me to this project. On one level the pictures speak to themes of immigration, survival, and family. On another they are about time, patience, and the power of community. —Daniel Ballesteros

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