

Critical Acclaim

Venice, Italy, 2002

The power of the images comes less from their formal beauty than from the way they envelop the viewer in their mood. . . . They are simply windows to a world in which silence and patience govern time.

—*New York Times*, 2002

Colbert's work feels timeless and sacred. It resonates with a luminous, essential wisdom speaking through the ages. . . . Colbert's work operates in a parallel universe to ours, an earnest, refreshing, post-ironic world where pure wonder and awe still reside.

—*The Globe and Mail*, 2002

There is no way to accurately translate the English word "bliss" into Italian. Yet it's this word that precisely explains the exhibition *Ashes and Snow*...[Colbert] doesn't have the approach of a naturalist...and we are confronted with an artistic itinerary or anything like a performance. There is no conceptualism, no computer simulation, no particular technological display.

—*La Repubblica*, 2002

Gregory Colbert is an elephant whisperer.

—*Elle France*, 2002

This huge exhibition is a poem celebrating the diversity of nature through images...and also serves as a warning to mankind to return to the values of its animal origins, to belong to the earth in a way that is non-racial and natural. Gregory's world makes us disturbingly aware.

—*Leo*

We are astonished by Gregory Colbert. His art takes us by surprise because it is not just an aesthetic research but an uplifting spell...an ambitious project...It's not going to far to speak of these photos as sublime, not out of place to say that they enchant us, purify our gaze. Colbert's photos stun us with their beauty. They are an alternative to the drift that darkens our times and feeds contemporary art.

—*La Tribune di Treviso*

Colbert is undoubtedly an artist and a virtuoso of photography. His images are technically superb, exemplary in their rendering of light and shade, softly enveloping in his choice of light. There is no trick, no deception: man and animal dance together in a kind of cosmic harmony.

—*L'Unita*

This universal exhibition is certainly one of the most poetic photographic shows of the past few years.

—*Financial Times Deutschland*



Almost unknown more than two months ago, Gregory Colbert launched into the art world like a meteorite.

—*L'Express*, 2002

New York 2005

The season's most original art exhibition . . . a show of striking photographs.

—*Town and Country*, 2005

His astonishing pictures—sepia and umber in tone . . . documented the whole caravan of beauteous creatures who had passed before his magic lens. . . . For all its apparent sobriety, this is an ecstatic space; as for the installation, it is Zen. . . . It's like a Rothko chapel writ large.

—*Wall Street Journal*, 2005

In these photographs . . . the animals and the people seem to move in a cosmic dance filled with rhythmic and visual beauty that breaks out of the mundane world of classifications, of 'us' and 'them,' and into the sublime.

—*Camera Arts*, 2005

A magical, mystical tour.

—*Life* magazine, 2005

Distinctive . . . monumental in every sense.

—*Condé Nast Traveler*, 2005

The photographs seduce through starkness and spirituality. . . . Timeless and exquisitely timely.

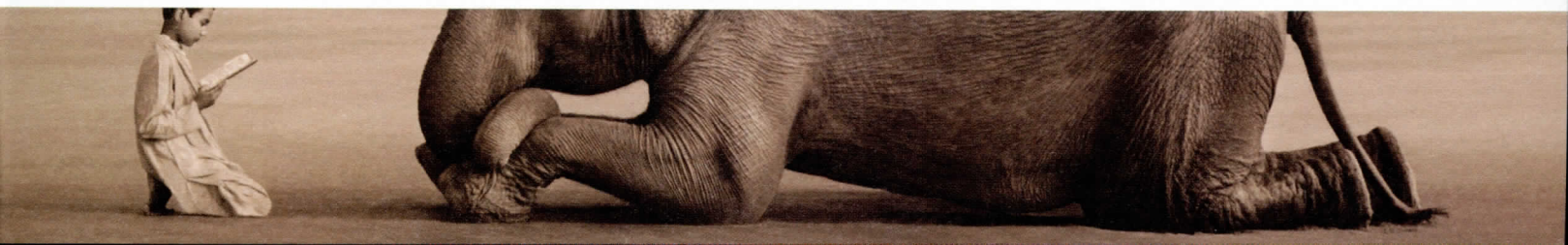
—*Newsday*, 2005

The most arresting aspect of Gregory Colbert's photographs . . . is their air of dreamlike calm. The serenity pervades the sepia-toned pictures.

—*Smithsonian*, 2005

The Nomadic Museum restores the possibility of wonder to museums whose excesses of clarity and light have banished the shadows. The power of the show and the power of the building are so reciprocal that it is difficult to separate the dancer from the dance. [Colbert conditions] the senses of the visitors to facilitate their psychological entry into the space of the photographs, to deliver the message that man is not, and cannot be, separate from the nature within which he evolved. In these agnostic and cynical times, the building becomes a place to feel and even believe. *Ashes and Snow* is a show that is disarmingly, and grandly, simple.

—*Modern Painter*, 2005



His work has an almost preternatural calm.
—*New York Magazine*, 2005

Gregory Colbert...is for all the world a modern day Noah.
—*The Villager*, 2005

Santa Monica, California, 2006

An extraordinary exhibition.
—*The Economist*, 2006

A new master is born.
—*Photo magazine*, 2005

Fascinating photos of humans and animals...that reflect an astonishing harmony.
—*Stern*, 2006

Included in *Vanity Fair's* 2006 Best of the Best

There is no clash of species in *Ashes and Snow*; it is a world in which man and animals peacefully co-exist, living in each other's dreams.
—*Los Angeles Times Magazine*, 2006

A vast, dramatic show—an awe-inspiring tribute to nature, tribal life and endangered animals.
—*South China Morning Post*, 2006

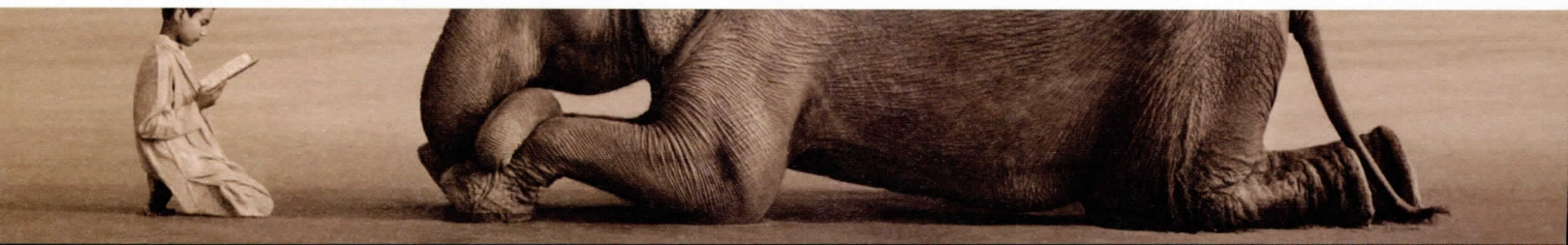
Tokyo 2007

Tokyo is such an artificial space in which we who live here can gradually lose the sense that we still inhabit the natural world. When we come to the Nomadic Museum, however, we are reminded of the warm feelings man must have had while living with nature. The museum is a space where we can reconnect with who we really are.
—*Asahi Shimbun*, 2007

The exhibition presents a marvelous vision that transcends time and place.
—*Goethe*, 2007

Ashes and Snow is an expression of the poetic possibilities of a harmonious relationship between animals and man.
—*Newsweek*, 2007

There is a calm flow of time that is intrinsic to nature but lost from modern society.
—*Asahi Shimbun* newspaper, 2007



He has realised a vision with an eloquent message, delivered without commentary or caption: if we didn't know before what we are obliterating, we do now.
—*South China Morning Post*, 2007

Mexico City 2008

We (Mexicans) are about to discover something we have never seen, a temple where we can experience the light, the space, and the magic of silence... Once inside the museum you become part of it; and once you leave, a part of you stays behind.
—Joaquín López-Doriga on *Noticieros Televisa*, 2008

In the middle of the Zocalo a bamboo museum is born. Its roots point towards the sky within it lies a secret that will take your breath away: the exhibition of *Ashes and Snow*.
—*Reforma* newspaper, 2008

The power of the images... is eternal and sacred.
—*Architectural Digest*, 2008

The trajectory of Gregory Colbert is...surreal.
—*El País*, 2008

