

The Museum of Modern Art

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PHOTOGRAPHY FEATURED IN MOMA SUMMER EXHIBITION

Photography as evidence is prominent in The Museum of Modern Art's summer show, INFORMATION, which will be on view through September 20. Directed by Kynaston McShine, Associate Curator, Department of Painting and Sculpture, INFORMATION is an international report on the recent activity of young artists. Many of these artists' earth works, or examples of "conceptual art," exist only in photographic form. For example, eight photo-panels are the only way most people can see the 1500-foot spiral jetty New York artist Robert Smithson formed in the Great Salt Lake of Box Elder County, Utah.

English artist Keith Arnatt documents "self burial" with a series of nine photographs depicting different stages of the action. Stig Broegger of Denmark designed green wooden platforms to be placed around New York and New Jersey. Photographs taken of passersby's reactions to the platforms are in the exhibition together with one platform.

Enlarged color photographs entitled Four Stages and Locations of Bread Mold, 1970, is New York artist Peter Hutchinson's work, while Jan Dibbets of The Netherlands exhibits Shadow Piece, (The Shadows In My Studio As They Were At 27-7-69 From 8:40 - 14:10 Photographed Every 10 Minutes), 1969. Roger Cutforth of New York photographed the sky as it appeared each day in April, 1969, forming 30 photographs entitled Noon-Time Piece. Says the artist, "A photograph is a 'picture' of the world. A series of photographs is a 'logical-picture' of the world."

With a series of eight photographs, Philadelphia artist Raphael Ferrer shows how on May 14, 1970, he deflected the fountain in the courtyard of the Philadelphia Museum of Art. His Deflected Fountain 1970, For Marcel Duchamp is evidence of the fact that the artist shifted the vertical flow of water into a path of approximately 45 degrees.

Artist Douglas Heubler of Bradford, Massachusetts, conceived an idea that involved using photographs from small town newspapers across the country. Mr. Heubler requested photographs of purely "local" interest which he then grouped together into Location Piece #6.

(more)

"I might say here that I think my work....if it does set the conceptual models that I intend shifts the 'image' away from 'objecthood' making the 'percipient' the subject of the work."

Among the most innovative aspects of the show are four holograms by Bruce Nauman of Pasadena, California. What seems flat in the conventional photograph becomes three-dimensional in the hologram when illuminated by laser light. The viewer can move around the hologram, seeing new images on each part of the surface.

The INFORMATION catalogue, an adjunct to the show, is being sold in the Museum bookstore. Specifically for the catalogue, Kynaston McShine has selected a variety of photographs that document his essay. The photographs, strong in visual imagery, depict 1970 life styles that greatly influence INFORMATION artists. Referring to these 150 artists from 15 countries abroad, Mr. McShine says, "Those represented are part of a culture that has been considerably altered by communications systems such as television and film, and by increased mobility. Therefore, photographs, documents, films and ideas, which are rapidly transmitted, have become an important part of this new work."

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