

The Museum of Modern Art

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THE MUSEUM OF MODERN ART EXPANDS NEW PHOTOGRAPHY SERIES

Springs Industries, Inc., celebrates fifteen years of sponsoring
photography exhibitions at The Museum of Modern Art

The Museum of Modern Art's annual **NEW PHOTOGRAPHY** series, which is devoted to important contemporary work that has not been widely seen in New York, continues this fall in an expanded format with an exhibition of photographic work by eight artists. On view from October 29, 1992, to January 12, 1993, **NEW PHOTOGRAPHY 8** features recent work in color and black-and-white by Dieter Appelt, Ellen Brooks, Darrel Ellis, Dennis Farber, Robert Flynt, Mary Miss, Gundula Schulze, and Toshio Shibata.

Organized by Peter Galassi, director, Department of Photography, the exhibition is part of the Springs of Achievement series on the Art of Photography at The Museum of Modern Art and is made possible by a generous grant from Springs Industries, Inc.

Richard E. Oldenburg, director, The Museum of Modern Art, stated, "**NEW PHOTOGRAPHY 8** is the eighteenth photography exhibition sponsored by Springs at the Museum in the past fifteen years. Ranging from experimental exhibitions of contemporary work to ambitious historical surveys, this record is a really outstanding example of sustained corporate support for the arts."

Mr. Galassi stated, "With Springs's support, we have been able to expand the format of the **NEW PHOTOGRAPHY** series from one gallery to four, extending into two-thirds of the photography collection galleries. This has allowed us to accommodate large pictures and experiments in installation and, by

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presenting more artists, to better suggest the diversity of current photography. But the series remains committed to the display of individual bodies of work, with no attempt to link them to an overriding theme or to group them as a survey."

In **NEW PHOTOGRAPHY 8**, German photographer **Dieter Appelt** (b. 1935) shows his 1991 work *The Field* (*Das Feld*), which is composed of thirty black-and-white photographs made over the course of thirty minutes, from a bridge overlooking a river. Water fills each frame, immersing the viewer in the permanence of flux. Appelt was born in Niemegk and has lived in Berlin since 1959, when he turned from the study of music to work in drawing and sculpture as well as photography. His performance pieces of the mid-1970s deepened his interest in exploring duration through time, which has become a central theme in his photographic work.

New York artist **Ellen Brooks** (b. 1946) uses as raw material the glossy color photographs of magazines and calendars. After retouching the illustrations, she photographs them through a dense synthetic screen, which creates the glittering grain of her large Cibachrome prints. Her pictures -- cozy houses that promise security or beams of colored light that promise excitement -- are emblems of American dreams, at once garish and enchanting. Brooks was born in Los Angeles and has lived in New York City since 1982.

New York painter and photographer **Darrel Ellis** (1958-1992) used family pictures made in Harlem and the South Bronx in the 1950s by his father -- a serious amateur photographer who died a month before Ellis was born -- as the basis for his own photographic work. He projected the originals on irregular plaster forms and photographed the results. The distortions and gaps created

by this method evoke the turmoil of Ellis's attachment to the father he never knew and to the family ideals embodied in his father's pictures.

A recent series of photographs by New Jersey-based artist **Dennis Farber** (b. 1946) were made by altering -- erasing, drawing on, pasting on -- photographic illustrations from children's books published in the 1930s and 1940s. The pictures are most genuinely childlike in the way they blur the line that divides play and sweet fantasy from impulses that, once an adult, the child will be obliged to repress.

For this exhibition, American photographer **Robert Flynt** (b. 1956) has created an installation composed of pictures made by superimposing medical diagrams, maps, or other didactic charts on his photographs of performers, mostly men, dancing underwater. The color prints, derived from black-and-white negatives, often involve solarization or other chemical manipulation and range in mood from the blissful to the violent. Flynt has linked this range of feeling to his response to the AIDS epidemic. The artist was born in Williamstown, Massachusetts, and has lived in New York City since 1980.

In her *Photo/Drawings* series, New York artist **Mary Miss** (b. 1944) transforms into bold exhibition pictures a series of photocollages that she originally made as the private response of a sculptor to sites and structures she encountered on her travels. In Rome in 1975, a narrow street forced her to shoot a series of overlapping frames, to extend the angle of view. This way of working became a habit and served the artist's aim of shaping her pictures to her perceptions. Miss has made sculpture since the late 1960s, mostly out of doors, where her work includes the landscape in which it is sited. Just as much of the sculpture is pictorial in the way that it

juxtaposes near and far, her *Photo/Drawings* are sculptural in the way they explore depth.

The Big and the Little Step (1986-90) is the first series in color by German photographer Gundula Schulze (b. 1954). Made in Dresden before Germany's reunification, the series offers disparate glimpses of life at the opera and in a hospital, restaurant, and slaughterhouse. Together they compose a world of anxiety and menace. Schulze, who was born in Erfurt, moved to East Berlin in 1972 and began making photographs in 1979 while studying graphic art in Leipzig. Early series include *Tamerlan* (1979-88), an extended document of the life of an old woman, and *Nude Portraits* (1983-86).

Japanese photographer Toshio Shibata (b. 1949) shows black-and-white prints from an extended series on public works designed to control water and erosion. Shibata explains that, because more than three quarters of Japan is mountainous, productive use of the land entails a constant battle with nature. Some of the constructions that appear in his pictures are washed away each year. Like the constructions themselves, Shibata's pictures are both intricate in precise detail and forceful in overall design, at once elegant and forbidding. Shibata, who lives in Kamakura, near Tokyo, was trained as a graphic artist and began to photograph in the mid-1970s after discovering the work of Edward Weston.

Following the close of **NEW PHOTOGRAPHY 8**, in January 1993, the entire photography collection galleries will be freshly reinstalled.

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For further information or photographic materials, contact Helen Bennett, Department of Public Information, 212/708-9756.