

The Museum of Modern Art

For Immediate Release
September 1993

NEW PHOTOGRAPHY 9:
CHRISTOPHER GIGLIO, BORIS MIHAILOV, MARK STEINMETZ, BEAT STREULI

October 7, 1993 - January 4, 1994
Press viewing: October 5, 5:30 - 6:30 p.m.

The Museum of Modern Art opens the ninth exhibition in its annual **NEW PHOTOGRAPHY** series, which is devoted to important contemporary work that has not been widely seen in New York, on October 7, 1993. Organized by Edward Robinson, Newhall Fellow, Department of Photography, **NEW PHOTOGRAPHY 9** presents recent work by Christopher Giglio (United States), Boris Mihailov (Ukraine), Mark Steinmetz (United States), and Beat Streuli (Switzerland).

On view through January 4, 1993, 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.

Christopher Giglio (b. 1964) makes photographs without a camera. To create the series *Television Images I* (1993), for example, he placed photographic paper against a television screen as it was quickly turned on and off, recording the emission of broadcast light. The resulting color photographs, which are enlarged to three-by-five feet, feature images that resemble flying saucers or human specters. A work from *Television Images II* (1992-93) comprises twenty-four black-and-white prints arranged to suggest images of a Rorschach test. Giglio creates these pictures by recording video stills of lines on a black-and-white television screen onto photographic paper. Giglio, who received a Master of Fine Arts degree at the Tyler School

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of Art, Philadelphia (1991), currently lives in Philadelphia and New York City.

Recent photographs by Boris Mihailov (b. 1938), who has worked as an independent photographer in the Ukraine for twenty years, document the deteriorating social conditions in his home town of Kharkov. The panoramas selected for the exhibition are from Mihailov's 1991 series *U Zemli -- (On the Ground)*, which depicts the devastating effect of recent economic upheavals in the former Soviet Union. Some forty-five photographs are installed in a single strip about two feet below eye-level, so that viewers must bend to see them. This presentation alludes both to the low vantage-point Mihailov used in making this work, and to the discouragement felt by many of his fellow citizens, some of whom are pictured lying in the streets. Mihailov prints these monochrome works in brown tones to suggest pictures taken at the turn of the century, thereby emphasizing the antiquated appearance of Kharkov.

Recent work by Mark Steinmetz (b. 1961) portrays exuberant children and lost, loitering adults, many wandering on the roadside in Knoxville, Tennessee. Steinmetz asks his subjects to pose and sometimes to repeat gestures he has seen them making. As the subjects stare boldly at the camera, the photographer captures both the cooperative and the confrontational aspects of the moment. While compelling as tender and informative portrayals, his pictures of these individuals also suggest the staging of an unspoken and vaguely sinister narrative. In 1983-84 Mark Steinmetz spent a year photographing with Garry Winogrand in Los Angeles. He completed a Master of Fine Arts at Yale University (1986) and, during the past year, has worked as a photography instructor at the University of Tennessee.

Five five-by-seven-foot black-and-white photographs by Beat Streuli

(b. 1957) from his 1991-92 series *New York* reveal a sense of detachment he sees among pedestrians in the streets of New York. Shot with a telephoto lens, his unsettled images show people waiting on corners or passing through crowds and portray an environment dominated by cars, buses, roadblocks, and telephone booths. Streuli's arrangement of the works emphasizes the shifts, transitions, and repetitions of elements appearing in each of these pictures. During the creation of *New York*, Streuli lived as an artist-in-residence in the P.S. 1 Studio Program. He has studied art in Basel and Zurich and has created photographic series of pedestrian street life in Rome (1988-89) and Paris (1989, 1992).

NEW PHOTOGRAPHY 9 inaugurates a new format for the series. Due to the generosity of Springs Industries, Inc., the exhibition has been expanded from one gallery to two, and each fall presents the work of four artists. Occupying both the gallery for temporary exhibitions and the adjacent gallery normally devoted to contemporary work from the collection, the exhibition accords each artist's work a more spacious presentation than was possible in the past. At the close of each **NEW PHOTOGRAPHY** exhibition in January, the contemporary collection gallery is freshly reinstalled.

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