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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 36
FOR RELEASE:
April 8, 1970

Press Preview:
April 7 - 11 a.m. - 4 p.m.

PHOTOGRAPHY INTO SCULPTURE, the first comprehensive survey of photographically formed images used in a sculptural or fully dimensional manner, will be on view at The Museum of Modern Art from April 8 through July 5. The exhibition includes more than 50 recent works created by 23 American and Canadian artists.

A wide variety of techniques reflecting our modern technological culture are shown: contour vacuum-molded plastic containers for photographs and film transparencies; film positives layered in lucite constructions of varying depths, which are seen by reflected or transmitted light; photosensitized contour-molded cloth sculptures; life-size figurative compositions constructed from several hundred glass transparencies with multi-dimensional views; fabricated pictorial or illusionistic boxed environments; participation puzzles; topographic landscapes which are contoured by a vacuum process; lucite cubes of photographs; three-dimensional wall constructions; reductive, or minimal, sculptures of multiple pictorial boxes; and light/negative constructions.

"PHOTOGRAPHY INTO SCULPTURE embraces concerns beyond those of the traditional print, or what may be termed 'flat' work, and in so doing seeks to engender a heightened realization that art in photography has to do with interpretation and craftsmanship rather than mere record making," states Peter C. Bunnell, director of the exhibition and Curator of the Museum's Department of Photography. "Along with artists of every persuasion, these photographer/sculptors are seeking a new intricacy of meaning analogous to the complexity of our senses. They are moving from internal meaning or iconography -- of sex, the environment, war -- to a visual duality in which materials are also incorporated as content and at the same time are used as a way of conceiving actual space." PHOTOGRAPHY INTO SCULPTURE is a sequel to Bunnell's 1968 show, PHOTOGRAPHY AS PRINTMAKING, which also extended, by example, the practical conception of photography.

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In his introductory text for PHOTOGRAPHY INTO SCULPTURE, Mr. Bunnell writes:

To stress this new dimensionality in no way diminishes the nature of the inherent photographic image. In fact, to appreciate these sculptural artifacts, one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work, and indeed how he exploits the properties unique to photography itself. The maker of a photograph takes subjects -- things -- as he finds them and, with the selectivity necessary to determine their significance, manipulates them into an expression of his sensibilities so that they may constitute a revelation. It is not what is nominally said that counts in a work of art, it is what the artist makes with such intensity of perception that it lives with an intrinsic truth of its own.

Some of the artists represented in the exhibition began as photographers, others as painters or sculptors. Most are in their twenties or early thirties, and the majority are from the western part of North America -- from Los Angeles to Vancouver. "If these artists dominate, it is mainly because their commitment to technology has been more significantly gratified, if not fulfilled; as a regional expression, they have enthusiastically endorsed the notion that photography is a material medium" Mr. Bunnell says.

Among the innovators of these new multi-media techniques is Robert Heinecken, a U.C.L.A. Professor and the only artist in the exhibition whose work has previously been on view at the Museum and is also represented in the Museum's collection. His works include puzzles in which the viewer arranges parts of photographs into an image of his own choosing, and small illusionistic environments constructed of film and plexiglas.

In Flats: One Through Five, Ellen Brooks, a Heinecken student, has created five topographic landscapes of artificial grass ("Leisure Turf"), each containing a photograph printed on photosensitized cloth which has been stuffed and contoured to achieve a three-dimensional quality. The five boxed landscapes, each 19 inches square and several inches deep, are installed in series at waist height, so that the viewer looks down at a cinematic illusion of couples rolling in the grass.

Channel 5 News, KTLA, Los Angeles, California, U.S.A. by another U.C.L.A.

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student, Michael Stone, consists of photographs taken directly from West Coast television news broadcasts, in particular, those of former Los Angeles Police Chief, Tom Reddin. Each photograph has been hand-tinted and encased in an inflatable plastic bag resembling packaged toys or frozen food.

Two Canadian artists are represented in PHOTOGRAPHY INTO SCULPTURE. Jack Dale's constructions are made of negative and positive images on glass plates. His Cubed Woman #3 contains multiple cubistic and changing views of a female form and stands some 4 feet 8 inches high. Michael de Courcy's work consists of many 12-inch cardboard cubes, each of which has a photograph printed on every side. Stacked at random at the time of installation, the work is a reductive sculpture which could set an example for the enhancement of the commercial or industrial environment.

Other artist whose works are included in PHOTOGRAPHY INTO SCULPTURE are Robert Brown, Carl Cheng, Darryl Curran, Karl Folsom, Andre Haluska, Richard Jackson, Jerry McMillan, Bea Nettles, Ed O'Connell, James Pennuto, Joe Pirone, Douglas Prince, Dale Quarterman, Charles Roitz, Leslie Snyder, Theodosius Victoria, Robert Watts, and Lyn Wells. Many of the works are being exhibited for the first time.

Following its New York showing, PHOTOGRAPHY INTO SCULPTURE will travel in the United States and Canada through 1971.

Additional information and photographs available from Susan Bernstein, Associate Director, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956-7294, 7501.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 22

FOR IMMEDIATE RELEASE

Advance Information: PHOTOGRAPHY INTO SCULPTURE

Showings: The exhibition will be on view at The Museum of Modern art from April 8 - July 5, 1970; will travel in the United States and Canada through December, 1971.

Director: Peter C. Bunnell, Curator, Department of Photography, The Museum of Modern Art.

Contents: The exhibition, the first comprehensive showing of its kind, will consist of approximately 50 objects in which photographs, or photographically formed images, are used in a sculptural or fully dimensional manner. In the exhibition Bunnell seeks to explore an area in which photographers have ventured with increasing interest in the last two or three years. Works have been selected in which space and scale, which are fundamentally intellectual illusions in ordinary photographs, have been transformed into actual space and dimension thereby shifting photography into sculpture.

The exhibition will include contour vacuum molded plastic containers for photographs and film transparencies, film positives sandwiched in lucite constructions of varying depths to be viewed with either reflected or transmitted illumination, photo-sensitized contour molded cloth sculptures, life-size figural compositions constructed from several hundred glass transparencies with multidimensional views, fabricated pictorial or illusionistic boxed environments, participation puzzles, contour vacuum formed topographic landscapes, lucite cubes of photographs, dimensional wall constructions, reductive sculptures of multiples of pictorial boxes made of cardboard, and light/picture constructions.

The exhibition is conceived as a sequel to an earlier show of Bunnell's, Photography as Printmaking, in that it extends the practical definition of photography to embrace concerns beyond those of the traditional silver print or what may now be termed "flat" work. "However, in stressing this new sculptural artifact, one in no way deprecates the nature of the intrinsic optical image," Bunnell says. "In fact, to appreciate this multi-media direction one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work."

Photographers: More than 20 American and Canadian artists are represented in the exhibition. Most are in their 20's and 30's, and the majority of the American artist are from the West Coast. The artists include: Ellen Brooks, Robert Brown, Carl Cheng, Darryl Curran, Jack Dale, Michael DeCourcy, Andre Haluska, Robert Heinecken, Harvey Himelfarb, Richard Jackson, Jerry McMillan, Bea Nettles, James Pennuto, Joe Pirone, Douglas Prince, Dale Quarterman, Leslie Snyder, Michael Stone, and Lyn Wells.

Press Preview: April 7, 1970, 11 a.m. - 4 p.m.

Additional information and photographs available from Elizabeth Shaw, Director, and Susan Bernstein, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956 - 7501, 7294.

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The exhibition is conceived as a sequel to an earlier show of Bunnell's, Photography as Printmaking, in that it extends the practical definition of photography to embrace concerns beyond those of the traditional silver print or what may now be termed "flat" work. "However, in stressing this new sculptural artifact, one in no way deprecates the nature of the intrinsic optical image," Bunnell says. "In fact, to appreciate this multi-media direction one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work."

Photographers: More than 20 American and Canadian artists are represented in the exhibition. Most are in their 20's and 30's, and the majority of the American artist are from the West Coast. The artists include: Ellen Brooks, Robert Brown, Carl Cheng, Darryl Curran, Jack Dale, Michael DeCourcy, Andre Haluska, Robert Heinecken, Harvey Himelfarb, Richard Jackson, Jerry McMillan, Bea Nettles, James Pennuto, Joe Pirone, Douglas Prince, Dale Quarterman, Leslie Snyder, Michael Stone, and Lyn Wells.

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Date February 4th 1970

ADVANCE FACT SHEET ON FUTURE EXHIBITIONS FOR THE DEPARTMENT OF PUBLIC INFORMATION

Title: Photography Into Sculpture (formerly Topographic Photography)

Director: Peter C. Bunnell, Curator of Photography

Special assistants or companies to be credited:

Dates: April 8th - July 5th 1970. Opening April 7th

If show is traveling, what is itinerary (names of museums and dates):

Vancouver Art Gallery, British Columbia, Canada

Tour under negotiation - will probably consist of 4 or 5 showings - data to follow

Auspices:

Catalog written by: No Catalogue

No. of illustrations: _____ Black and white: _____ Color: _____

Manuscript available by: (Date) _____

Galley available: (Date) _____

Publication date: _____

Exhibition checklist available: (Date) April 7th 1970

Approximate number of works in show: 40 to 50 works

Brief description of contents (artists, media, range, etc.):

Photographs or photographically formed images used in a sculptural or fully
dimensional manner. Works to consist of the following: contour vacuum molded
plastic containers for photographs and film transparencies; film positives
sandwiched in lucite constructions of varying depths to be viewed with either
reflected or transmitted illumination; photo-sensitized contour molded cloth

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Brief description of contents (cont'd)

sculptures; life-size figural compositions constructed from several hundred glass transparencies with multi-dimensional views; fabricated pictorial or illusionistic boxed environments; participation puzzles; contour vacuum formed topographic landscapes; lucite cubes of photographs; dimensional wall constructions; minimal sculptures of pictorial boxes; light constructions. Artists represented see attached list.

Any loans of special interest to the Press? The first comprehensize showing of such work. The majority of artists represented reside and work in California. Canadian artists to be represented.

Purpose of exhibition: (quote from Director if possible): by the director
Commentary/and portfolio
of reproductions appears in Art in America, Sept/October, 1969.

The exhibition is a sequel to the 1968 exhibition "Photography as Printmaking," in that it also seeks to extend the practical definition of photography so as to embrace concerns beyond those of the traditional silver print or what may be termed the "flat" work.

By stressing this new sculptural artifact one in no way depreciates the nature of the intrinsic optical image. In fact, to appreciate this multi-media direction one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work. It is this concern that identifies his creativity in the execution of a piece which imaginatively fuses the literal or symbolic component of the photographic image with a specific form. Along with artists of every persuasion, the photographer/sculptor is seeking a new complexity of meaning. He is moving from simple iconography to new materials which are incorporated as content and at the same time are used as a way of conceiving actual space.

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The sculptural ideas involved insist on volumetric properties which intellectually and physically correlate form, space, and light: the pictorial space is made to work in combination with a literally three dimensional space created through a variety of constructivist techniques, the majority of which have as their base the new technology of plastics.

The dynamics of the approach may be summed up by the comment of one Los Angeles artist who said: "The quality of life here is such that the artist is forced to construct his own environment; ones hands have as much to do with photography as his eyes."

Peter C. Bunnell

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Artists to be represented in the exhibition "Photography Into Sculpture"

California: Carl Cheng, Robert Brown, James Pennuto, Ellen Brooks,
Jerry McMillan, Robert Heinecken, Joe Pirone, Darryl
Curran, Richard Jackson, Leslie Snyder, Michael Stone,
Harvey Himelfarb.

Canada: Jack Dale, Michael DeCourcy

Others: Dale Quarterman, Douglas Prince, Andre Haluska, Lyn Wells

Only one of the above artists has been shown previously at The Museum
of Modern Art. Most of the artists are in their twenties or early thirties.

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The Museum of Modern Art

xc: Irene Gordon

To Peter Bunnell
From Geoff Brown
Date February 11, 1970
Re Photography into Sculpture article for Spring 1970 Newsletter

Thank you for agreeing to write an article for the Spring 1970 Newsletter on the Photography into Sculpture exhibition.

As per our conversation yesterday, the deadline for your copy and illustrative material is Monday, March 2. Reproducing six photographs, as you mentioned, will be fine, but unfortunately we cannot charge the cost of having a photograph taken for the article to the Newsletter budget.

If you have any questions or problems, call me.

*Apr. Calendar
Monday*

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Date February 4th 1970

ADVANCE FACT SHEET ON FUTURE EXHIBITIONS FOR THE DEPARTMENT OF PUBLIC INFORMATION

Title: Photography Into Sculpture (formerly Topographic Photography)

Director: Peter C. Bunnell, Curator of Photography

Special assistants or companies to be credited:

Dates: April 8th - July 5th 1970. Opening April 7th

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Vancouver Art Gallery, British Columbia, Canada

Tour under negotiation - will probably consist of 4 or 5 showings - data to follow

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Photographs or photographically formed images used in a sculptural or fully
dimensional manner. Works to consist of the following: contour vacuum molded
plastic containers for photographs and film transparencies; film positives
sandwiched in lucite constructions of varying depths to be viewed with either
reflected or transmitted illumination; photo-sensitized contour molded cloth

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Brief description of contents (cont'd)

sculptures; life-size figural compositions constructed from several hundred glass transparencies with multi-dimensional views; fabricated pictorial or illusionistic boxed environments; participation puzzles; contour vacuum formed topographic landscapes; lucite cubes of photographs; dimensional wall constructions; minimal sculptures of pictorial boxes; light constructions. Artists represented see attached list.

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Purpose of exhibition: (quote from Director if possible): by the director Commentary/and portfolio of reproductions appears in Art in America, Sept/October, 1969.

The exhibition is a sequel to the 1968 exhibition "Photography as Printmaking," in that it also seeks to extend the practical definition of photography so as to embrace concerns beyond those of the traditional silver print or what may be termed the "flat" work.

By stressing this new sculptural artifact one in no way depreciates the nature of the intrinsic optical image. In fact, to appreciate this multi-media direction one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work. It is this concern that identifies his creativity in the execution of a piece which imaginatively fuses the literal or symbolic component of the photographic image with a specific form. Along with artists of every persuasion, the photographer/sculptor is seeking a new complexity of meaning. He is moving from simple iconography to new materials which are incorporated as content and at the same time are used as a way of conceiving actual space.

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The sculptural ideas involved insist on volumetric properties which intellectually and physically correlate form, space, and light: the pictorial space is made to work in combination with a literally three dimensional space created through a variety of constructivist techniques, the majority of which have as their base the new technology of plastics. The dynamics of the approach may be summed up by the comment of one Los Angeles artist who said: "The quality of life here is such that the artist is forced to construct his own environment; ones hands have as much to do with photography as his eyes."

Peter C. Bunnell

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Artists to be represented in the exhibition "Photography Into Sculpture"

California: Carl Cheng, Robert Brown, James Pennuto, Ellen Brooks,
Jerry McMillan, Robert Heinecken, Joe Pirone, Darryl
Curran, Richard Jackson, Leslie Snyder, Michael Stone,
Harvey Himelfarb.

Canada: Jack Dale, Michael DeCourcy

Others: Dale Quarterman, Douglas Prince, Andre Haluska, Lyn Wells

Only one of the above artists has been shown previously at The Museum
of Modern Art. Most of the artists are in their twenties or early thirties.

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The exhibition is a sequel to the 1968 exhibition "Photography As Primordialism," in that it also seeks to extend the practical definition of photography so as to embrace concerns beyond those of the traditional silver print or what may be termed as the "flat" work.

An exhibition of photographs and photographically derived imagery used in a sculptural or fully dimensional manner.

The exhibition includes such works as contour vacuum molded plastic containers for photographs and film transparencies, photo-sensitized contour molded life-size cloth sculptures, fabricated pictorial or illusionistic boxed environments, participation puzzles, light constructions, and minimal photographic sculptures of pictorial boxes. Young artists from throughout this country and Canada are represented with a major concentration on those from southern California. This is the first comprehensive showing of such works.

April 8th through July 5th

The sculptural ideas involved tacitly as volumetric properties which intellectually and physically circulate form, space and light; the pictorial space is made up of work in combination with a literally three dimensional space created through a variety of constructivist techniques, the majority of which take as their base the new technology of plastics. The dynamics of the approach may be pointed up by the comment of one Los Angeles artist who said: "The quality of life here is such that the artist is forced to construct his own environment; once hands have as much to do with photography as his eyes."

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The exhibition is a sequel to the 1968 exhibition "Photography As Printmaking," in that it also seeks to extend the practical definition of photography so as to embrace concerns beyond those of the traditional silver print or what ^{may now} ~~my~~ be termed, ~~now~~, the "flat" work.

By stressing this new sculptural artifact one in no way depreciates the nature of the intrinsic optical image. In fact, to appreciate this multi-media direction one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work. It is this concern that identifies his creativity in the execution of a piece which imaginatively fuses the literal or symbolic component of the photographic image with a specific form. Along with artists of every persuasion, the photographer/sculptor is seeking a new complexity of meaning. He is moving from simple iconography to new materials which are incorporated as content and at the same time are used as a way of conceiving actual space.

The sculptural ideas involved insist on volumetric properties which intellectually and physically correlate form, space and light: the pictorial space is made to work in combination with a literally three dimensional space created through a variety of constructivist techniques, the majority of which have as their base the new technology of plastics. The dynamics of the approach may be summed up by the comment of one Los Angeles artist who said: "The quality of life here is such that the artist is forced to construct his own environment; ones hands have as much to do with photography as his eyes."

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Pictorial dimensionality

Purpose ~

As a sequel to the 1968 exhibition "Photography as Printmaking" This exhibition seeks to extend the practical definition of photography from that traditionally granted which has too rigidly been dominated by the ~~flat~~ print or flat object.

By stressing the artefact one in no way deprecates the ~~subject~~ ^{nature} of the intrinsic optical image. In fact, to appreciate this multimedia direction one must recognize how distinctly the photographer adheres to the underlying photo-optical basis of his work. It is this concern that identifies the photographer's creativity in the execution of a work which imaginatively fuses the literary or symbolic component of the work with a specific form. Along with artists of every persuasion, the photographer is seeking a new complexity of meaning. He is moving from monography and an optical-pictorial structure to new materials which are incorporated as content and at the same time are used as a way of conceiving space.

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The sculptural ideas involved insist on volumetric properties which intellectually and physically conflate form, space, and light: the pictorial space is made to work in combination with a literally three-dimensional space created by bending plastic prints or interlocking them at angles. The technology of plastics is at the root of much work, but the more relevant sculptural source may be seen as an extension of earlier constructivist work.