

The Museum of Modern Art

For Immediate Release
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NEW PHOTOGRAPHY 11:

UTA BARTH, JOSEPH BARTSCHERER, ULRICH GÖRLICH, ERIC RONDEPIERRE

October 19, 1995 - January 9, 1996

Media viewing: October 17, 5:00-6:00 p.m.

The Museum of Modern Art opens the eleventh exhibition in its annual **NEW PHOTOGRAPHY** series, which is devoted to important contemporary work, on October 19, 1995. Organized by Susan Kismaric, Curator, Department of Photography, **NEW PHOTOGRAPHY 11** presents works by Uta Barth (American, b. 1958), Joseph Bartscherer (American, b. 1954), Ulrich Görlich (German, b. 1952), and Eric Rondepierre (French, b. 1950).

On view through January 9, 1996, the exhibition is supported by a generous grant from Springs Industries, Inc., and is part of the Springs of Achievement Series on the Art of Photography.

Uta Barth's *Ground* series (1994-95) explores the ambiguity of space and sight through Ektacolor photographs of interior environments that are blurred to abstraction. These images are made by focusing the camera on a subject which is then removed from the scene; the out-of-focus background serves as a frame or "container" for the missing subject. Barth explains that she "shifts the viewer's attention away from the object. . . and toward his or her own perceptual process." The work also becomes an investigation of the art-historical conventions of framing and composing, or structuring, pictures. The images are installed in small groupings, as one might display family pictures. An Associate Professor, Department of Art, University of California, Riverside, Barth resides in Venice, California.

Joseph Bartscherer's *Pioneering Mattawa* series, created between 1984 and 1992, documents Mattawa, Washington, which was transformed from a sagebrush-

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dominated desert to a cultivated oasis of orchards and vineyards through the introduction of a federal irrigation system. The photographer explores the manipulation of the landscape by technology through the arrangement of black-and-white photographs with text, some written by Bartscherer's collaborator, Willard Wood. Bartscherer currently lives and works in New York City.

Ulrich Görlich's site-specific installations, whether derived from historical or current issues, take their inspiration from the cities in which they are exhibited. Görlich visits local archives, makes negatives of images he finds, enlarges them, and imprints them on photo-sensitized gallery walls. In Berlin, Görlich displayed giant images of the Reichstag; in St. Louis, Missouri, his installation was based on images and news clips culled from local newspaper archives. Blown up to larger-than-life proportions, the found images from the St. Louis project belie the objectiveness of news photography and show that editing often creates meaning in otherwise anonymous images. The artist has taught at the Schule für Gestaltung, Zürich, since 1991.

The black-and-white gelatin-silver prints of Eric Rondepierre are from his series "Masques" and "Scenes," taken from decaying silent films of 1910-20. The scenes and subjects captured in the photographs, gathered from the film archives of the Library of Congress, George Eastman House, and The Museum of Modern Art, are removed from their original context and appear punctured, diseased, and deformed. The photographs transform the decayed footage of the silent screen into haunting and distorted stills. Rondepierre lives and works in Meudon, near Paris.

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