

Jan Groover

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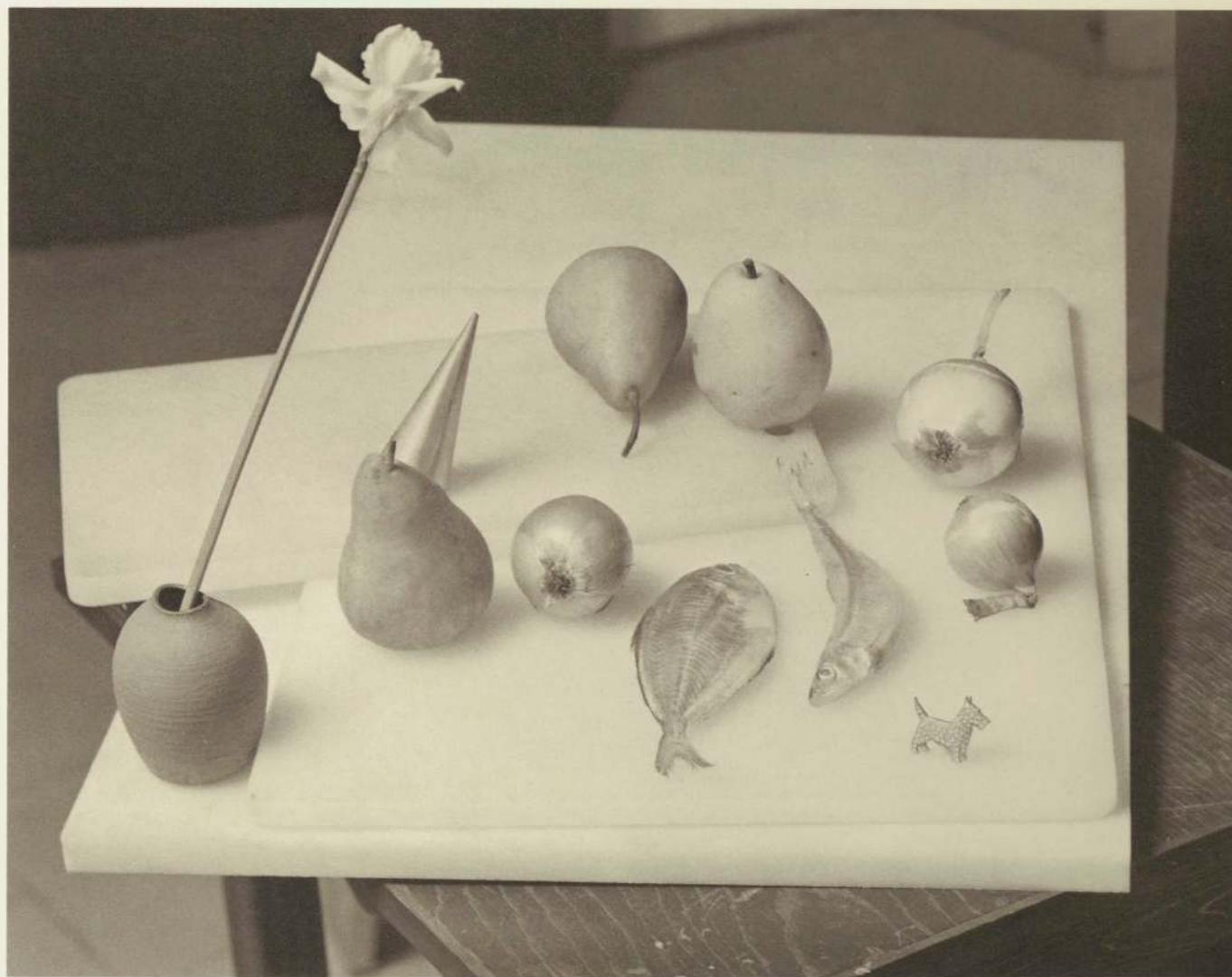
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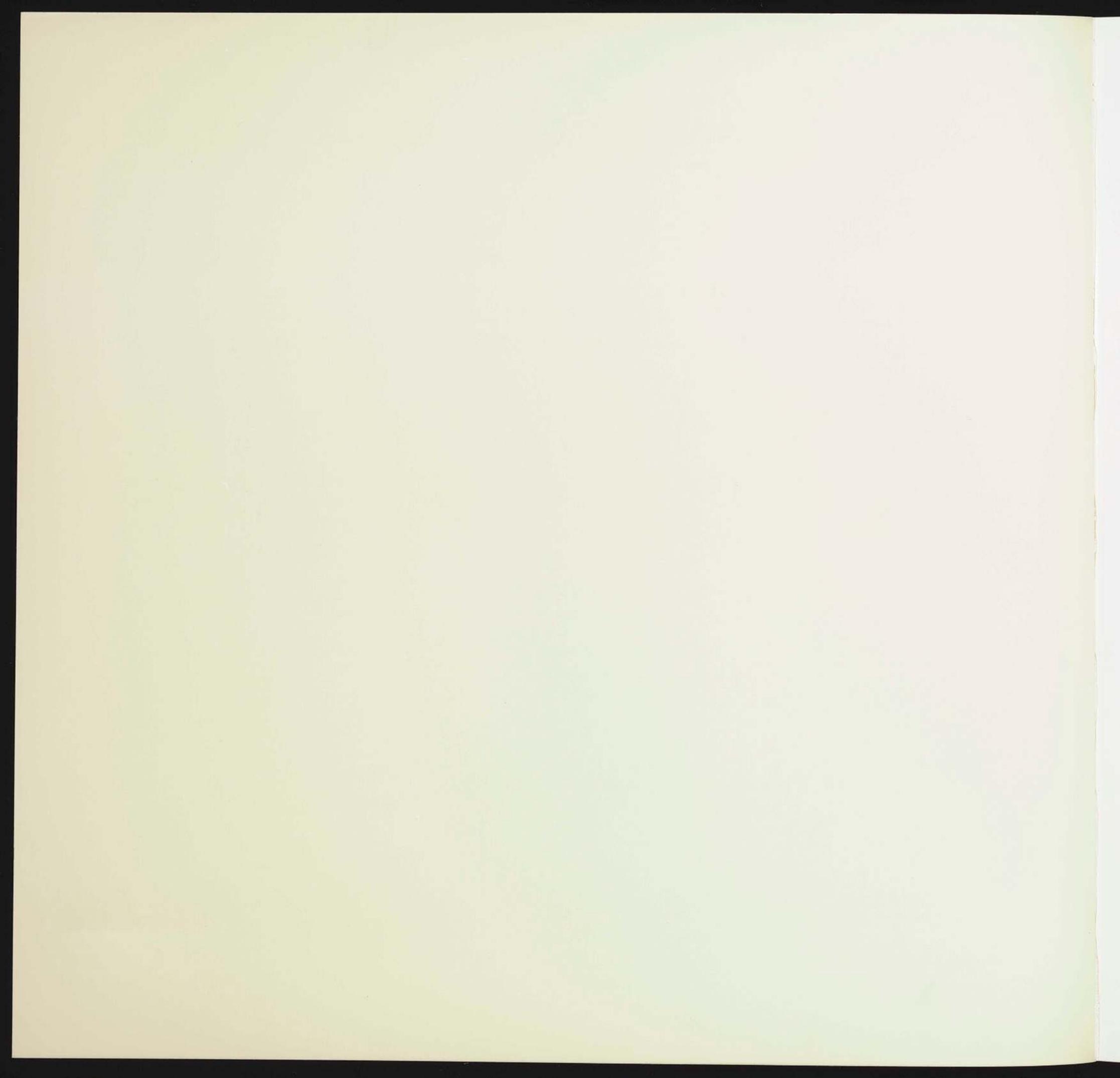
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primary documents, installation views, and an
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JAN GROOVER



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The Museum of Modern Art, New York



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Susan Kismaric

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Untitled. 1983
Platinum-palladium print
7½ × 9¾" (19 × 23.8 cm)
Courtesy Robert Miller Gallery, New York

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Most of all, I would like to thank Jan Groover, whose achievement and generosity of spirit have been sources of inspiration throughout the project.

S.K.



Within the past decade photography has been inflected by a special awareness of the advances and limitations of its history. The idea of what a photograph is, or what it might be used for, has expanded through the readiness of photographers to test past theories and techniques in new contexts. While a few photographers have pushed this awareness to the extreme, directly appropriating well-known photographs in their own pictures, others have worked in a more traditional fashion, reshaping the successes of their predecessors. Jan Groover has distinguished herself among the latter group, those photographers whose intense and intimate review of photography's history has provided them with a foundation and springboard for their own imagination.

After graduating from Pratt Institute in 1965 with a B.F.A. in Painting, and teaching in the public-school system of her hometown, Plainfield, New Jersey, Groover continued her education at Ohio State University and received an M.A. in Art Education in 1970. From 1970 to 1973 she worked as an assistant professor in the art department of the University of Hartford, Connecticut. While teaching, she painted minimalist abstractions, large multiple-panel paintings in which squares, rectangles, and bands of color are balanced. Asked why she began making photographs around this time Groover has said, "With photography I didn't have to make things up, everything was already there." The directness of this statement disguises its deep meaning and its connotations for her photographic work. It expresses Groover's continuing concern with formalism. She seems to be saying that if everything is already there, it simply has to be selected and arranged before the camera; implicit in her statement, however, is its corollary: that which is selected and arranged creates a subject. The statement also refers to Groover's profound interest in the still life, the genre in which she has primarily worked since 1978.

Drawing on her formal training as a painter and her experience as an inveterate museum visitor, photograph connoisseur, and collector, Groover has made a rich and varied contribution to contemporary photography. While photographers traditionally use one camera and one family of materials for their lifework, within fifteen years Groover has made photographs in black-and-white, color, and platinum-palladium; and the camera formats she has used range from the 35mm to the 11 x 14-inch. Each of these technical choices has been consonant with her conception of the subjects to which she

Figure 1:
Jan Groover. *Emerging Rock/Measure*. Three
gelatin-silver prints. Plate 16 from her book
*The Attributes of Positions: Semantics of the
Highway* (New York: s and m, 1973).
Courtesy the photographer



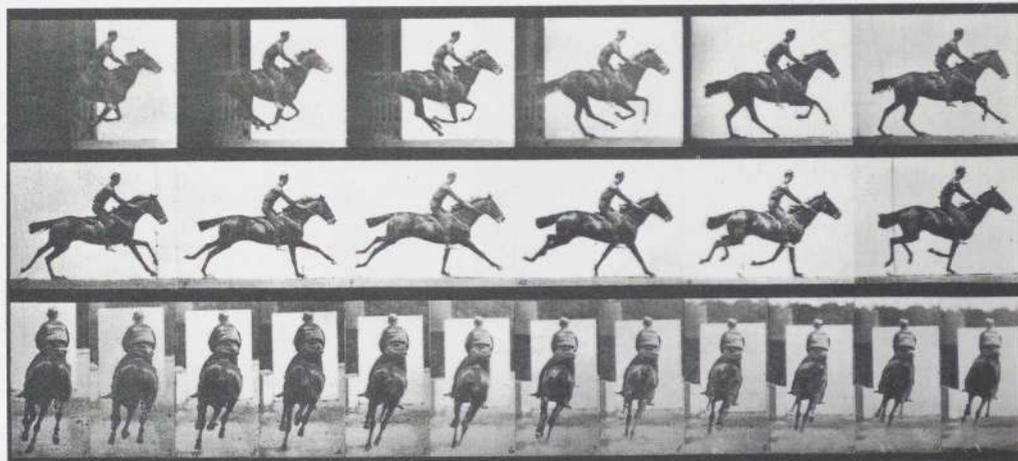
has turned her attention, and expresses her commitment to continual artistic change.

Groover's earliest serious photography—diptychs, triptychs, and other groupings of black-and-white photographs—relates to the conceptual movement of the early 1970s, in which photographs were used for work which exploited the automatic capabilities of the camera, ostensibly minimizing the notion of authorship and allowing for a purer investigation of ideas. Her work of this period is best exemplified by a small book published in 1973, *The Attributes of Positions: Semantics of the Highway* (see figure 1). Standing at the side of a road with a 35mm camera on a stationary tripod, Groover released the shutter when vehicles passed and when the frame was empty. The resulting pictures were then arranged in groups of two to four. The differences among frames within a grouping were created by the presence or absence of vehicles, by what was revealed or blocked by the positioning of passing cars and trucks, and by the distance of the vehicles from the camera. The setting for each picture is predetermined; it is the occurrence of the vehicles that alters the design of the piece and our perception of its nominal space. It is not coincidental that in 1973 Groover began to collect photographs, and that she favored first among them the time/motion studies of Eadweard Muybridge (see figure 2).

Groover's book is an amusing record of the visual language of the highway, in which cars and trucks appear to be in motion, in competition with each other by virtue of size and design, and oblivious to the landscape. The work is also an investigation of the picture plane as described by the camera, and, for Groover, an exercise in learning the craft of photography. Although these pictures bear a general graphic and perceptual resemblance to her paintings, and, in fact, were often based on drawings, as are many of her photographs, they are among the first examples of Groover's serious interest in photography.

When she moved to New York City in 1973 she continued making pictures in series, again photographing cars and trucks with a stationary camera, but complicating the problem by the addition of color, often red, yellow, and blue against the neutral gray and brown streets. Control over the total

Figure 2:
Eadweard Muybridge. Untitled. Collotype.
Plate 633 from his book *Animal Locomotion*
(Philadelphia, 1887). The Museum of Modern
Art, New York. Gift of the Philadelphia
Commercial Museum



picture was more difficult to sustain with the addition of color, since it was not merely another formal element to contend with, but another descriptive factor which more firmly anchored the objects of the pictures to the real world. However, because the emphasis is on primary colors, the viewer becomes more aware of color as color, as evocative rather than descriptive. Although we know that these pictures depict streets, trucks, buildings, and signs, they have less to do with describing that truck on that street at that moment than they do with using that truck and street as elements in a formal construction. A cool distance from the elements in the pictures is maintained by truncating the cars and trucks, often at the edge of the frame, or by dissecting the individual pictures through the middle with a street post. In these pictures only parts of the vehicles are visible. In plate 2 the red cabin of a truck can be seen to the left of the post and its light brown trailer to the right of the post.

These diptychs and triptychs strongly relate to formal issues in painting. Groover has abstracted objects within the frame and photographed the highways and streets without people; this can be read as an attempt to apply minimalist painting techniques to photography. When individual photographs are dissected through the middle of a frame by a street post or directional sign, Groover is echoing the vertical bands of color she used in some of her paintings. Another factor in the execution of these pictures is the space between the two or three mounted images. It, too, is carefully calculated; often its width matches that of a vertical object within the repeated individual frames, making the work an object, not simply a photograph. The conflict between form and content is tilted toward form, in favor of delight in pure visual perception. In addition to the play of color against color and the Cubist-like positioning of objects within the frame there is a repetition of forms and a fracturing of the image.



Figure 3:
Lee Friedlander. *New York City*. 1963.
Gelatin-silver print. The Museum of Modern
Art, New York. Purchase

These issues also apply to the central stylistic concerns within “mainstream” photography of the 1960s and 1970s. For example, the photographs Lee Friedlander made at this time were also about interruption of experience, which he described in his pictures by the division and flatness of the picture plane and the fragmentation of objects (see figure 3). While his work was part of a progression away from a “documentary” style, in which the subject of a photograph might be immediately named, toward photographs whose nominal subject was more elusive, the work of both Groover and Friedlander reflected contemporary life in a world which had become, on the surface, more complex, requiring a variety of new solutions to the ordering and naming of things.

By 1975 Groover realized that she could move the camera and continue to create diptychs and triptychs. This realization appears to be an expression of the deliberation that is intrinsic to her use of the medium, a deliberation that attempts to consider the potentially infinite choices that a photographer confronts. In these new pieces, comprised of photographs made at different times and places, the conceptual element is loosened in favor of greater perceptual freedom. Individual exposures began to be considered by Groover to have more inherent pictorial value. The photographic object, still a series of images, could be linked by virtue of generally consistent subject matter (facades of buildings, for example) and form, with an increased emphasis on the individual picture.

During the United States bicentennial celebration, the Corcoran Gallery of Art in Washington, D.C., invited eight photographers, including Groover, to photograph in the nation’s capital. In addition to generally bad weather conditions in an unfamiliar place, Groover confronted the fact of the project being a kind of assignment (a situation relatively uncommon to her). Most important was the fact that, by law, trucks were not allowed to drive through the downtown area. She was compelled to find new material for subject matter. Groover visited the National Gallery of Art, where she saw and was inspired by three panels from an altarpiece depicting scenes from the life of Saint Anthony by the Siennese painter Sassetta (active 1423–50). She was intrigued by the juxtaposition of three panels with different perspectives, one with a flattened picture plane and two that are Cubist-like in their attempt to describe depth. She also responded to the colors of the work—pinks, reds, black, white, and deep green.

This work of Sassetta intensified Groover’s continued fascination with the use of color to render space. The objects in her Washington pictures are famous monuments, government architecture, and the elegant houses and tree-lined streets of Georgetown. Although she continued to use some of her

earlier devices (for instance, a tree rather than a street post dissects some of the individual pictures), these serial works are more complicated by virtue of the differences among the individual photographs which compose each piece. The balance between images is, once again, more tenuous, dependent upon a splash of green ivy in one picture versus the sprawl of a black shadow in another (see plate 3).

The Washington project moved Groover toward a deeper exploration of the descriptive power of photographs and represents a crucial shift in her work. Once she realized she could continue the multiple-image work and move the camera, the original conceptual superstructure was relaxed. Groover's increasing responsiveness to the particular qualities of the subject before her rather than the manipulation of abstract space emerges in the pictures done for the bicentennial project, but is not yet fully developed. In some of the pieces the individual exposures are perhaps more effective than the composite work. The resolution of the problem is demonstrated in her next series of pictures, made in suburban New Jersey, her childhood home.

In these pieces, once again multiple-image works are compiled from pictures made from different viewpoints; the aluminum siding of simple middle-income houses, the spaces between them, and foliage are the things photographed (see plates 4 and 5). The ordinary beauty of such places has rarely been photographed with the quiet eloquence that Groover achieves here. Peopleless, like her earlier work, these pictures describe suburbia as it might have been originally conceived: a kind of refuge, resplendent with blossoming trees, bright green grass, well-maintained houses, and an occasional dog. While the form of the work is the same as that of the Washington project, it is in this series that Groover's sense of place is most clearly expressed, perhaps because she was on the terrain of her personal history, redolent with real and imagined childhood memories.

Although the photographer makes a series of choices that determines the subject of a photograph, Groover's work to this point was more about form than sense of place. In her previous pictures things photographed were considered objects to be exploited for their color and form. In the suburban New Jersey photographs, Groover's ability to use the descriptive power of photography matured. The form and content of these pictures are consonant and indivisible.

In this new maturity Groover turned from the delicate drawing of the suburban landscape of New Jersey and began to photograph facades of buildings in downtown Manhattan, where the empty streets are like the halls of a museum. In these pieces, again serial in format, the light delicate forms and bright colors of the New Jersey landscape are abandoned for the bold

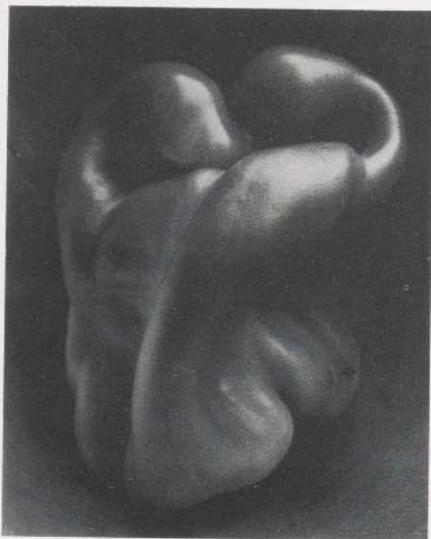


Figure 4:
Edward Weston. *Pepper Number 30*. 1930.
Gelatin-silver print. The Museum of Modern
Art, New York. Gift of David H. McAlpin

geometric shapes of granite stairways, marble facades, details of buildings, and broad black shadows. The colors of these pictures are somber. Umber grays, browns, and blues describe the monumentality of the buildings photographed. In this work Groover mastered color film. A three-part piece from the Museum's collection, *Untitled*, 1977 (plate 6), is especially beautiful. In addition to the Titian-like harmonizing of grays and browns, the flattening of the picture plane in each frame is particularly effective. The three frames create a balance of color and form that is fully coherent. Our awareness of a small slice of distant slate-gray street in the middle picture is balanced by a sliver of architectural detail at the center of the picture to its left, and by a bright copper-colored band at the left edge of the picture to its right. A close view of the intricate floral pattern of an architectural detail at the right side of the piece is balanced by the frontal thrust of the corner of a building pictured in the left frame. This acute combining of color and form presages the work that was to bring Groover's photography immediate public acclaim.

The color still lifes of kitchen utensils, plants, and vegetables that Groover began in 1977 and exhibited at Sonnabend Gallery in 1978 were a smash hit of the art season. People who had rarely visited photography galleries and whose knowledge of the medium was limited to reproductions of famous photographs were startled to find pictures that expanded conventional notions of what photographs looked like, while some photographers and connoisseurs of the medium were disturbed by photographs that seemed to them a retreat from the central issues of advanced photography. The pictures, in fact, refer clearly to photography's history. The peppers and shells by Edward Weston of the 1920s and the abstractions of bowls, fruit, and machines by Paul Strand of the late 'teens and early 1920s were undoubtedly the source of Groover's intellectual motivation in these works (see figures 4 and 5). However, she extended the formal possibilities of the medium (and the ideas of Strand and Weston) by using color and artificial light, and by printing her pictures in a scale that seemed to require a wall.

This work was an overwhelming public and artistic success, but it had been preceded by failure—several still lifes of dried flowers, vases, and other objects, since destroyed. Groover has said, "I started with that kind of subject matter because I figured it was the most direct, that it was the heart of the subject." She had been thinking about still life for some time but didn't quite know how to begin. After the false start with vases and flowers, she took her camera to the kitchen sink. Within "half an hour" she knew what she was doing.



Figure 5:
Paul Strand. *Jug and Fruit, Twin Lakes, Connecticut*. 1915. Gelatin-silver print from the portfolio of photographs *On My Doorstep* (Millerton, New York: Michael Hoffman, 1976). The Museum of Modern Art, New York. Gift of Arthur M. Bullowa

The formal element put to most startling use in these pictures is the scale of the objects in them. Houseplants, knives, forks, and spoons appear larger than life. Our common understanding of the meaning of these pedestrian objects is transformed to a perception of them as exotic and mysterious. Arrangements of plates, knives, and houseplants engage and delight our sight through their glamorous new incarnation while they simultaneously undermine our sense of their purpose in the natural world (see plate 8). Meticulously controlled artificial light contributes to this effect. Reflections of color and shapes on glass, metal, and water, perceived only for an instant or not at all in real life, are stilled here, creating a new subject for our contemplation. The natural colors of the things photographed are intensified and heightened. Organic objects are juxtaposed with manmade ones. Soft textures balance against, and touch, hard ones. The sensuous is pitted against the elemental. In the second phase of this work, from 1979 through 1980, the colors are subdued and the number of objects is reduced (see plates 9–12). By this time Groover was using pastry and aspic molds, whisks, and madeleine boats, acquired expressly for her photographs.

Then in 1979, at the suggestion of her friend Jed Devine, she began working in the platinum-palladium process. This time-consuming method of making prints was invented in 1873 for its permanence, since platinum is a more stable metal than silver. At the turn of the century the platinum-palladium process was favored by the Photo-Secessionists for its aesthetic qualities—delicacy, soft grays, and warm tones—but it had been abandoned by most photographers by 1930. It is not surprising that Groover turned to this obsolete process. The atmosphere of experimentation in photography through the 1970s generated renewed interest in printing processes and camera formats which had not been used for decades. Following a thirty-year period during which the uncropped black-and-white negative, usually 35mm in format, was the dominant canon, Groover came to photography with the knowledge and working habits of a painter, and an affection for the richness of materials.

Within her platinum-palladium work Groover has made forays into backyards and New York streets (see plates 15, 19, and 23). She has also experimented with portraiture, creating photographs that describe the nervous edge between an individual's public and private personae. Her most successful portraits are those of her husband, in which she mines Alfred Stieglitz's idea of the portrait as an extended series of pictures (see plates 13, 14, and 22). As in Stieglitz's series on his wife, Georgia O'Keeffe (see figure 6), Groover's husband is seen in facial close-ups and profiles. Like



Figure 6:
Alfred Stieglitz. *Georgia O'Keeffe*. 1924.
Gelatin-silver print. The Museum of Modern
Art, New York. Alfred Stieglitz Collection.
Gift of Georgia O'Keeffe



Figure 7:
Alfred Stieglitz. *Hands and Thimble*,
Georgia O'Keeffe. 1920. Gelatin-silver print.
The Museum of Modern Art, New York.
Gift of David H. McAlpin

Stieglitz she has photographed parts of bodies (see plates 20 and 25 and figure 7). Groover also continued the still lifes of cooking objects in the platinum-palladium process. Several of these directly refer to Strand's abstractions from the 1920s.

Since 1983 Groover has concentrated on the tabletop still life, the subject that first began to intrigue her in 1977. The issue at stake in these photographs was defined in terms of still-life painting by Meyer Schapiro, who wrote, "Often associated with a style that explores patiently and minutely the appearance of nearby things—their textures, lights, reflections and shadows—the still-life objects bring to awareness the complexity of the phenomenal and the subtle interplay of perception and artifice in representation."¹ By using photography instead of painting, Groover complicates the notion of representation, and emphasizes the capacity of photography to make works of the imagination. The drama in Groover's pictures arises from the tension between the form of the picture and the things we know to exist in the world.

It is surely unlikely that the objects in a toned gelatin-silver print from 1985 (plate 34) would come together without an artist's intercession—squash, flowers, a baking tin, a flattened piece of metal, an architectural detail, a clay animal, a spoon, a plate with a leaping fish pattern, and a sleeping cat, all floating improbably in a black space. The picture could be read as the dream of the cat, as a fantasia in which the objects the cat encountered during waking hours and in previous lives are summoned forth during his nap. "It is hard to imagine a circumstance in everyday life in which these objects would occur together in just this way," Schapiro wrote of one such unlikely assemblage in a Cézanne still life. "We are led to consider the whole as an arrangement by the artist, a pure invention."²

The deft and witty picture reproduced in plate 37 further clarifies Groover's exploration of the tension between form and content. It is a simple picture of five elements—a tabletop, a knife, an onion and its skin, and a piece of brocade—gathered into a kind of drama. Our initial response is one of intrigue at the mysterious tableau before us. The somber tone of the print with its spotlighted tabletop in and out of focus, the simple planarity of the table as it recedes into the distance, the knife close at hand, the backdrop of cloth from a Shakespearean play, and . . . an onion are arranged, creating a picture with potential metaphorical or narrative content. The success of the photograph is confirmed not only by the perfect placement of the objects within the frame but also by the psychological weight of the knife and onion, both common household objects. The connotations of a knife (cutting and lethal) and those of an onion (a humble recipe ingredient) hold equal weight,

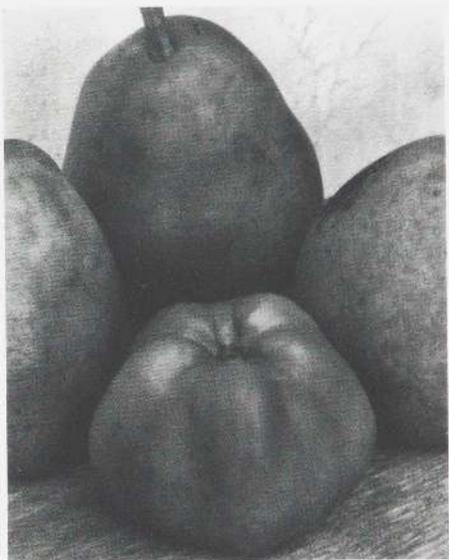


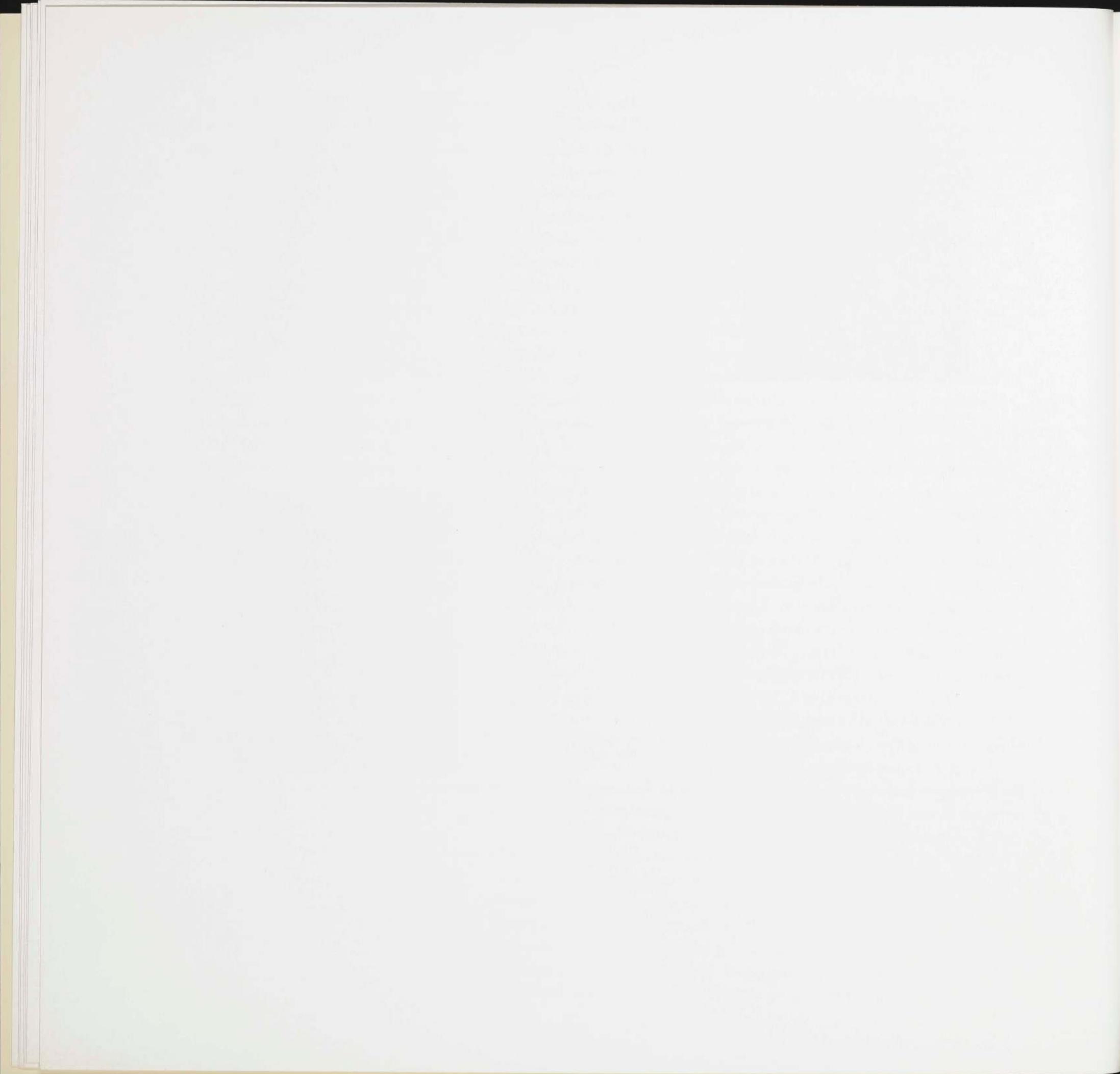
Figure 8:
Edward Steichen. *Three Pears and an Apple*.
1921. Gelatin-silver print. The Museum of
Modern Art, New York. Gift of the photographer

both as objects in the picture and as symbols. Our intrigue is momentarily deflated. Once we recognize the content of the picture we are amused by the way Groover has seduced us. Yet, again, we are drawn into the photograph by the manner in which the space has been filled. We find ourselves in a kind of hall of mirrors, with one response negated by another, and the picture open to endless speculation and interpretation.

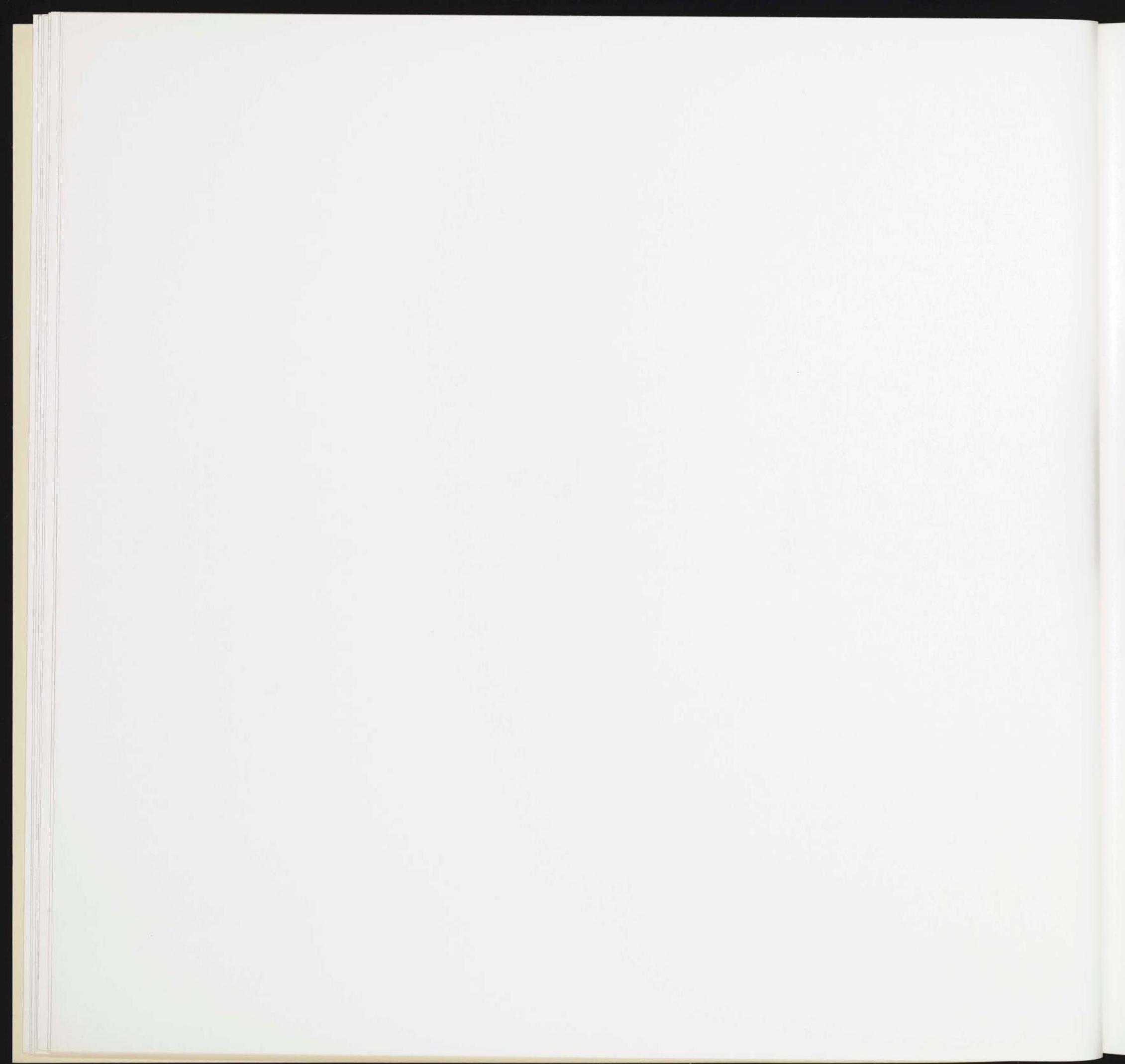
Throughout her work Groover willfully imposes an exacerbated tension between the form of her pictures and their content. While this is a fundamental issue for all photographers, Groover pursues it with extraordinary tenacity and intelligence. Her sense of adventure is quietly but barely contained within a variety of photographic precedents which she gleefully juggles, whether they be Stieglitz's extended portraits of O'Keeffe, Strand's Cubist constructions, or Steichen's luxurious still lifes (see figure 8 and plate 33). While her pictures might be perceived as merely beautiful, upon closer inspection they are amusing and confounding, intelligent comments on photography's history, equal in their capacity to engage us as is the complexity of the real world. Although Groover's photography emerged from the intuitions and working techniques of a painter, we do not perceive this experience as a liability but as an asset, one in which the historical division between the two mediums is reconciled. This is due not only to the inevitable exchange of ideas between artists but to Groover's willingness to submit herself to what is most challenging.

NOTES

1. Meyer Schapiro, "The Apples of Cézanne: An Essay on the Meaning of Still-life" (1968), in his *Modern Art: 19th and 20th Centuries—Selected Papers* (New York: Braziller, 1978), p. 19.
2. Meyer Schapiro, *Paul Cézanne (1839–1906)* (New York: Abrams, 1952), p. 6.



Plates















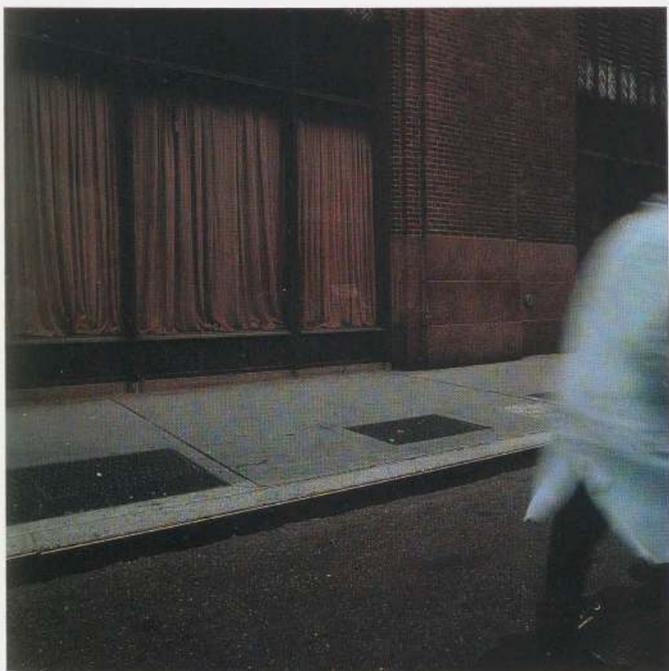
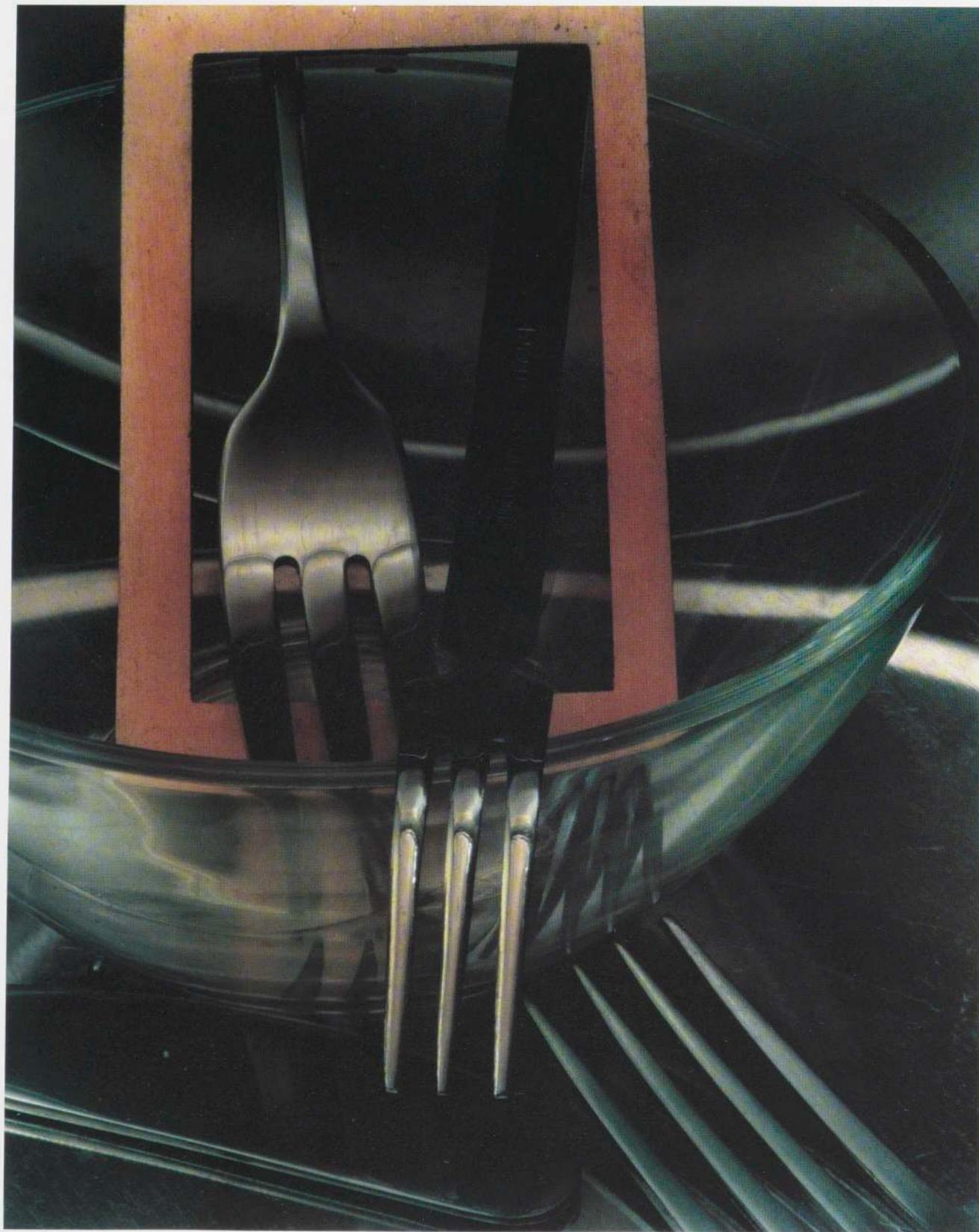






PLATE 9



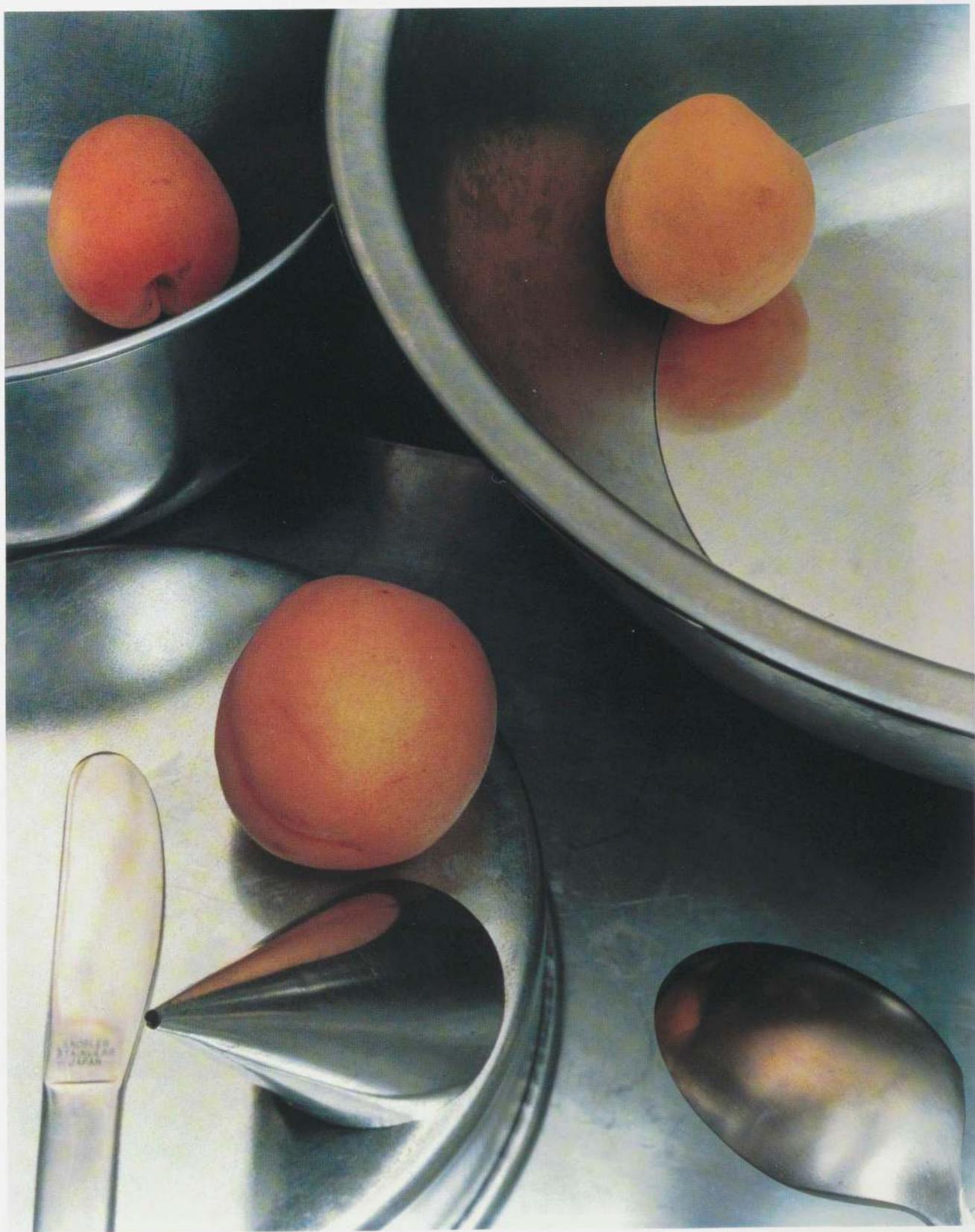
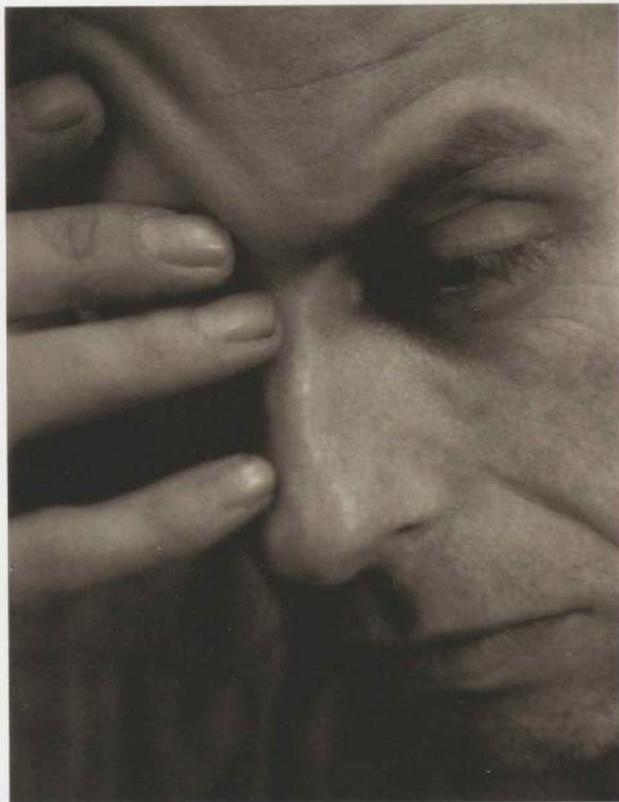
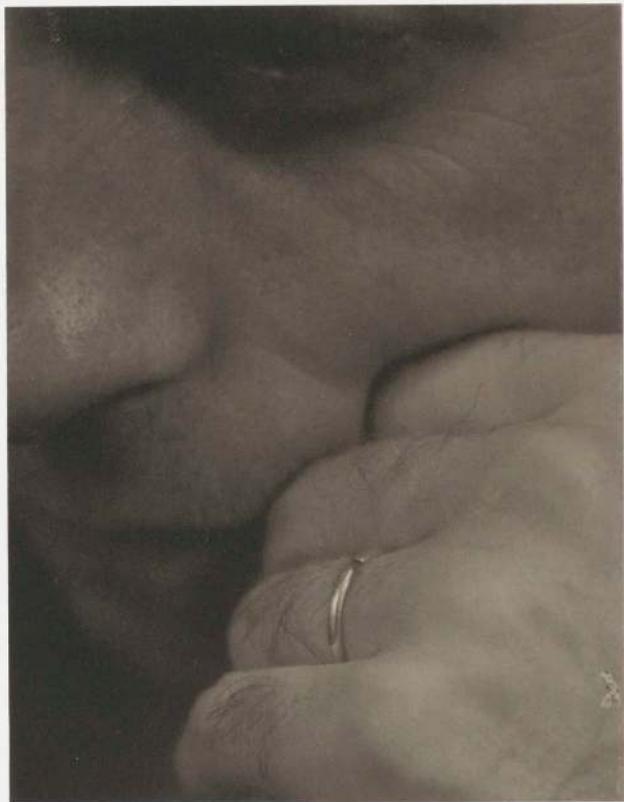
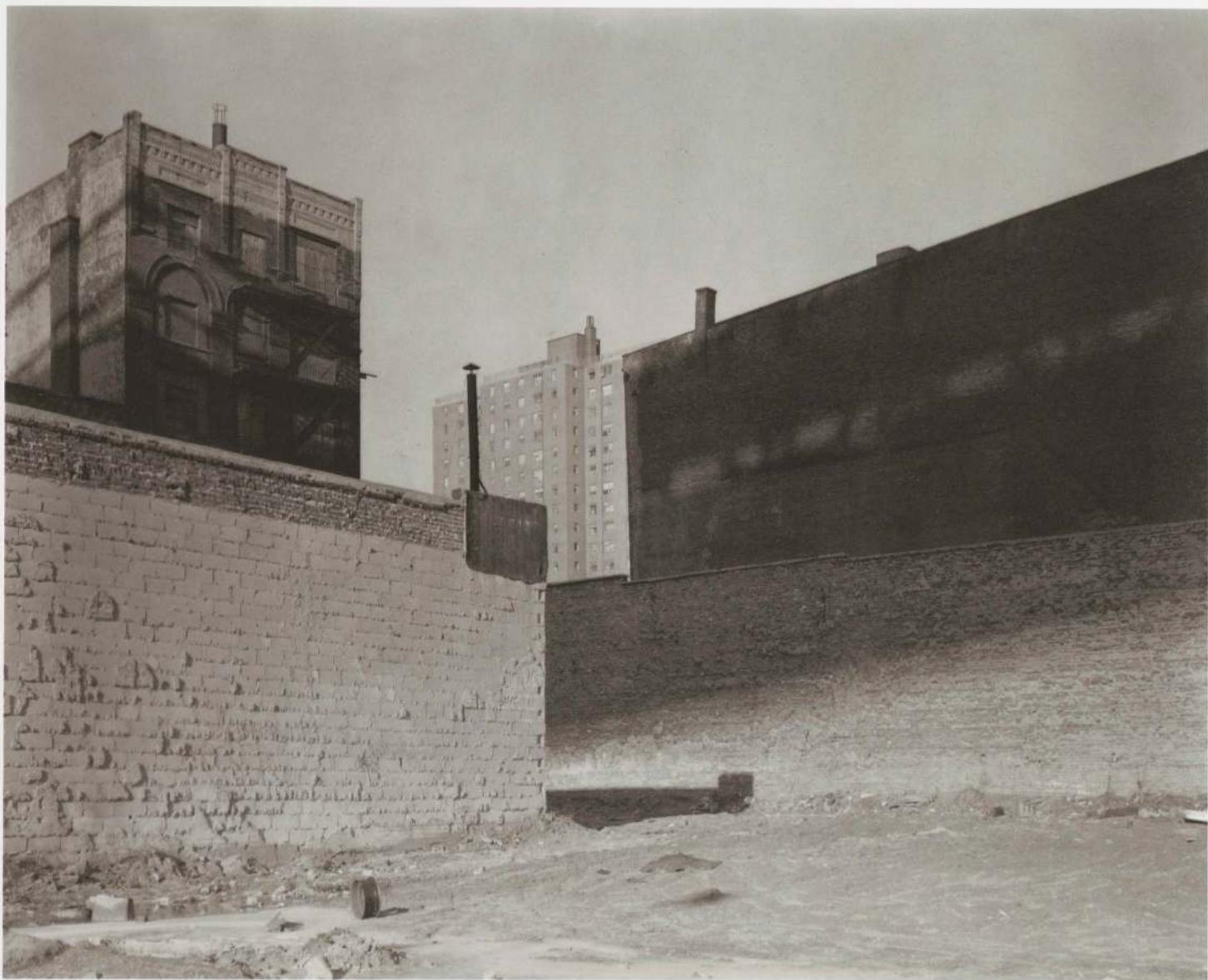
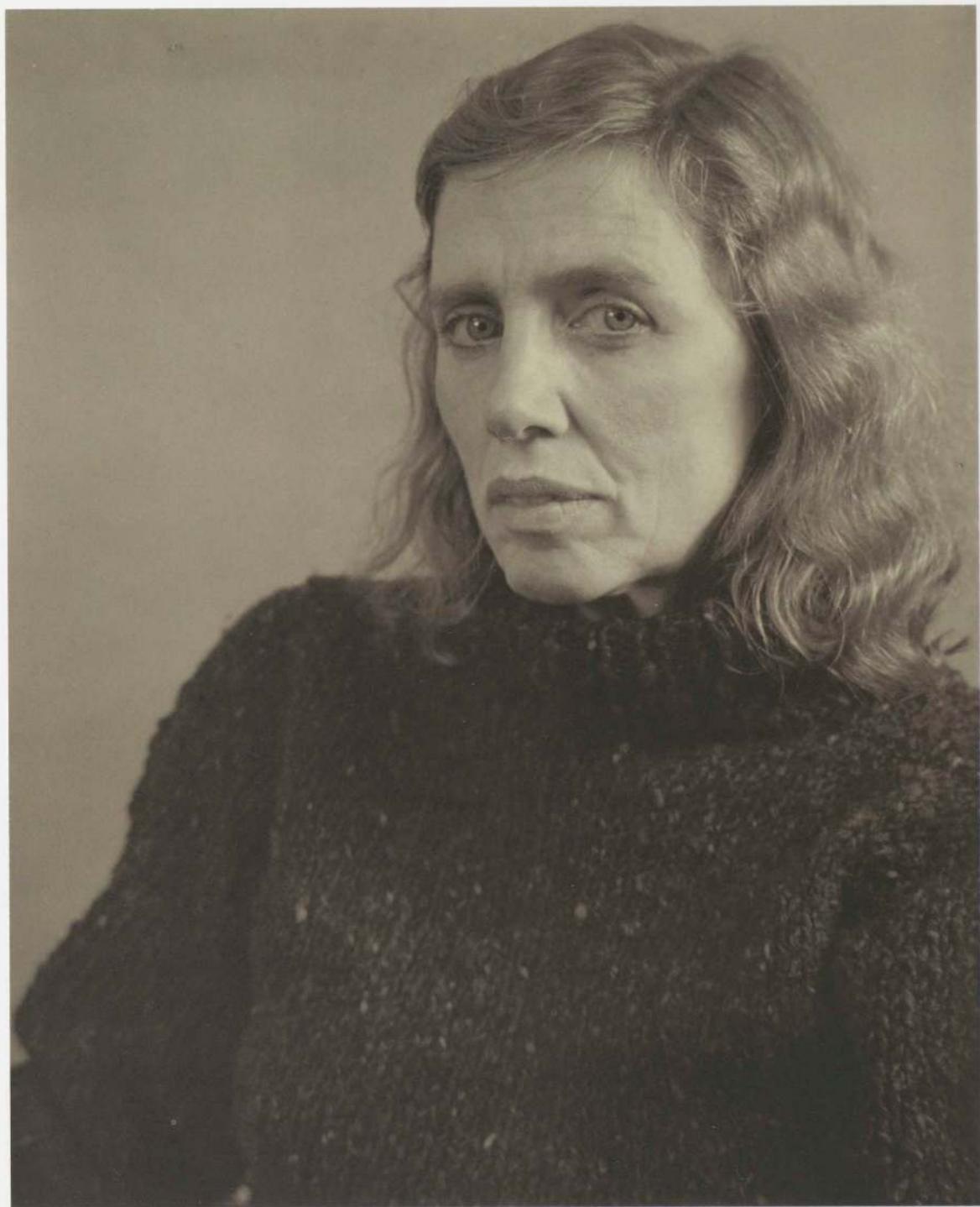


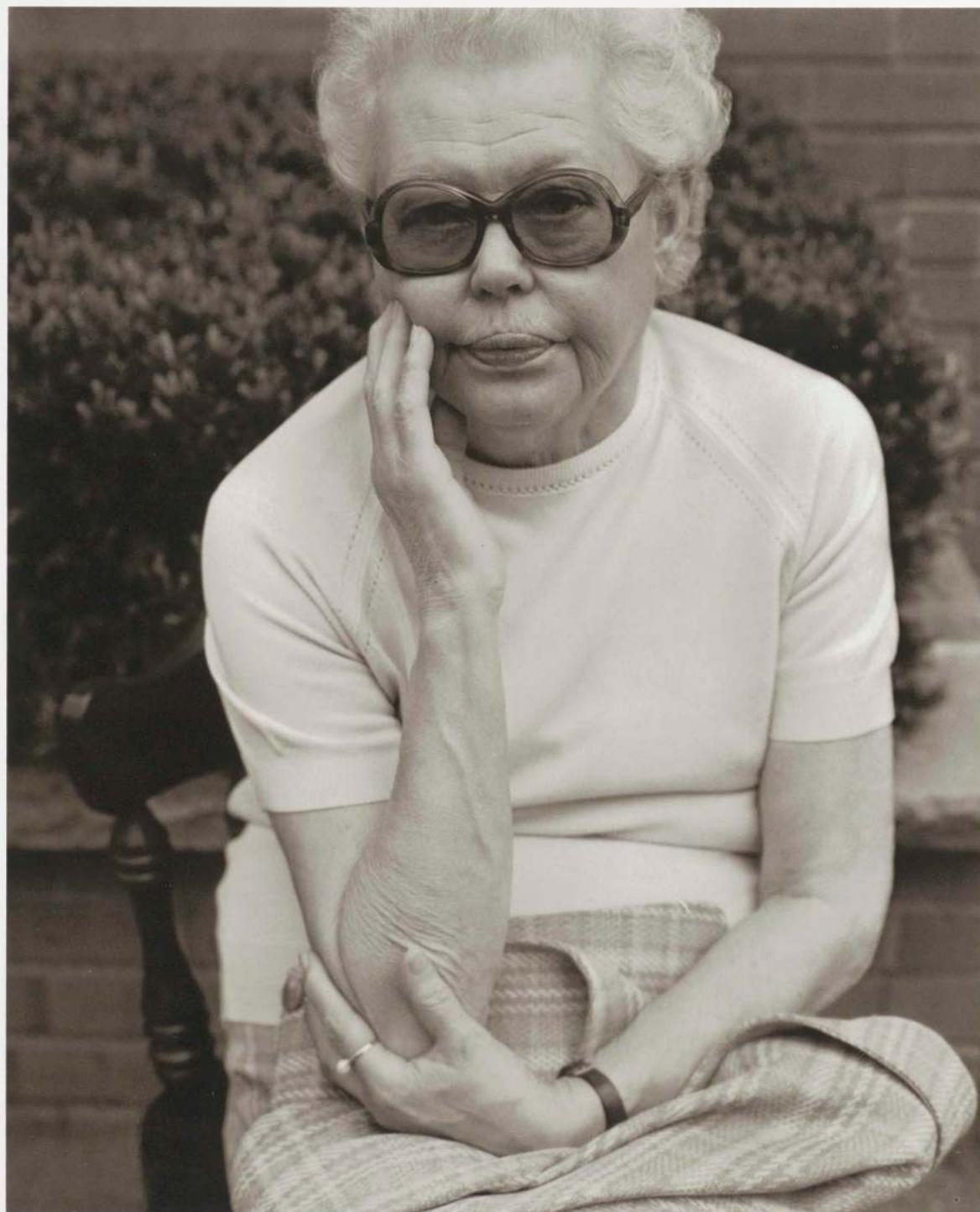
PLATE 11

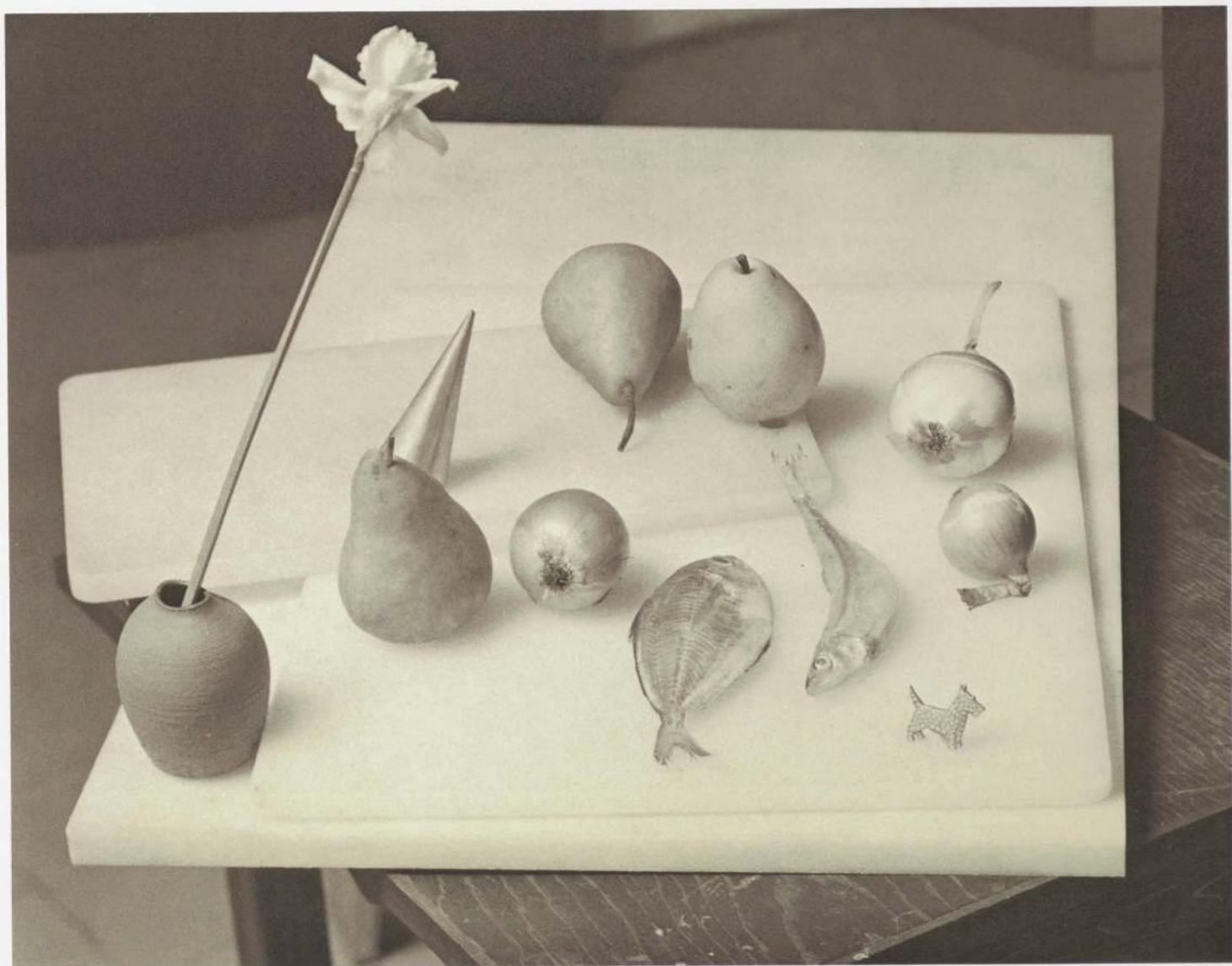






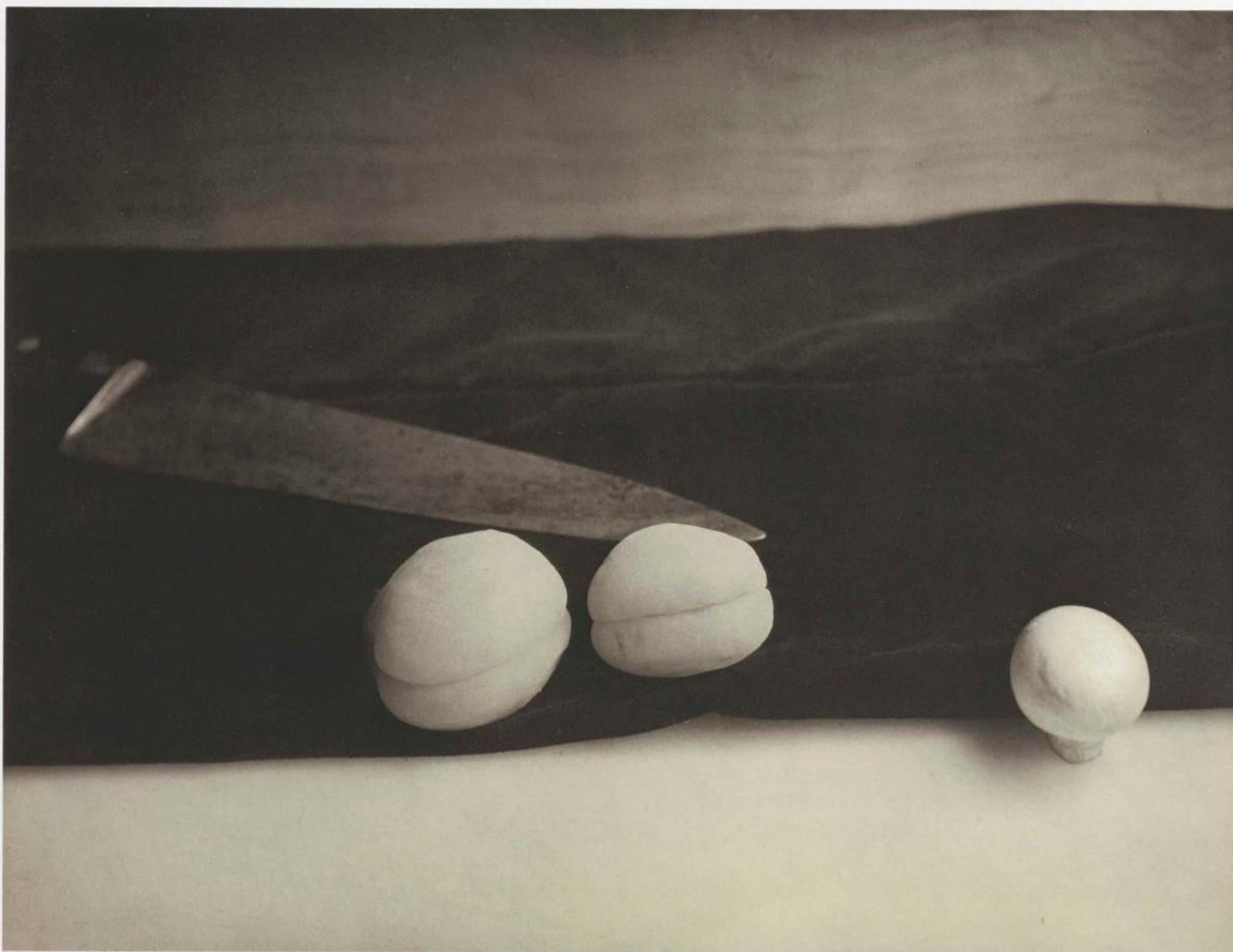


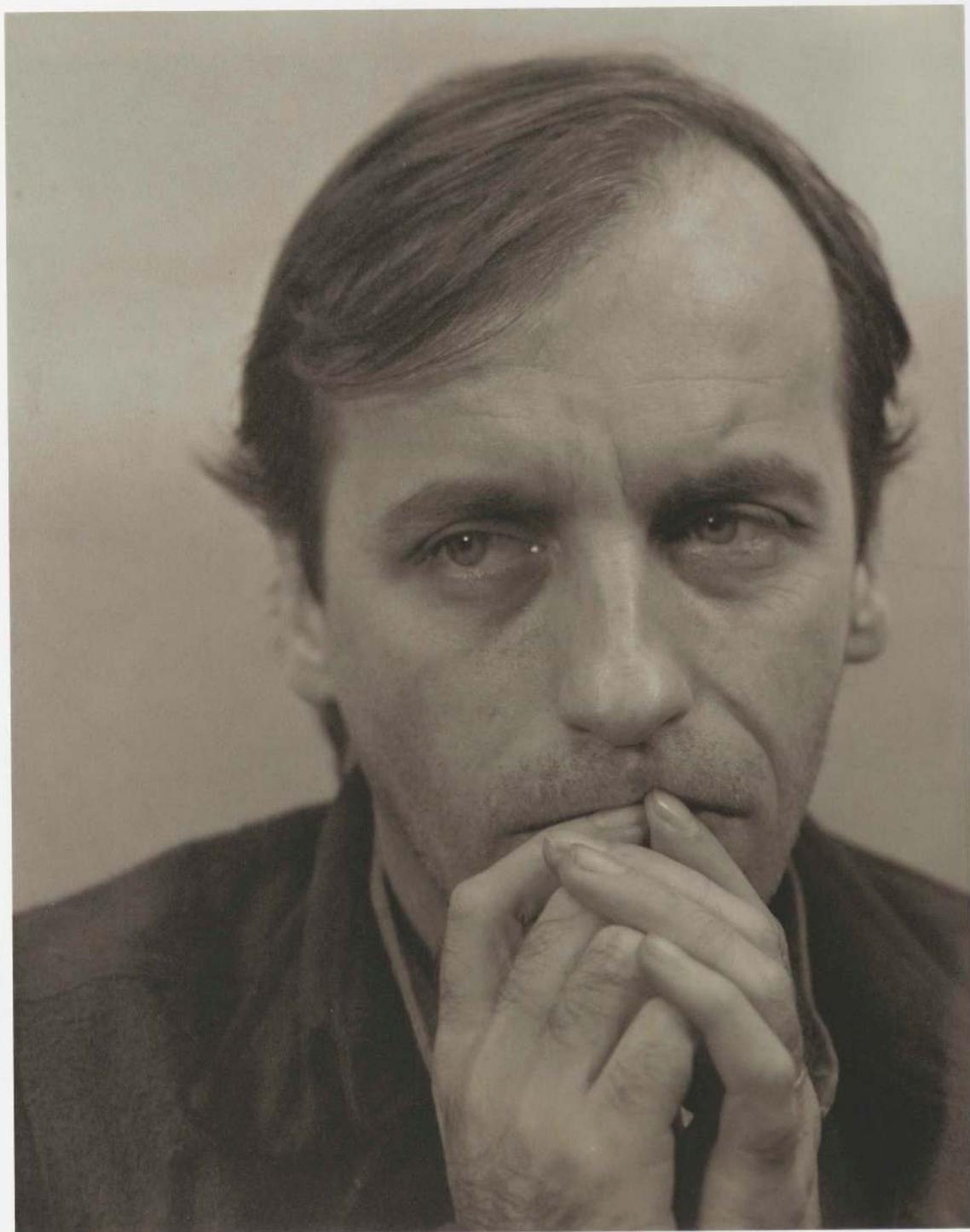




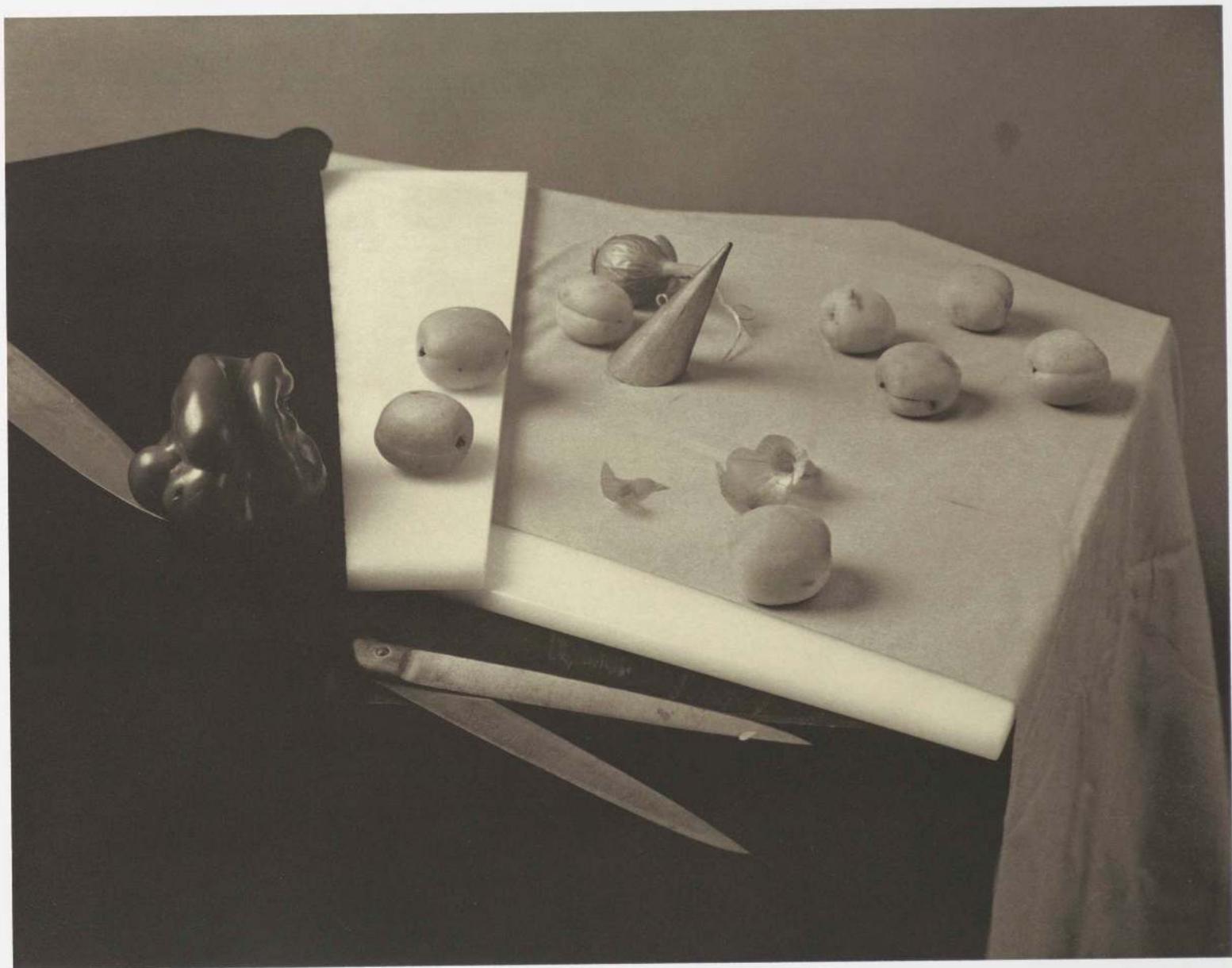








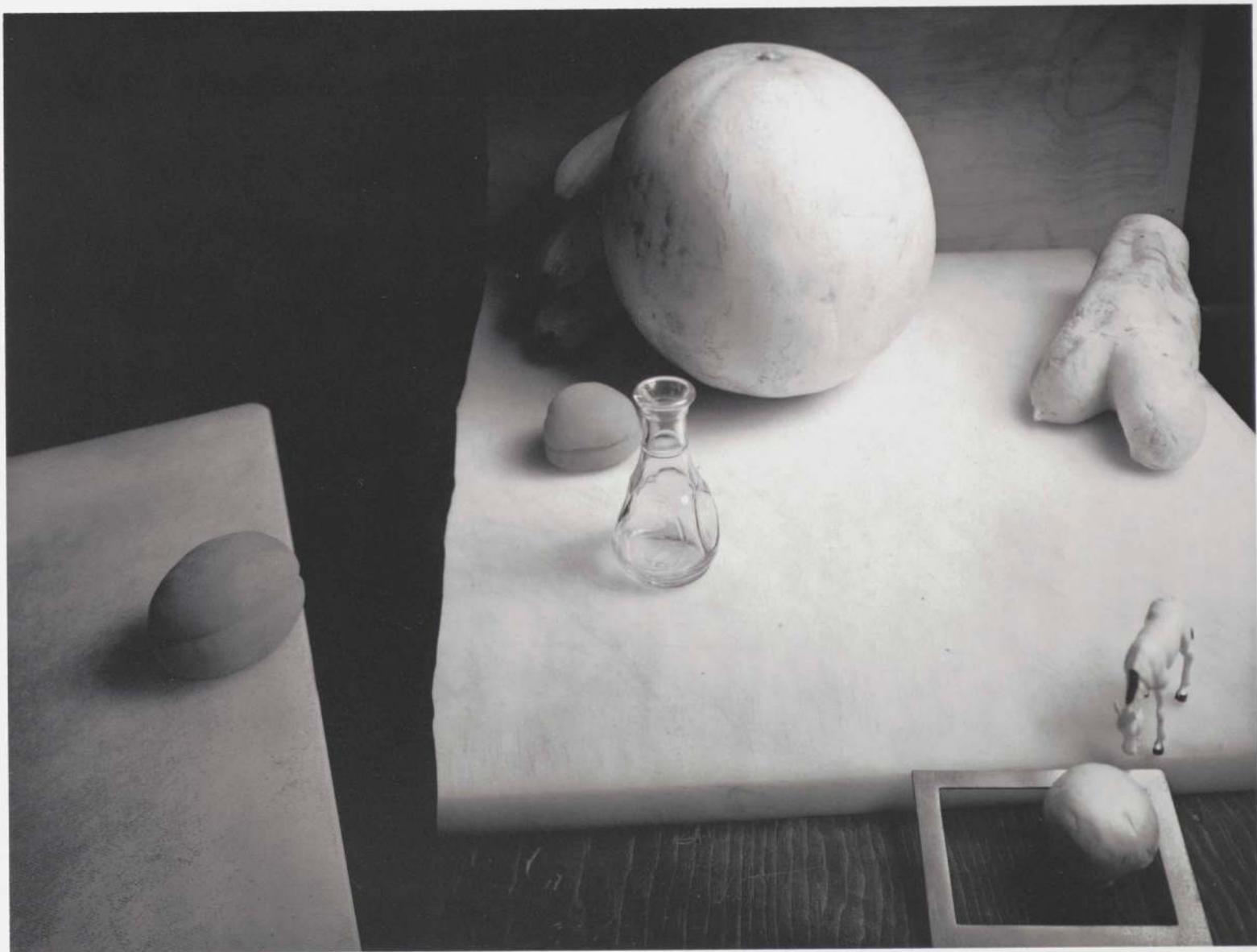




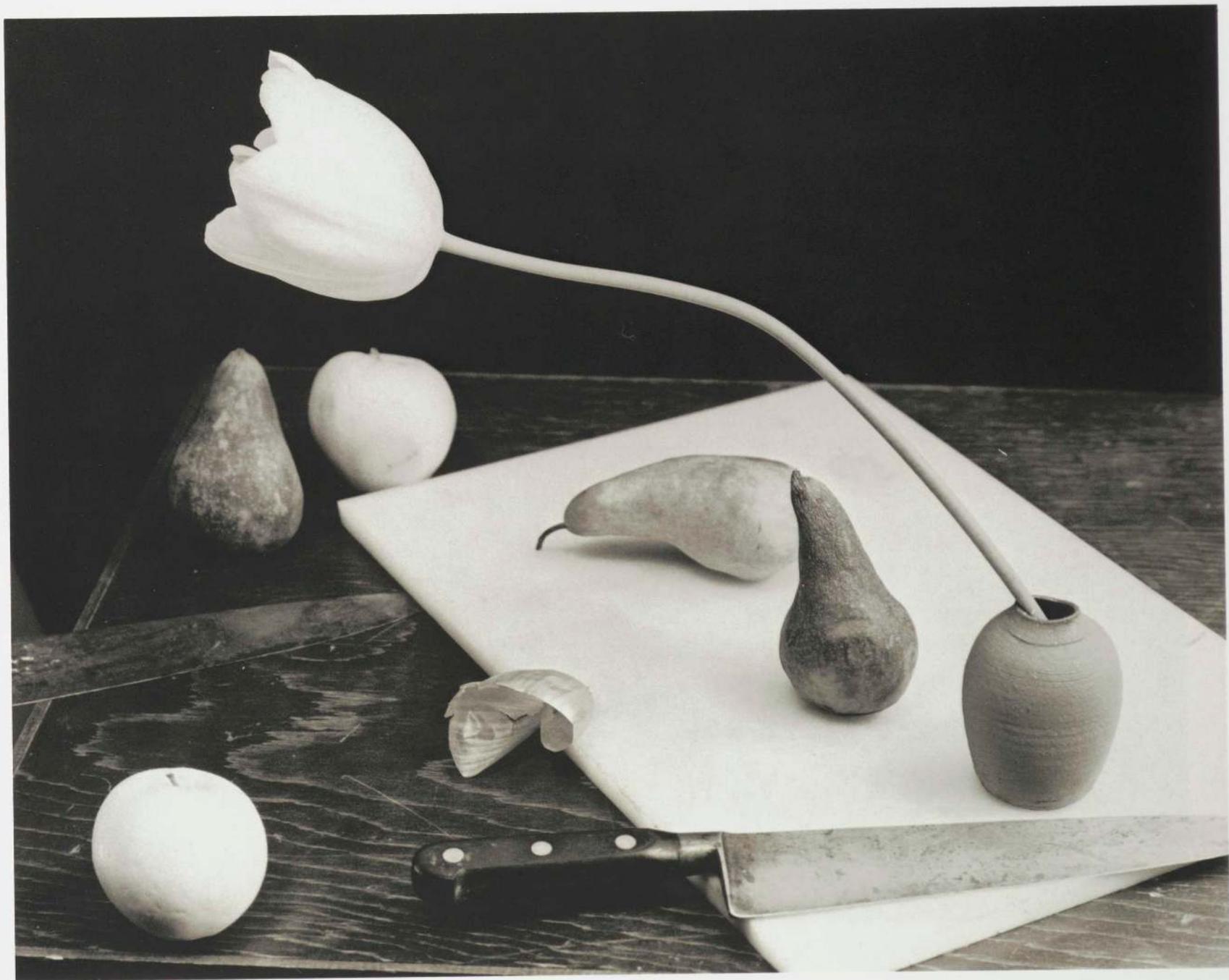














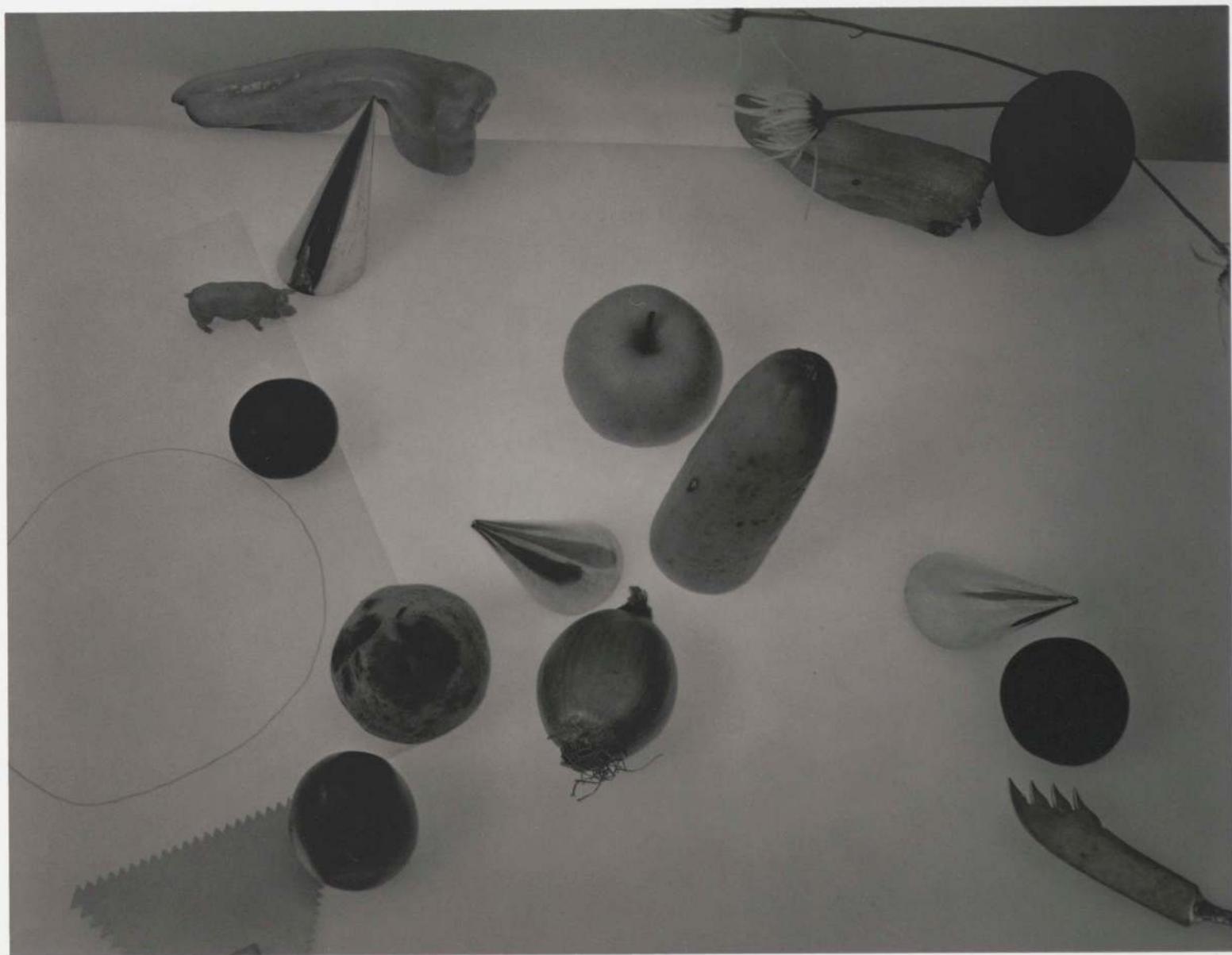






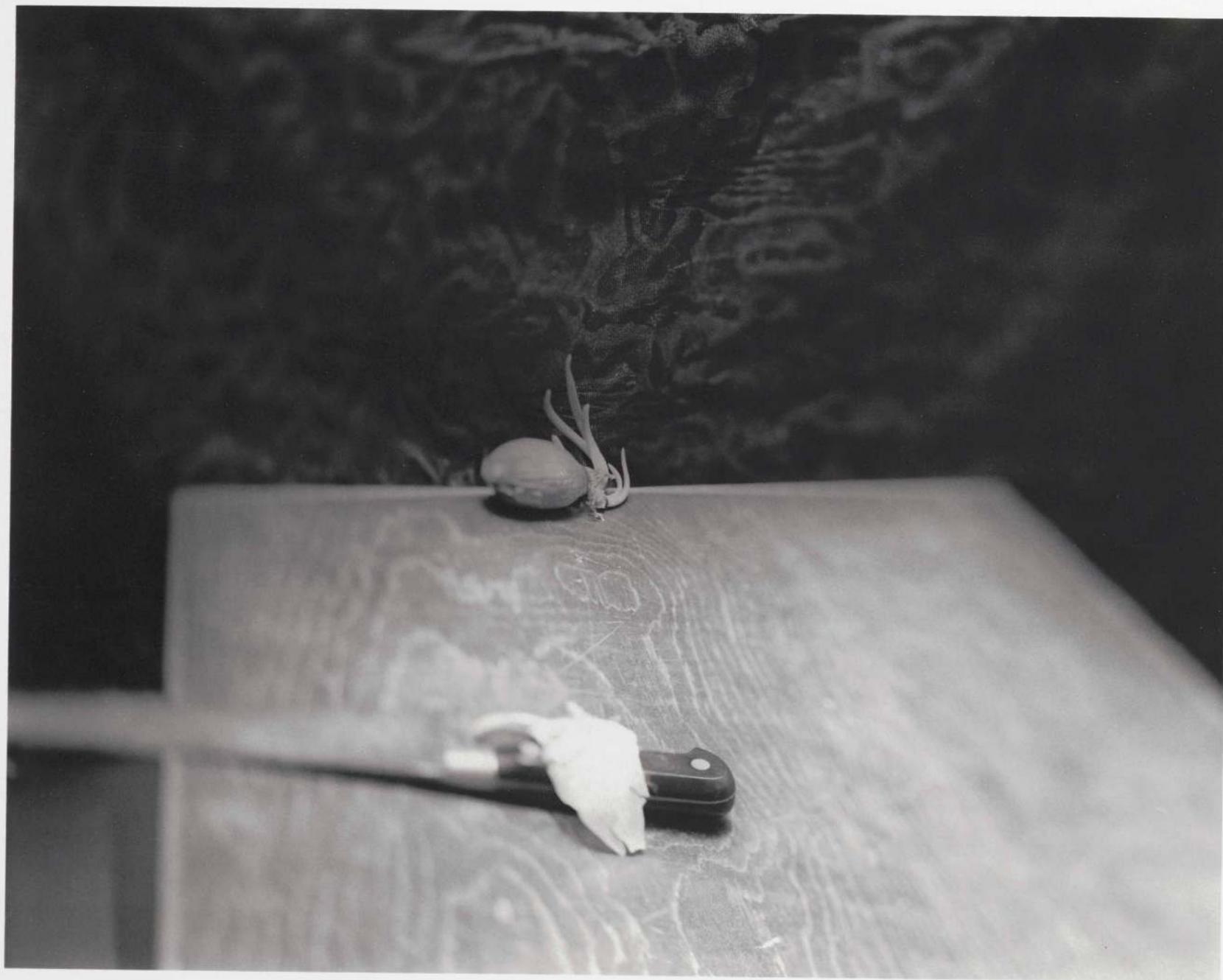
PLATE 34

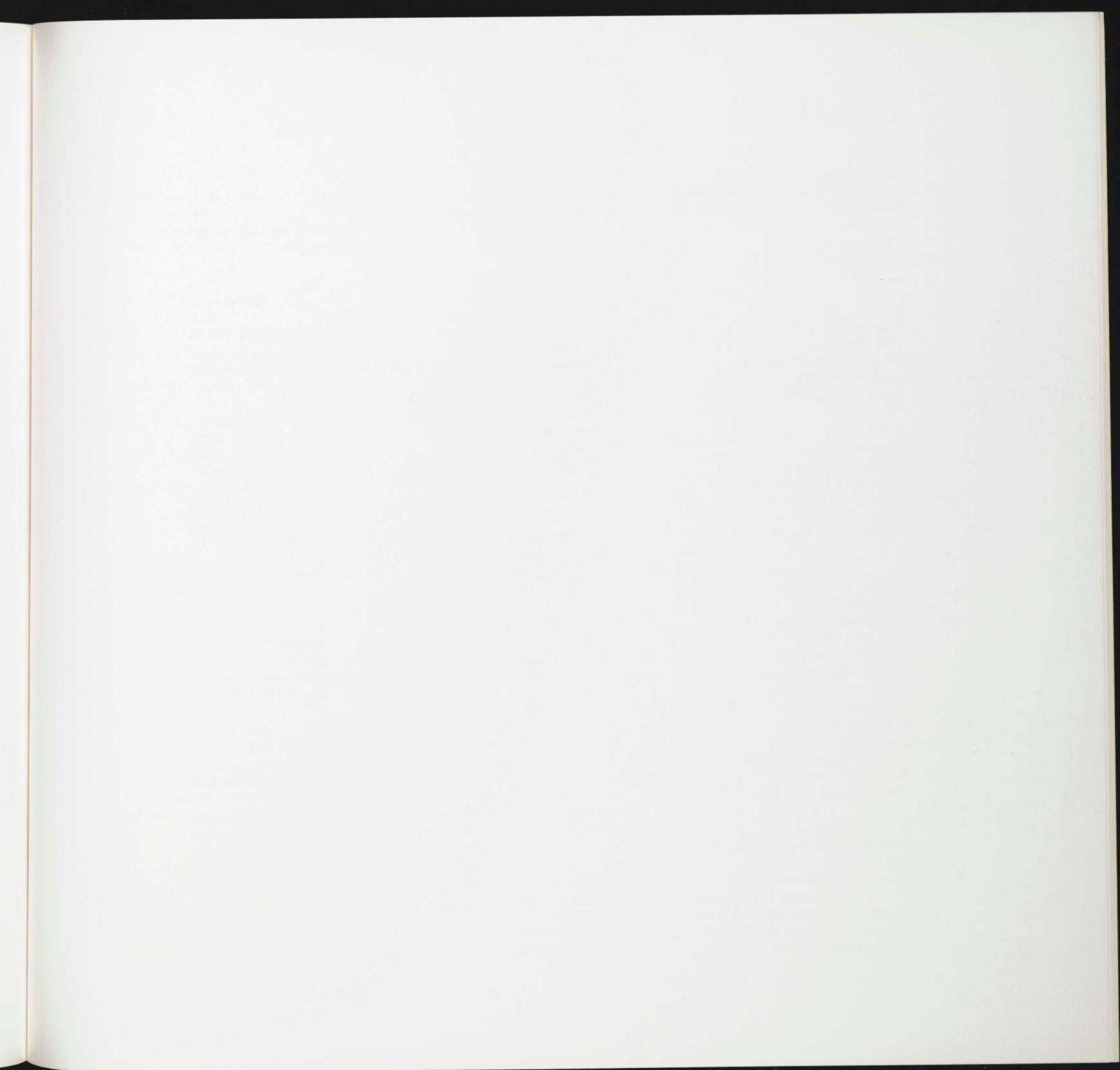


PLATE 35.



PLATE 36





List of Plates

The photographer's negative numbers are listed parenthetically.
Dimensions are in inches and centimeters, height preceding width.
Unless otherwise indicated, all works are courtesy of the photographer.

1.
Untitled. 1975
(234.9.0.10)
Three chromogenic color prints
Each: $9 \times 13\frac{1}{2}$ " (22.7 × 34.2 cm)
Overall: $9 \times 40\frac{3}{4}$ " (22.7 × 102.5 cm)
2.
Untitled. 1975
(250.5.2.8)
Three chromogenic color prints
Each: 15×15 " (38 × 38 cm)
Overall: $15 \times 45\frac{5}{16}$ " (38 × 114.8 cm)
Collection Arthur and Carol Goldberg
3.
Untitled. 1976
(346.9, 347.2, 352.6)
Three chromogenic color prints
Each: 15×15 " (38 × 38 cm)
Overall: $15 \times 45\frac{1}{4}$ " (38 × 113.8 cm)
Courtesy Robert Miller Gallery, New York
4.
Untitled. 1977
(503.36.28.23)
Three chromogenic color prints
Each: $19\frac{1}{16} \times 12\frac{3}{4}$ " (48.4 × 32.4 cm)
Overall: $19\frac{1}{16} \times 38\frac{9}{16}$ " (48.4 × 97 cm)
5.
King's Red Vertical with Clapboard. 1977
(510.27.24.29)
Three chromogenic color prints
Each: $19\frac{1}{16} \times 12\frac{3}{4}$ " (48.4 × 32.3 cm)
Overall: $19\frac{1}{16} \times 38\frac{7}{8}$ " (48.4 × 97.8 cm)
The Museum of Modern Art, New York
Acquired by exchange
6.
Untitled. 1977
(489.3, 490.9, 488.0)
Three chromogenic color prints
Each: 15×15 " (38 × 38 cm)
Overall: $15 \times 45\frac{1}{4}$ " (38 × 113.8 cm)
The Museum of Modern Art, New York
Acquired with matching funds from
Mrs. John D. Rockefeller 3rd
and the National Endowment for the Arts
7.
Untitled. 1977
(403.9, 404.4.9)
Three chromogenic color prints
Each: 15×15 " (38 × 38 cm)
Overall: $15 \times 45\frac{1}{4}$ " (38 × 113.8 cm)
8.
Untitled. 1978
(48.1)
Chromogenic color print
 $14\frac{7}{8} \times 18\frac{13}{16}$ " (37.8 × 47.7 cm)
9.
Untitled. 1979
(81.1)
Chromogenic color print
 $18\frac{3}{4} \times 14\frac{3}{4}$ " (47.6 × 37.5 cm)
The Museum of Modern Art, New York
Purchased as the gift of Celeste G. Bartos
10.
Untitled. 1979
(76.3)
Chromogenic color print
 $18\frac{7}{8} \times 15$ " (48 × 38 cm)
Courtesy Robert Miller Gallery, New York
11.
Untitled. 1979
(88.4)
Chromogenic color print
 $18\frac{11}{16} \times 14\frac{3}{4}$ " (47.5 × 37.5 cm)
12.
Untitled. 1980
(104.3)
Chromogenic color print
 $14\frac{13}{16} \times 18\frac{13}{16}$ " (37.6 × 47.9 cm)
13.
Untitled. 1979
(B37A.3)
Platinum-palladium print
 $4\frac{7}{16} \times 3\frac{3}{8}$ " (11.3 × 8.6 cm)
14.
Untitled. 1979
(B37A.4)
Platinum-palladium print
 $4\frac{7}{16} \times 3\frac{3}{8}$ " (11.3 × 8.6 cm)
15.
Untitled. 1981
(849)
Platinum-palladium print
 $7\frac{7}{8} \times 9\frac{9}{16}$ " (19.9 × 24.3 cm)
The Museum of Modern Art, New York
Robert B. Menschel Fund
16.
Untitled. 1980
(295)
Platinum-palladium print
 $9\frac{5}{8} \times 7\frac{3}{4}$ " (24.6 × 19.7 cm)

17.
Untitled. 1981
(480)
Platinum-palladium print
 $9\frac{9}{16} \times 7\frac{13}{16}$ " (24.3 × 19.9 cm)
18.
Untitled. 1983
(1309)
Platinum-palladium print
 $7\frac{1}{2} \times 9\frac{3}{8}$ " (19 × 23.8 cm)
Courtesy Robert Miller Gallery, New York
19.
Untitled. 1981
(852)
Platinum-palladium print
 $7\frac{15}{16} \times 9\frac{5}{8}$ " (20.1 × 24.4 cm)
20.
Untitled. 1981
(1066)
Platinum-palladium print
 $9\frac{9}{16} \times 7\frac{5}{8}$ " (24.3 × 19.4 cm)
21.
Untitled. 1982
(119)
Platinum-palladium print
 $10\frac{1}{4} \times 13\frac{5}{16}$ " (26.1 × 33.4 cm)
22.
Untitled. 1980
(179)
Platinum-palladium print
 $9\frac{7}{16} \times 7\frac{1}{2}$ " (24 × 19 cm)
23.
Untitled. 1983
(1175)
Platinum-palladium print
 $7\frac{1}{16} \times 9\frac{1}{2}$ " (19.2 × 24.2 cm)
24.
Untitled. 1983
(D194)
Platinum-palladium print
 $10\frac{7}{16} \times 13\frac{5}{16}$ " (26.5 × 33.7 cm)
25.
Untitled. 1981
(642)
Platinum-palladium print
 $9\frac{1}{2} \times 7\frac{5}{8}$ " (24.1 × 19.4 cm)
26.
Untitled. 1982
(D127)
Gelatin-silver print
 $10\frac{3}{16} \times 13\frac{7}{16}$ " (25.9 × 34.1 cm)
27.
Untitled. 1985
(B191.4)
Gelatin-silver print
 $12\frac{1}{16} \times 15\frac{1}{4}$ " (30.6 × 38.7 cm)
Courtesy Robert Miller Gallery, New York
28.
Untitled. 1982
(D129)
Gelatin-silver print
 $10\frac{1}{4} \times 13\frac{7}{16}$ " (26 × 34.2 cm)
29.
Untitled. 1985
(B157.1)
Gelatin-silver print
 $12\frac{1}{16} \times 15$ " (30.7 × 38.2 cm)
30.
Untitled. 1985
(B163.2)
Gelatin-silver print
 $11\frac{15}{16} \times 14\frac{15}{16}$ " (30.2 × 38 cm)
Courtesy Robert Miller Gallery, New York
31.
Untitled. 1982
(D112)
Gelatin-silver print
 $10\frac{1}{4} \times 13\frac{7}{16}$ " (26 × 34.2 cm)
Courtesy Robert Miller Gallery, New York
32.
Untitled. 1983
(D202)
Gelatin-silver print
 $10\frac{5}{16} \times 13\frac{5}{16}$ " (26.4 × 33.7 cm)
Courtesy Robert Miller Gallery, New York
33.
Untitled. 1984
(B117.4)
Gelatin-silver print
 $12 \times 14\frac{7}{8}$ " (30.5 × 37.9 cm)
Courtesy Robert Miller Gallery, New York
34.
Untitled. 1985
(B201.4)
Gelatin-silver print
 $15\frac{5}{16} \times 12\frac{1}{4}$ " (38.9 × 31.2 cm)
Courtesy Robert Miller Gallery, New York
35.
Untitled. 1985
(B204.1)
Gelatin-silver print
 $11\frac{7}{8} \times 14\frac{15}{16}$ " (30.2 × 37.9 cm)
Courtesy Robert Miller Gallery, New York
36.
Untitled. 1985
(B209.2)
Gelatin-silver print
 $13\frac{3}{8} \times 16\frac{15}{16}$ " (33.8 × 43 cm)
37.
Untitled. 1985
(B155.1)
Gelatin-silver print
 $11\frac{7}{8} \times 15$ " (30.2 × 38 cm)

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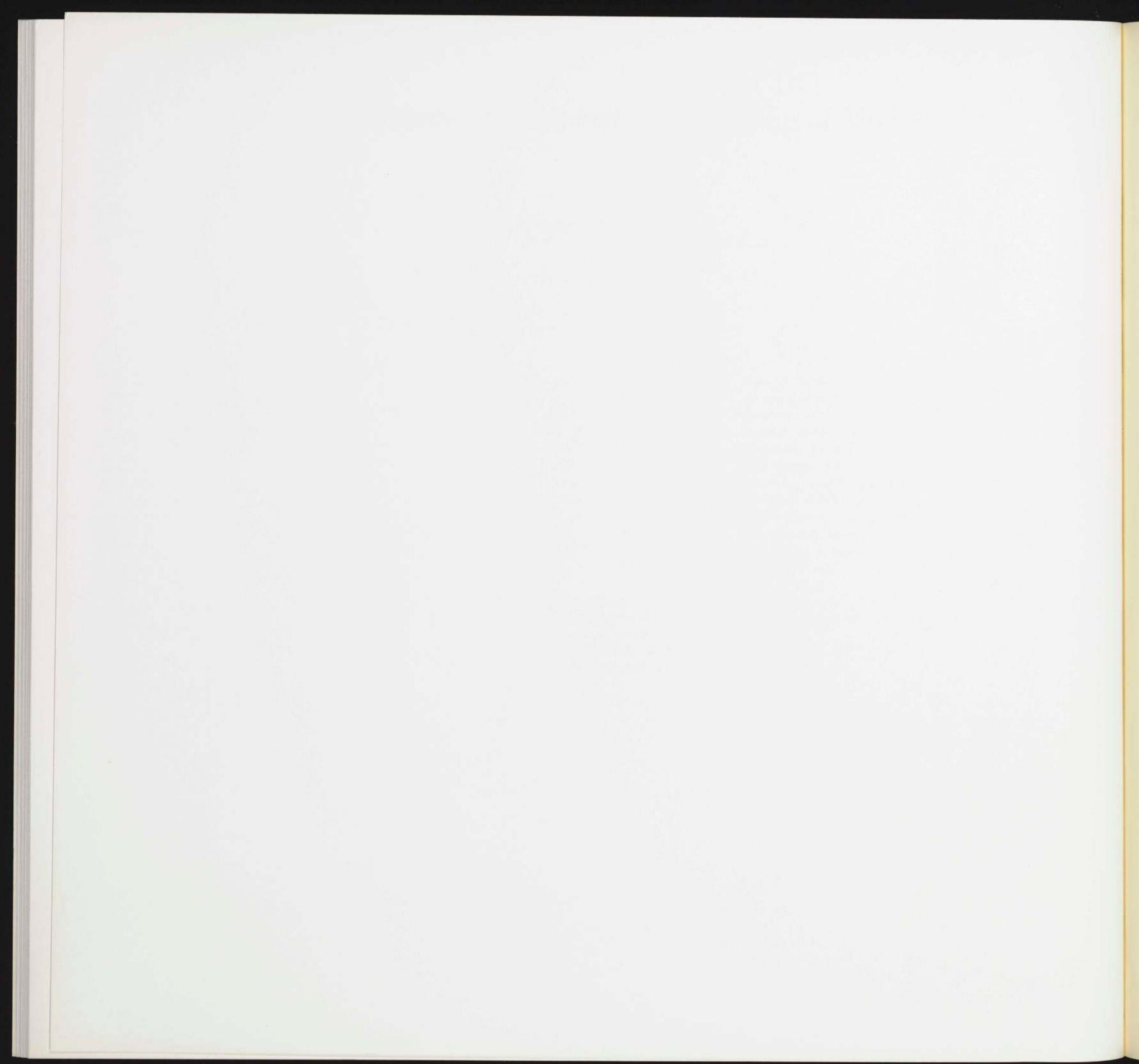
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