

The Museum of Modern Art

For Immediate Release
June 1986

NEW PHOTOGRAPHY 2

October 9, 1986 - January 6, 1987

The Department of Photography of The Museum of Modern Art has received an unprecedented grant from Springs Industries, Inc., to support its annual NEW PHOTOGRAPHY series for a three-year period. The series was introduced in 1985 with an exhibition of works by Zeke Berman, Antonio Mendoza, Judith Ross, and Michael Spano. "We are revising our former pattern of exhibitions for recent work by younger photographers," said John Szarkowski, director of the Department of Photography and organizer of the exhibition. "NEW PHOTOGRAPHY will occupy twice the space of our former one-man series, and will show three or four photographers whose work--individually and collectively--seems to represent the most interesting achievements of new photography."

NEW PHOTOGRAPHY 2, which opens October 9, 1986, presents recent photographs by Mary Frey, David Tavener Hanson, and Philip Lorca diCorcia, each represented by work in color.

Mary Frey, currently an assistant professor of photography at the Hartford Art School, calls her pictures shown here "Real Life Dramas"; in them she combines ordinary domestic scenes from middle-class life with brief texts borrowed from romance novels. The sharp wit of Frey's work derives in part from the tension between the rich ambiguity of the pictures and the empty-headed certainty of the texts. Frey received an M.F.A. degree from Yale University in 1979. She has received fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation.

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David Hanson, an instructor in photography at the Rhode Island School of Design, is represented by a selection from his extended series documenting the mines, power plant, and community of Colstrip, Montana. A strip mine was begun in Colstrip in 1923 that now produces fourteen-million tons of coal a year. Hanson's series, made at ground level and from the air, shows both the architectural and cultural character of a community dedicated to a single technological function, and the terrible beauty of the altered landscape. Hanson sees his work as a meditation on a ravaged landscape, and on the meaning of "the machine in the garden." He adds, however, that the "photographs are not concerned with polemics, but rather with providing a clear and persuasive description of a current state of affairs," and he sees in the pictures a measure of optimism and hope.

A native of Montana, Hanson photographed its landscape for several years before he became fascinated by the Colstrip site. During the seventies he was a technical assistant to Minor White and studied at the Center for Photographic Studies in Louisville, Kentucky. In 1983 he received his M.F.A. degree from the Rhode Island School of Design, Providence, where he has since continued as an instructor in photography. He received a Camargo Foundation Fellowship in Photography for the years 1978-79, and a Guggenheim Fellowship in 1985.

Philip Lorca diCorcia is represented by work done in Italy, Greece, and the United States between 1979 and 1986. Like that of Frey, diCorcia's work explores photography's equivocal relationship to narrative. His photographs, which often evoke a sense of severe isolation, seem lifted without explanation from the flow of unfamiliar stories; the significance of the moment chosen is

not explained but demonstrated by a subtly theatrical use of artificial light, staging, and preternatural color.

DiCorcia is also a graduate of Yale University School of Art and Architecture. He began making photographs during the seventies as an art student at the Hartford Art School and the Boston University School of Art. He moved to New York from Los Angeles in 1982 and began to work professionally in photography. He has been awarded an NEA Fellowship for emerging artists and prizes from Yale University and the Boston Museum of Fine Arts.

Although NEW PHOTOGRAPHY 2 is unique in that it is supported as an ongoing series, it is but one of several programs that Springs Industries has made possible at The Museum of Modern Art since 1978. That year the company announced its commitment to exhibitions and publications that would expand the public's appreciation of the art of photography. At the Museum it has supported the major series THE WORK OF ATGET and its accompanying publications, the exhibition ANSEL ADAMS AND THE WEST, and exhibitions on Jerry Dantzic, Frank Gohlke, American landscape photography, and the tradition of photography of children.

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No. 42

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