

The Role Of Photography In Sculpture At MoMA Aug. 1

NEW YORK CITY — “The Original Copy: Photography of Sculpture, 1839 to Today” presents a critical examination of the intersections between photography and sculpture, exploring how one medium informs the analysis and creative redefinition of the other. On view at The Museum of Modern Art (MoMA) from August 1 through November 1, the exhibition brings together more than 300 photographs, magazines and journals by more than 100 artists, from the dawn of modernism to the present, to look at the ways in which photography at once informs and challenges the meaning of what sculpture is.

When photography was introduced in 1839, in a radical way it brought into focus the critical role that the copy plays in art and in its perception. Sculpture was among the first subjects to be treated in photography. There were many reasons for this, including the desire to document, collect, publicize and circulate objects that were not always portable. Through all the techniques of photography, as well as through dark room manipulation, collage, montage and assemblage, photographers have not only interpreted sculpture, but have created stunning reinventions of it.

Conceived around ten conceptual modules, the exhibition examines the rich historical legacy of photography and the aesthetic shifts that have taken place in the medium over the last 170 years through a superb selection of pictures by key modern, avant-garde and contemporary artists. Some artists are

best known as photographers; others are best known as sculptors; and others are too various to categorize, but exemplify how fruitfully and unpredictably photography and sculpture have combined.

“The Original Copy” begins with sculpture in the age of photography, a section comprising early photographs of sculptures in French cathedrals, and includes a selection of André Kertész’s photographs from the 1920s showing art amid common objects in the studios of artist friends and pictures by Barbara Kruger and Louise Lawler.

The Auguste Rodin module shows the sculptor and the photographic enterprise and includes some of the most memorable pictures of Rodin’s sculptures by various photographers, including Edward Steichen. In Marcel Duchamp, the ready-made as reproduction examines “Box in a Valise” (1935–41), a catalog featuring 69 reproductions.

Other modules cover cultural and political icons including selections focusing on some of the most significant photographic essays of the Twentieth Century; the studio without walls explores the radical changes that occurred in the definition of sculpture when a number of artists who did not consider themselves photographers, such as Robert Smithson, Robert Barry and Gordon Matta-Clark, began using the camera to document remote sites as sculpture; Daguerre’s soup includes photographs of found objects or assemblages created specifically for the camera; the Pygmalion Complex looks at Dada and Sur-

realist pictures and photocollages; and the performing body as sculptural object explores the key role of photography in the intersection of performance and sculpture.

“The Original Copy” is organized by Roxana Marcoci, curator, department of photography, and following its presentation at MoMA, it will travel to Kunsthaus Zürich, where it will be on view from February 25 through May 15.

The Museum of Modern Art is at 11 West 53rd Street. For information, www.moma.org or 212-708-9400.



Bruce Nauman (American, b 1941), “Waxing Hot” from the portfolio “Eleven Color Photographs,” detail, 1966–67/1970/2007, inkjet print (originally chromogenic color print), 19¹⁵/₁₆ by 19¹⁵/₁₆ inches. Museum of Contemporary Art, Chicago. ©2010 Bruce Nauman/Artists Rights Society (ARS), New York

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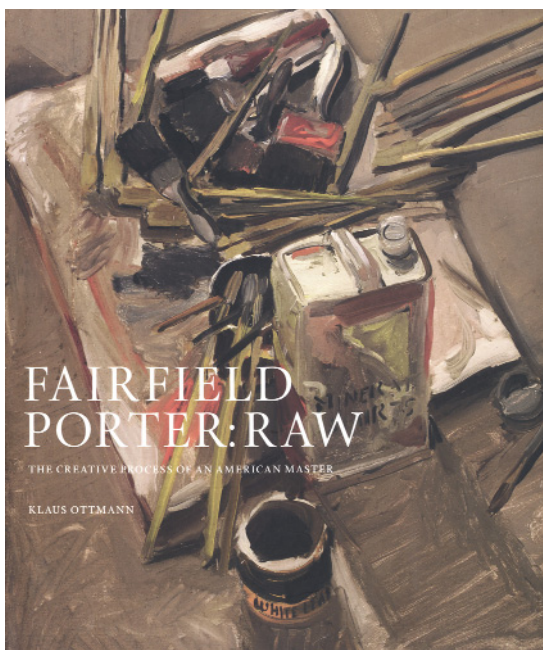
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Fairfield Porter: Raw, The Creative Process of an American Master by Klaus Ottmann; published by D. Giles Ltd, 4 Crescent Stables, 139 Upper Richmond Road, London SW15 2TN, UK; 2010, 96 pages, hardcover, \$39.95.

New out this month in conjunction with the same-titled exhibition (closing June 13) at the Parrish Art Museum in Southampton, N.Y., *Fairfield Porter: Raw, The Creative Process of an American Master* ably traces the major developments in the career of Porter, whose studio was on the Eastern Shore of Long Island.

Penned by Klaus Ottmann, who happens to be the Robert Lehman Curator at the museum, the book is essentially a compilation of color plates that let the artist tell his own story, but Ottmann’s introductory essay offers valuable insights

into Porter’s portraiture style.

Debate on Porter’s style and his intentional/unintentional “unfinished” facial features in some of his works will undoubtedly continue, but the book does well in its homage to Porter’s spontaneous style and the artist’s oeuvre.

—AVV

CINCINNATI, OHIO — The Taft Museum of Art will present a drop-in tour of the exhibition “TruthBeauty: Pictorialism and the Photograph as Art, 1845–1945,” on Saturday, August 7, at 1:30 pm.