

Masters of Modern & Contemporary Photography

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Foreword

It is with great pleasure and honor that I present the exhibition *Masters of Modern & Contemporary Photography*, organized in association with Pace/MacGill Gallery in New York. It is a rare occasion to bring forth almost 90 works by 17 important international artists and photographers that have continued to shape the world of fine art photography for the past century with their visions of the world. I hope this exhibition will provide the art community of Singapore a glimpse of the vastness and caliber of fine art photography.

With the invention of the camera in the first quarter of the 19th century, the world that we live in has been documented, archived and circulated through all means of communication. The internet bombards us with information and images, and yet some images manage to withstand the test of time, and continue to haunt us, making us stop in our steps to look closer and find in them some slice of reality that we tend to overlook. Photography is an instrument that teaches and reminds us to see.

We see this inquisitiveness in the work of Robert Frank, who drove a used Ford across America in 1955 and 1956, traveling through thirty states and photographing the things he saw. Shooting over 28,000 photographs, only eighty-three of those images were published in his monograph *The Americans*, which as a whole presented a complex portrait of contemporary society, with its candid observation of race/class differences under the fabric of American culture. To be completely open to the world without judgment takes courage, the camera at its best teaches us to be present.

I wish to thank Peter MacGill for agreeing to mount this exhibition and Peter Boris, Director of Pace Gallery, for his vision and support for this project. My deepest gratitude goes to Mr. Urs Stahel who has written an insightful text for this catalogue with an extensive historical analysis and market development. I am also grateful to Kimberly Jones, Director of Pace/MacGill Gallery and her staff for their support in making this exhibition possible.

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Photography and Art – The History of a Long Trajectory

Urs Stahel

Photography has received high praise of late, while at the same time experiencing a significant increase in financial value. Yet this boom is quite recent, spanning merely the last two decades. It is easy to forget that photography's history is also the woeful tale of a medium long denied the status of art. Invented in the first quarter of the nineteenth century, photography rapidly evolved into a medium that could capture the world with hitherto unprecedented exactitude. So exact was this new medium, in fact, that painters and draftsmen found themselves confronted with the question of whether to continue to pursue the mimetic representation of nature. So exact, too, that the photographic image itself always already revealed the absence of the human hand in its own creation. This, precisely, was the dilemma photography faced at a time when art was equated with painting and facture – the particular quality of paint application – and the “signature” of the artist was valued as a central aspect of artistic production. Accordingly, images created by photographic means were not deemed artistic achievements.

This rejection has preoccupied photography since its advent, so much so that it has markedly shaped its stylistic history, a legacy most pronounced in the question of whether a photograph must always be sharp, or whether it could be blurred. The Pictorialists, who represented the dominant photographic style around 1900, defied the criticism of mechanistic depiction by creating delicate, atmospheric images using a wide variety of means. Photographs, tinted bluish, brownish or olive green and printed on soft, porous watercolor pa-

per with gum bichromate transformed every negative into a painterly, romantic or impressionistic image. In an effort to ward off the “mechanical” and gain acceptance as art, these photographs clearly modeled themselves on the look of painting.

Starting in the 1920s, modernist photography, in contrast, began to rely on its own medium-specific means. Photography became more self-assured and developed its own probing vision of the world: a direct exploration of visible reality from different perspectives, free from flourishes drawn from the history of art. With the new imperative to expose the entire negative, in other words, everything in view, photography became “straight,” crisp, and clear. This development was highly significant for the medium – almost to the point of no return – advancing the practice of sharp focus and utter fidelity to the medium to the level of dogma. Blur and softness would be frowned upon for decades to come.

These two stages in the history of photography are indicative of how, again and again, the medium would alternately engage with, then distance itself from art. The unanticipated change that broke this cycle came about only when art itself began to employ photography.

Robert Rauschenberg first broke onto the scene with his “Combines” in 1955. In these sculptures Rauschenberg combined furniture, tires, and other disparate materials, including paintings offset with photographs; the artist integrated

found photographs or those he had taken himself into the paintings. In later silkscreens Rauschenberg would create assemblages by stringing together overlapping images into a single unit. The decisive factor in these works was that they brought together “just any old photographs.” What was so explosive about this new attitude was that it integrated non-artistic signs of the real into painting. At almost the same time Andy Warhol began using silkscreen to arrange found and borrowed photographs into repetitive blocks or sequential compositions. In the 1960s and 1970s perception and image were subjected to a serious re-examination. On the one hand, sight and perception themselves were being questioned and analyzed. On the other hand, faith in the reality of the image – indeed in the image itself – came under attack. Within photography, this challenge took the form of a rejection of the single image, leading to series and sequences of photographs; in painting, it found expression as the explosion of the rectangular picture surface and the boundary of the painting, causing the image to spill out onto the wall and into space, into the realm of life. Both critiques were about demystification and purging the image of the burden of meaning and feeling. This development places us squarely within the conceptual turn in art and photography, a time that witnessed the first great amalgamations of photography and art. Conceptual artists privileged the idea; rejecting the quest for objects, they concentrated on visual thinking instead of the craft of precious objects. Photography was employed as the language or medium of a cultural message. Ever since, phrases like “photography as art” and “art as

photography” have pointed to the significance of these two traditions’ divergent lineages.

With this turning point, it became possible for the art world to assimilate the medium of photography into its discourse, a development which would initially prove difficult for the photography scene to swallow, predicated as it was on the medium's break with and liquidation of its own principles. At the end of the 1970s, photography was thus split into two camps: on one side, photography was viewed as art. It continued to follow the modernist canon of perfect forms, perfect technique, and the decisive moment, predominantly in black and white. Its look – the mounted barite print – was firmly established. This genre of “fine art photography” took shape after photography had relinquished its documentary role to television. Rarely sold within the market for contemporary art market, it constituted a unique sector dominated by galleries established solely for photography. On the other side, a second branch of photography enjoyed a symbiosis with the “advanced” art practices of conceptual and performance art. Here, virtuoso technique and the “artistic” character of photography were less important than its intellectual, critical, and exploratory application. Within the current selection of work, Chuck Close is a good example of this approach.

Although the broad strokes of this history are generally applicable, a few key figures have disregarded this distinction. They meandered between both worlds, following their own

instincts and personal interests in the image and perception. Robert Frank is one example. For three or four decades, while the artist honed his sensitive responsiveness and increasingly withdrew from society, Frank's seismographic trajectory has paralleled the course of the globe. More radical with each passing decade, Frank distanced himself more and more from the world and his own activities, abandoning photographing altogether to pursue film, only to finally take up photography once again under very different auspices. In *The Americans* Frank most perfectly worked through the history of photography to great effect, presenting a view of the outside world set in motion and revealing the workings of a photographer intellectually and physically on the move – a photographer who creates pictures by looking, observing, understanding, and offering a point of view that readily admits to being personal. In the 1960s, 1970s and 1980s, Frank became ever more subjective, direct, and personal. His often two- and three-part text-photography-collages resemble exposed nerves or electrical wires, like the coils of a life-motor of existence. Using photographs and text, he designed small, highly autobiographical life situations that vacillate between joy and tragedy, hope and despair, love and loss. Robert Frank's oeuvre possesses a depth that can take one's breath away and a disquietude that conveys the heartbeat of excitement – the effect of torn photographs, dark polaroid borders that bleed out, and scribbled, hectic writing. His work constantly rubs up against the senselessness of reality, wrestles with its absurdity, and searches for its own meaning; from the depths of night it issues an unbridled, unsparingly

direct, thirsting and pained call for happiness and light.

Over the course of thirteen years Diane Arbus, the daughter of a prim, upstanding household, created a world antithetical the one she grew up in and so unlike her work as a fashion photographer. She photographed circus performers, dwarves, midgets, nudists, transvestites, prostitutes, and people who showcased their disabilities for money, as well as the children of rich people, twins, triplets, or any family with some conspicuous feature. She photographed deviances both minor and major from what we so readily call "normal" or bourgeois. She illuminated other behaviors, marginal figures, and ways of being. She left her world and embarked on an intensive quest for directness, simplicity, corporeality, the palpable and true. This journey into the authentic – to a place where she could truly get a sense of her life and self-increasingly took on corporeal, erotic, and sexual contours. With a seductive mixture of timidity and directness, reserve and openness, beauty and intelligence, Arbus seemed to fall, as if addicted, into the unknown – into countless encounters that she sought to endure like a work of performance art.

William Eggleston is another special case. This is due not only to the furor sparked by his first exhibition at The Museum of Modern Art in New York – at the time color photography was still deemed unworthy of the museum – but also his flâneur-like approach. Camera in hand, Eggleston wandered through the Memphis area and the South, like Baudelaire in Paris, and delved into the world within and without. Seen as

a whole, his markedly cool, curious, and sometimes blithe vision reveals a wonderfully poetic and melancholy impetus that normalizes, dehierarchizes and amoralizes both the gaze and its objects.

In the early 1980s, a nascent yearning for images threw a curve ball at both forms of photography – photography *in* art and photography *as* art. To gain acceptance, photography now had to become image – image in the sense of an immediate, sensuous, and emotive surface grounded in traditional or pop-cultural visual codes, and displaying iconographic treatment and framing. The solution lay in format. Parallel developments in painting, photography simply had to become very large. Photographs and motifs were enlarged ("Blow Up" was the title of a traveling exhibition in Europe), so that they could achieve the imperative presence of paintings or the billboards dotting the face of the city. They were placed in large, heavy frames that emphasized their representative nature as objects. In the pictorial glamour of the 1980s, the recipe for success was grandiosity and mirroring. Beginning mid-decade, however, the "postmodern" allegorical 1980s were challenged by graduates of the Dusseldorf Academy: students of Bernd and Hilla Becher – Andreas Gursky, Thomas Struth, Thomas Ruff, Candida Höfer, Axel Hütte, Jörg Sasse, and many others – who proposed a new strain of pictorial documentary. Signaling the first real photography boom in the art market were Gursky's large-format photographs, as well as the works of Cindy Sherman, Robert Mapplethorpe, Jeff Wall and shortly thereafter Paul Gra-

ham – represented here with works from his wonderful "A Shimmer of Possibility" series. This complex composition, a musical and cinematic work, is an accumulation of situations and short sequences that depict micro-plots about finding one's bearings and keeping on in life. The idea that one could make art with the medium of photography began to cement, as did the notion that this photo-art was absolutely worth collecting. The art markets in New York and the United States were pioneers in this regard; Europe caught up after some hesitation.

Around 175 years have passed since the invention of photography. The path toward recognition has come to a happy ending. In an art world characterized by conceptualism, photography can be a valuable artistic medium, and not just as a medium for memory, depiction, advertising, or seemingly incorruptible mechanistic reproduction.

Diane Arbus (1923-1971) first began making pictures in the early 1940s, and she continued to take photographs on her own while partnering with her husband, Allan Arbus, in a fashion photography business. She studied photography with Berenice Abbott in the 1940s and Alexey Brodovitch in the mid-1950s, but it was in Lisette Model’s photographic workshop in the late 1950s that Arbus found her greatest inspiration and began seriously pursuing the work for which she has come to be known.

Her first published photographs appeared in *Esquire* in 1960. During the next decade, working for *Esquire*, *Harper’s Bazaar*, and other magazines, she published more than one hundred photographs, including portraits and photographic essays, some of which originated as personal projects, and occasionally were accompanied by her own writing.

In 1962—apparently searching for greater clarity in her images and for a more direct relationship with the people she was photographing—Arbus began to turn away from the 35mm camera favored by most of the documentary photographers of her era. She started working with a square-format (2 ¼ inch twin lens reflex) camera and began making portraits marked by a formal, classical style that has since been recognized as a distinctive feature of her work. *Child with a toy hand grenade in Central Park, N.Y.C. 1962*, *Retired man and his wife at home in a nudist camp one morning, N.J. 1963*, and a virtually unknown work, *Girl on a stoop with baby, N.Y.C. 1962* are early examples of Arbus’s use of this technique.

Arbus was awarded Guggenheim Fellowships in 1963 and 1966 for her project “American Rites, Manners and Customs.” She augmented her images of New York and New Jersey with visits to Pennsylvania, Florida, and California, photographing contests and festivals as well as public and private rituals. “I want to photograph the considerable ceremonies of our present because we tend while living here and now to perceive only what is random and barren and formless about it,” she wrote. “While we regret that the present is not like the past and despair of its ever becoming the future, its innumerable, inscrutable habits lie in wait for their meaning.... These are our symptoms and our monuments. I want simply to save them, for what is ceremonious and curious and commonplace will be legendary.”

DIANE ARBUS

1923 - 1971

Although her work appeared in only a few group shows during her lifetime, her photographs generated a good deal of critical and popular attention. The boldness of her subject matter and the photographic approach were recognized as revolutionary. In the 1960s, Arbus taught photography at Parsons School of Design, the Rhode Island School of Design, and Cooper Union, and continued to make pictures in accordance with her evolving vision.

Notable among her late works are the images from her *Untitled* series, made at residences for people with mental disabilities between 1969 and 1971. These images echo much earlier works, such as *Fire Eater at a carnival, Palisades Park, N.J. 1956*; *Child in a nightgown, Wellfleet, Mass. 1957*; and *Bishop by the sea, Santa Barbara, Cal. 1964*. In 1970, Arbus made a portfolio of original prints entitled *A box of 10 photographs*, which was meant to be the first in a series of limited editions of her work.

Arbus committed suicide in 1971. At the time of her death, Arbus was already a significant influence—and something of a legend—among serious photographers, although only a relatively small number of her most important pictures were widely known. While her reputation continued to grow through the publication of several books and a few select shows, not until “Diane Arbus Revelations” has it been possible to view the complete range of her work.

Arbus’s gift for rendering strange those things we consider most familiar continues to challenge our assumptions about the nature of everyday life and compels us to look at the world in a new way. By the same token, her ability to uncover the familiar within the exotic enlarges our understanding of ourselves. Her devotion to the principles of the art she practiced—without deference to any extraneous social, political, or even personal agenda—has produced a body of work that is often shocking in its purity, in its bold commitment to the celebration of things as they are.

A House on a Hill, Hollywood, California, 1963

gelatin silver print
image, 36.2 x 36.2 cm, 14 1/4 x 14 1/4 inches
paper, 50.8 x 40.6 cm, 20 x 16 inches
stamped and signed by Doon Arbus on verso
printed later by Neil Selkirk
from an edition of 75

Xmas Tree in a Living Room, Levittown, L.I., 1963

gelatin silver print
image, 36.2 x 36.8 cm, 14 1/4 x 14 1/2 inches
paper, 50.8 x 40.6 cm, 20 x 16 inches
stamped and signed by Doon Arbus on verso
printed later by Neil Selkirk
from an edition of 50

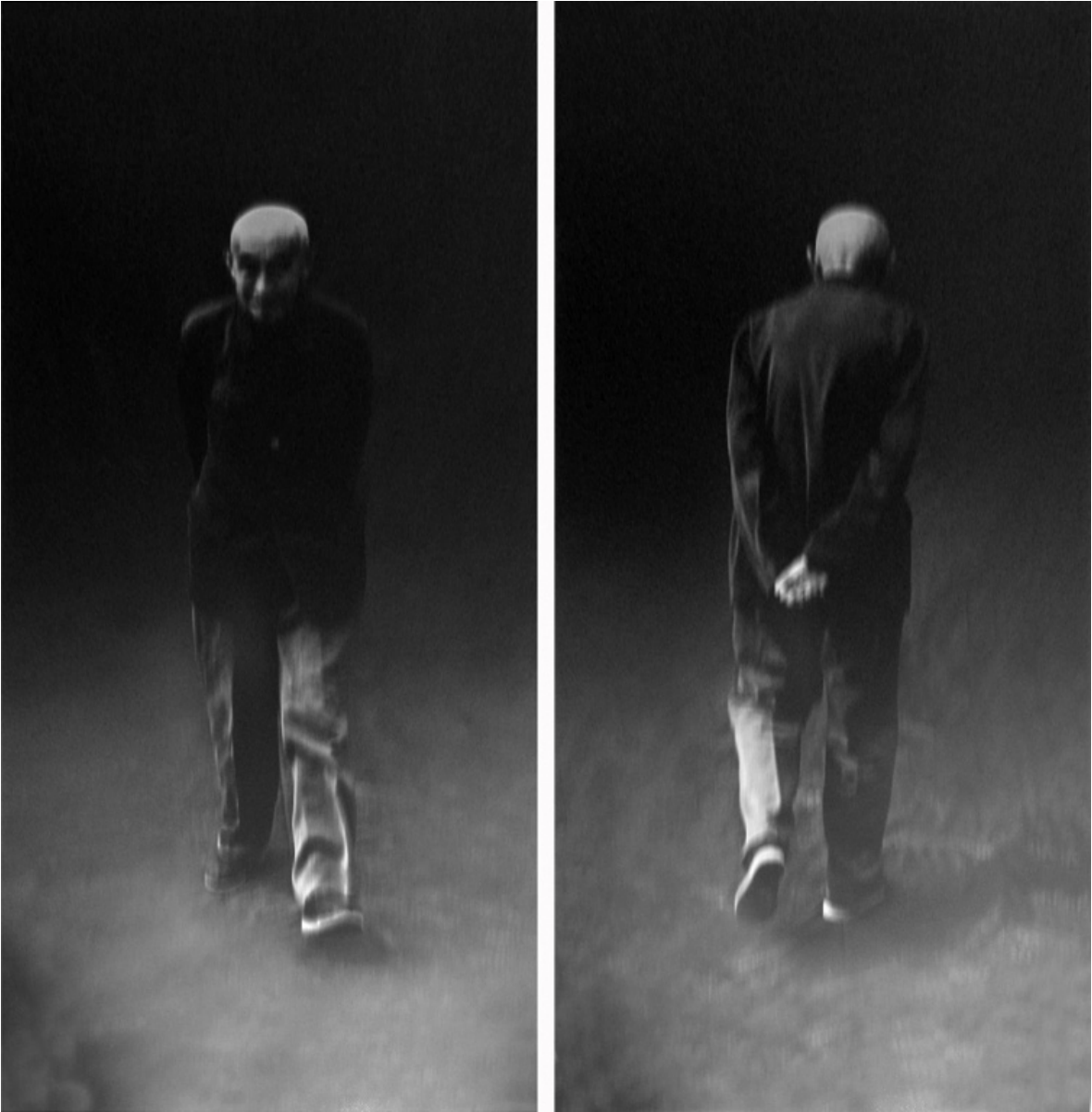
Albino sword swallower at a carnival, MD., 1970

gelatin silver print
image, 36.8 x 37.1 cm, 14 1/2 x 14 5/8 inches
paper, 50.8 x 40.6 cm, 20 x 16 inches
estate stamp verso; signed, titled, dated and numbered verso in ink by Doon Arbus for the Estate of Diane Arbus; reproduction rights stamp and copyright stamp verso in ink; printed by Neil Selkirk
from an edition of 75

Hai Bo (b. 1962, Changchun, China) graduated from the Printmaking Department of the Fine Art Institute of Jilin in 1984. His artistic ideals involve the restoration of the past through photography. Hai Bo's work is less about what changes through time and more about what endures. His photography often depicts people shown in various stages of life as well as the passage of time.

HAI BO

b. 1962



2008-1, 2008
two pigment prints each mounted to Dibond
each image, paper and mount, 240 x 119.7 cm, 94 1/2 x 47 1/8 inches
signed, titled, dated and numbered in ink on label affixed verso to mount
from an edition of 8

© Hai Bo; courtesy Pace/MacGill Gallery, New York



Early Evening Light - 2, 2009
pigment print mounted to Dibond
image, 120 x 160 cm, 47 1/4 x 63 inches
paper and mount, 140.3 x 180.3 cm, 55 1/4 x 71 inches
signed, titled, dated and numbered in ink on label affixed verso to mount
from an edition of 8
© Hai Bo; courtesy Pace/MacGill Gallery, New York



Smoke, 2009
pigment print mounted to Dibond
image, paper and mount, 139.1 x 279.4 cm, 54 3/4 x 110 inches
signed, titled, dated and numbered in ink on label affixed verso to mount
from an edition of 8
© Hai Bo; courtesy Pace/MacGill Gallery, New York



Yesterday, 2009
three pigment prints each mounted to Dibond
each image, paper and mount, 100.3 x 133.4 cm, 39 1/2 x 52 1/2 inches
signed, titled, dated and numbered in ink on label affixed verso to mount
from an edition of 8
© Hai Bo; courtesy Pace/MacGill Gallery, New York

Harry Callahan (1912-1999) grew up in Detroit and briefly studied chemical engineering and business at Michigan State University in Lansing before taking a job at the Chrysler Motor Parts Corporation in 1936.

One of the most influential American photographers of the second half of the twentieth century, Callahan began his career as an amateur photographer. In 1938 he joined Chrysler’s Camera Club and two years later became a member of Detroit’s Photo Guild. After attending a lecture and workshop by Ansel Adams in 1941, and a meeting with Alfred Stieglitz in 1942, Callahan decided to devote his energies to photography. By 1946 he had established a strong enough reputation in the field to secure an invitation by László Moholy-Nagy, a veteran of the German Bauhaus, to teach at Chicago’s Institute of Design. The school’s experimental philosophy was formative for Callahan, who would become instrumental in introducing a vocabulary of formal abstraction into American photography at a time when descriptive realism was the dominant aesthetic. He taught a summer course at Black Mountain College in North Carolina in 1951, and eventually left the Institute in 1961 to chair the photography department at the Rhode Island School of Design. Callahan held that position until 1973 and retired from teaching altogether four years later.

Shot in both black-and-white and color, Callahan’s subjects include his wife Eleanor and daughter Barbara, nature and light studies, pedestrians in downtown Chicago, telephone lines, architecture in Providence, landscapes in Cape Cod, and scenes from his travels to such places as Great Britain, France, Japan, and Morocco. He also photographed collages he had made using images cut from such magazines as *Vogue*.

Callahan’s archive is located at the Center for Creative Photography in Tucson.

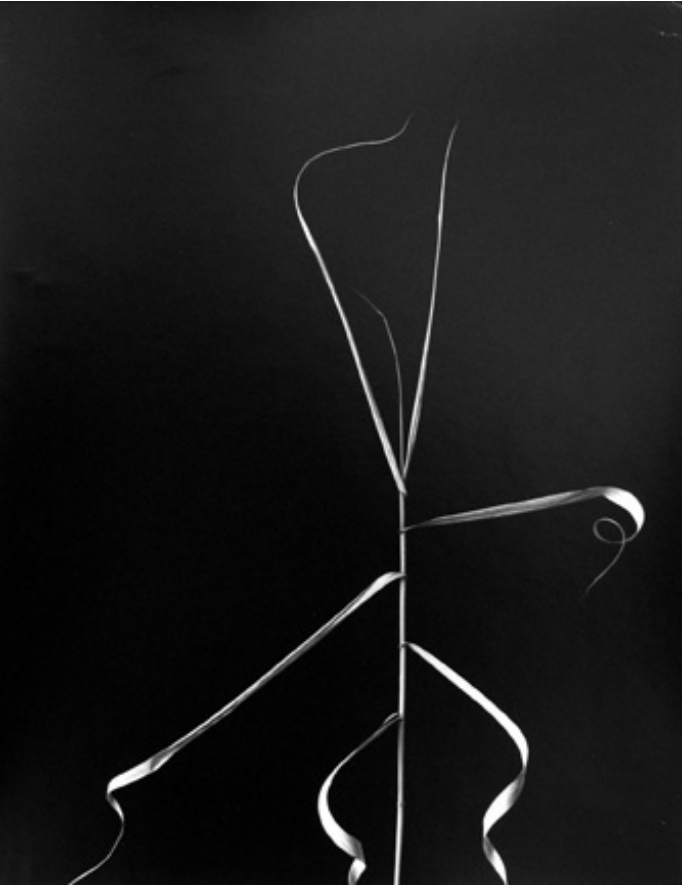
HARRY CALLAHAN

1912 - 1999

Aix-En-Provence, 1958

vintage gelatin silver print mounted to board
image, 20.3 x 29.2 cm, 8 x 11 1/2 inches
mount, 36.8 x 29.2 cm, 14 1/2 x 11 1/2 inches
signed recto on mount in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Weed Against Sky, Detroit, 1948

gelatin silver print
image, 10.8 x 10.2 cm, 4 1/4 x 4 inches
paper, 17.8 x 14 cm, 7 x 5 1/2 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Cape Cod, 1972

gelatin silver print
image, 10.2 x 14 cm, 4 x 5 1/2 inches
paper, 12.7 x 17.8 cm, 5 x 7 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York

Chicago, 1949

gelatin silver print
image, 19.7 x 24.4 cm, 7 3/4 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Detroit, 1941

gelatin silver print
image, 8.6 x 12.1 cm, 3 3/8 x 4 3/4 inches
paper, 12.7 x 20.3 cm, 5 x 8 inches
initialed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Chicago, c. 1949

gelatin silver print
image, 19.4 x 24.4 cm, 7 5/8 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Detroit, 1942

gelatin silver print
image, 12.1 x 16.5 cm, 4 3/4 x 6 1/2 inches
paper, 18.1 x 25.4 cm, 7 1/8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Dearborn Street, Chicago, 1948

gelatin silver print
image, 19.4 x 24.4 cm, 7 5/8 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

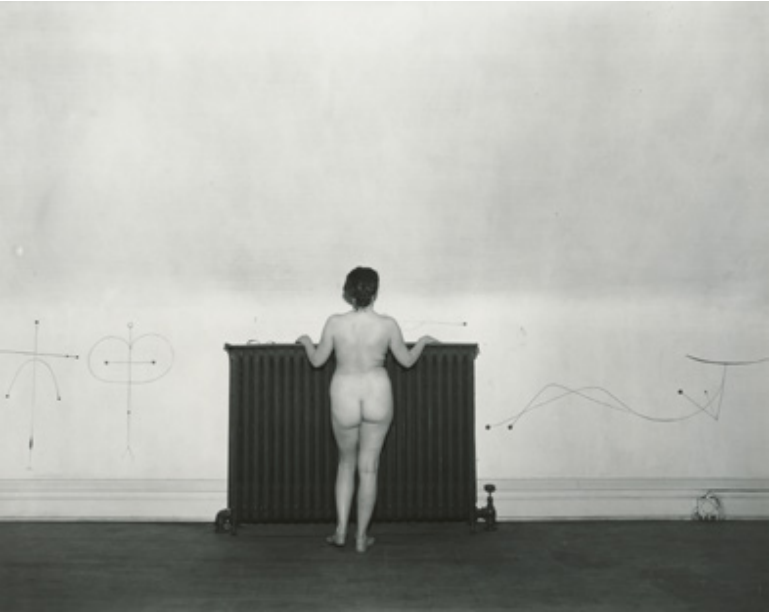
© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York





Eleanor and Barbara, Chicago, c. 1954
gelatin silver print
image, 19.4 x 24.4 cm, 7 5/8 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan;
courtesy Pace/MacGill Gallery, New York



Eleanor, Chicago, 1949
gelatin silver print
image, 19.4 x 24.4 cm, 7 5/8 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Eleanor and Barbara, Chicago, c. 1954
gelatin silver print
image, 19.4 x 24.4 cm, 7 5/8 x 9 5/8 inches
paper, 20.3 x 25.4 cm, 8 x 10 inches
signed recto in pencil

© The Estate of Harry Callahan;
courtesy Pace/MacGill Gallery, New York

Eleanor, Chicago, 1948
gelatin silver print
image, 15.2 x 21 cm, 6 x 8 1/4 inches
paper, 20.3 x 25.1 cm, 8 x 9 7/8 inches
signed recto in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



Eleanor, Chicago, 1949
gelatin silver print
image, 15.6 x 14 cm, 6 1/8 x 5 1/2 inches
paper, 22.9 x 17.8 cm, 9 x 7 inches
signed recto and verso in pencil

© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



William Christenberry (b. 1936, Tuscaloosa, Ala.) attended the University of Alabama at Tuscaloosa, where he received BA and MFA degrees in painting (1958, 1959).

Following his move to New York City in 1961, Christenberry held a series of odd jobs until a conversation with Walker Evans at Time-Life inspired him to begin photographing his regional home. Evans and James Agee’s 1941 book *Let Us Now Praise Famous Men*, featuring images Evans had taken in Christenberry’s own Hale County, had greatly influenced the younger artist. The dialogue with Evans also laid the foundation for a lifelong friendship between the two men.

Whether using photography, painting, drawing or sculpture, Christenberry’s interest in the themes and traditions of the rural American South translate into simple yet monumental iconography. On both formal and conceptual levels, Christenberry’s work focuses on the prolonged study of a place. For example, in the process of documenting the evolution of a building and its surroundings over time, he provides a chronicle of that structure’s evolving identity. His work not only captures the essence of a particular region’s heritage, it is also a meditation upon the universal experience of stasis and change.

WILLIAM CHRISTENBERRY

b. 1936



Kudzu Devouring Building, Near Greensboro, Alabama, 2004
chromogenic print
image, 46.4 x 58.4 cm, 18 1/4 x 23 inches
paper, 50.8 x 61 cm, 20 x 24 inches
signed, titled and dated verso in ink
from an edition of 25
print made 2006
© William Christenberry; courtesy Pace/MacGill Gallery, New York



Building with False Brick Siding, Warsaw, Alabama, 1974

digital pigment print
image, 30.5 x 45.7 cm, 12 x 18 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
signed, titled, dated and numbered verso in ink
from an edition of 25
print made 2013

© William Christenberry; courtesy Pace/MacGill Gallery, New York



Red building In Forest, Hale county, Alabama, 1974

digital pigment print
image, 30.5 x 45.7 cm, 12 x 18 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
signed, titled, dated and numbered verso in ink
from an edition of 25
print made 2012

© William Christenberry; courtesy Pace/MacGill Gallery, New York



Coleman's Cafe, Greensboro, Alabama, 1973

digital pigment print
image, 30.5 x 45.7 cm, 12 x 18 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
signed, titled, dated and numbered verso in ink
from an edition of 25
print made 2012

© William Christenberry; courtesy Pace/MacGill Gallery, New York



Taylor's Place, Near Greensboro, Alabama, 1974

digital pigment print
image, 30.5 x 45.7 cm, 12 x 18 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
signed, titled, dated and numbered verso in ink
from an edition of 25
print made 2012

© William Christenberry; courtesy Pace/MacGill Gallery, New York

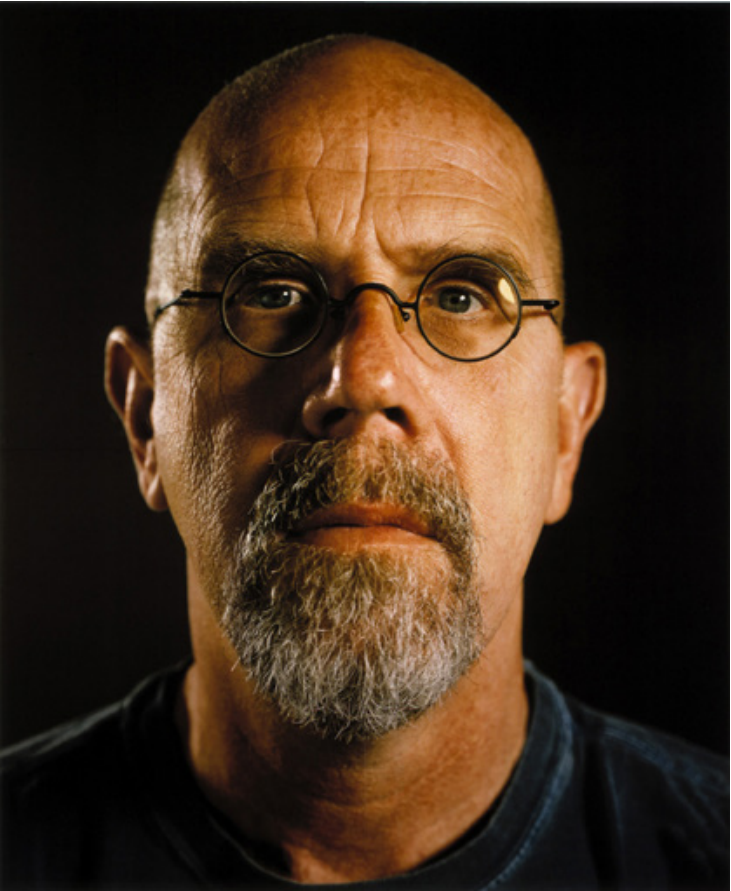
Chuck Close (b. 1940, Monroe, Wash.) received a BA from the University of Washington, Seattle, in 1961, and both a BFA and an MFA from the Yale University School of Art and Architecture, New Haven, Conn., in 1963 and 1964.

Considered one of the preeminent artists of the post-war era, Close has redefined portraiture and expanded the boundaries of painting, printmaking, and photography. He has investigated the working process of art-making on its most fundamental levels and has defied singular categorization; Close’s art has been described as a hybrid of realism, abstraction and minimalism. Best known for monumental self-portraits and images of colleagues, family, and friends, Close started making photographs in the mid-1960s, which would later become the basis for his paintings. His interest in photography and its possibilities did not fully develop until the late 1970s and early 1980s, when he began creating portrait series using 20 x 24 and 40 x 80 Polaroid cameras. In 1997 Close began experimenting with daguerreotypes, one of photography’s first successful processes developed in 1839.

CHUCK CLOSE

b. 1912

Untitled (Self-Portrait), 2010
digital inkjet print hinged to Plexiglas
image, 207 x 167.6 cm, 81 1/2 x 66 inches
paper and mount, 227.3 x 182.9 cm, 89 1/2 x 72 inches
signed, dated and numbered recto in pencil
from an edition of 12
© Chuck Close; courtesy Pace/MacGill Gallery, New York

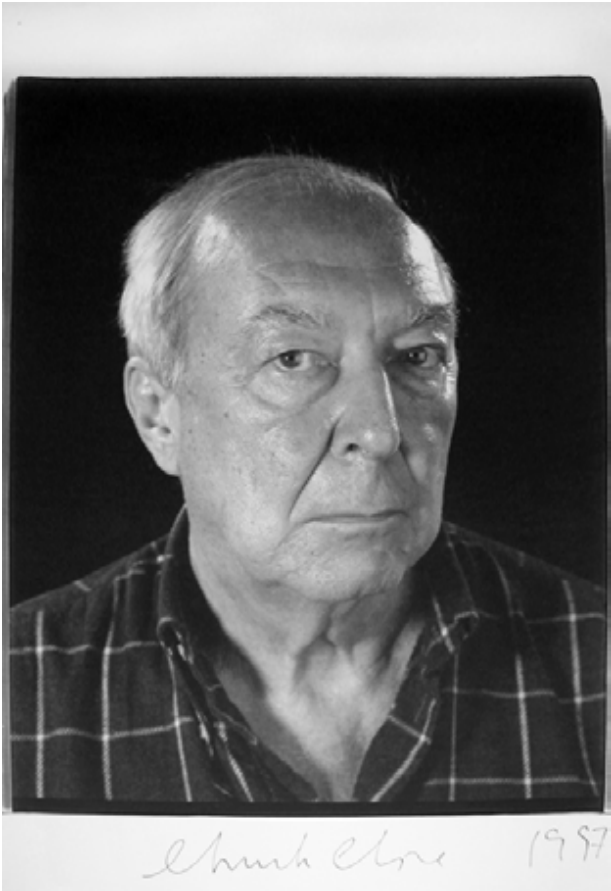


Robert, 1997
color Polaroid print
paper, 83.2 x 55.9 cm, 32 3/4 x 22 inches
signed and dated recto in ink
unique
© Chuck Close; courtesy Pace/MacGill Gallery, New York



Untitled (KM #16), 2005
digital pigment print
image, 35.6 x 26.7 cm, 14 x 10 1/2 inches
paper, 50.8 x 40.6 cm, 20 x 16 inches
signed, dated and numbered recto in pencil
from an edition of 25
© Chuck Close; courtesy Pace/MacGill Gallery, New York

Calla Lily, 2007
daguerreotype
image, 20.3 x 15.6 cm, 8 x 6 1/8 inches
overall, 21.6 x 16.5 cm, 8 1/2 x 6 1/2 inches
unique
© Chuck Close in association with Jerry Spagnoli; courtesy Pace/MacGill Gallery, New York



Jasper, 1997
black and white Polaroid print
paper, 83.8 x 55.9 cm, 33 x 22 inches
signed and dated recto in ink
unique
© Chuck Close; courtesy Pace/MacGill Gallery, New York



Sunflower, 2007
daguerreotype
image, 21.6 x 16.5 cm, 8 1/2 x 6 1/2 inches
unique
© Chuck Close in association with Jerry Spagnoli; courtesy Pace/MacGill Gallery, New York

William Eggleston (b. 1939 Memphis, Tennessee) assumes a neutral gaze and creates his art from commonplace subjects: a farmer’s muddy Ford truck, a red ceiling in a friend’s house, the contents of his own refrigerator. In his work, Eggleston photographs “democratically”—literally photographing the world around him. His large-format prints monumentalize everyday subjects, everything is equally important; every detail deserves attention.

A native Southerner raised on a cotton plantation in the Mississippi Delta, Eggleston has created a singular portrait of his native South since the late 1960s. After discovering photography in the early 1960s, he abandoned a traditional education and instead learned from photographically illustrated books by Walker Evans, Henri Cartier-Bresson, and Robert Frank. Although he began his career making black-and-white images, he soon abandoned them to experiment with color technology to record experiences in more sensual and accurate terms at a time when color photography was largely confined to commercial advertising. In 1976 with the support of John Szarkowski, the influential photography historian, critic, and curator, Eggleston mounted “Color Photographs” a now famous exhibition of his work at the Museum of Modern Art, New York. William Eggleston’s Guide, in which Szarkowski called Eggleston’s photographs “perfect,” accompanied this groundbreaking one-person show that established his reputation as a pioneer of color photography. His subjects were mundane, everyday, often trivial, so that the real subject was seen to be color itself. These images helped establish Eggleston as one of the first non-commercial photographers working in color and inspired a new generation of photographers, as well as filmmakers.

Eggleston has published his work extensively. He continues to live and work in Memphis, and travels considerably for photographic projects.

WILLIAM EGGLESTON

b. 1939



Untitled (Key Sign) [From Lost and Found], 1971-1974
dye transfer print
image, 29.5 x 45.1 cm, 11 5/8 x 17 3/4 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
stamped verso with artist’s signature, edition number, copyright and Eggleston Artistic Trust stamp
from an edition of 12
© Eggleston Artistic Trust; courtesy Cheim & Read, New York



Untitled (Photograph of Child on Bureau) Sumner, MS [From Dust Bells 2], 1970
dye transfer print
image, 30.2 x 45.1 cm, 11 7/8 x 17 3/4 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
stamped verso with artist's signature and Eggleston Artistic Trust stamp
from an edition of 15

© Eggleston Artistic Trust; courtesy Cheim & Read, New York



Untitled (Car Wreck) [From The Seventies Volume Two], c. 1970
dye transfer print
image, 30.5 x 44.5 cm, 12 x 17 1/2 inches
paper, 40.6 x 50.8 cm, 16 x 20 inches
signed recto in ink; stamped verso with artist's signature, edition, copyright and Eggleston Artistic Trust stamp
from an edition of 15

© Eggleston Artistic Trust; courtesy Cheim & Read, New York

Robert Frank (b. 1924, Zurich) studied French for a year in 1940 at the Institut Jomini in Payerne, before beginning a series of apprenticeships and employment positions as a photographer’s assistant in Switzerland (1941-44).

Considered one of the most influential figures in the history of photography, Frank has redefined the aesthetic of both the still and the moving image via his pictures and films. Soon after his emigration to New York in 1947, Alexey Brodovitch hired Frank as a fashion photographer for *Harper’s Bazaar*. The position brought many occasions for travel, and Frank’s impressions of the United States, in comparison to other places, impacted his work. After receiving his first Guggenheim Fellowship in 1955, Frank embarked on a two-year trip across America during which he took over 28,000 pictures. Eighty-three of those images were ultimately published in Frank’s groundbreaking monograph *The Americans*, first by Robert Delpire in 1958 in Paris, and a year later by Grove Press in the United States. Frank’s unorthodox cropping, lighting, and sense of focus attracted criticism. His work, however, was not without supporters. Beat writers Jack Kerouac and Allen Ginsberg felt a kinship with Frank and his interest in documenting the fabric of contemporary society. Eventually “The Americans” jettisoned Frank into a position of cultural prominence; he became the spokesperson for a generation of visual artists, musicians, and literary figures both in the United States and abroad.

In 1959 Frank began making films. They are characterized by an improvisational quality that belies their careful planning. His 1972 documentary of the Rolling Stones on tour is perhaps Frank’s best-known film. When he returned to still photography, his work began to include autobiographical elements and a snapshot aesthetic. He also created narratives using text and multiple frames of images whose negatives he deliberately scratched and altered. In a career spanning over fifty years, Frank has inflected his perspective on our world-at-large to produce a body of work that defies easy classification beyond its singularly experimental nature.

Frank’s photography and films have been the subject of exhibitions in the United States and abroad since Edward Steichen first included Frank’s photographs in the 1950 group show “51 American Photographers” at the Museum of Modern Art, New York. Frank was given his first solo show, “Robert Frank: Photographer,” by the Art Institute of Chicago in 1961, and the Museum of Modern Art again highlighted Frank’s work in the 1962 exhibition “Photographs by Harry Callahan and Robert Frank.” Zurich’s Kunsthhaus mounted the first retrospective of Frank’s photographs in 1974, and others soon followed, including an exhibition organized by the National Film Board of Canada and shown in Ottawa before traveling to Harvard University’s Fogg Art Museum, Cambridge, Mass. (1978); “Robert Frank: Photographer/Filmmaker, Works from 1945-1979,” at the Long Beach Museum of Art in California (1979); and “The New American Filmmakers Series: Robert Frank,” at the Whitney Museum of American Art, New York (1980).

Attention to Frank’s filmmaking increased in the 1980s; in 1981 his films were screened at the prestigious Film Festival in Rotterdam. “Robert Frank: Fotografias/Films 1948-1984” was exhibited at the Sala Parpalló, Valencia, Spain, in 1985, and a year later the Museum of Fine Arts, Houston, organized “Robert Frank: New York to Nova Scotia,” which traveled to the Museum Folkwang, Essen, Germany, in 1987. The American Film Institute in Washington, D.C., hosted the 1987 retrospective “In the Margins of Fiction: The Films of Robert Frank,” and that same year “The Lines of My Hand” appeared at the Museum für Gestaltung, Zurich. In 1994 the National Gallery of Art, Washington, D.C., organized the exhibition “Robert Frank: Moving Out,” which traveled to the Kunsthhaus Zurich, the Stedelijk Museum in Amsterdam, the Whitney Museum of American Art in New York, and the Yokohama Museum of Art. In celebration of Frank’s 1996 Hasselblad Foundation award, the exhibition “Flamingo” was shown a year later at the foundation’s center in Göteborg, Sweden.

ROBERT FRANK

b. 1924



U.S. 91, leaving Blackfoot, Idaho, 1956

gelatin silver print
image, 20.3 x 30.5 cm, 8 x 12 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated recto in ink
print made 1970s

© Robert Frank, from *The Americans*; courtesy Pace/MacGill Gallery, New York



Cafe - Beaufort, South Carolina, 1955

gelatin silver print mounted to board
image, paper and mount, 31.8 x 47.6 cm, 12 1/2 x 18 3/4 inches
signed, titled and dated recto in ink
print made 1960s

© Robert Frank, from *The Americans*; courtesy Pace/MacGill Gallery, New York

Lee Friedlander (b. Aberdeen, Washington, 1934) studied photography at the Art Center College of Design located in Pasadena, California. In 1956, he moved to New York City where he photographed jazz musicians for record covers. His early work was influenced by Eugène Atget, Robert Frank, and Walker Evans. In 1960, the Guggenheim Memorial Foundation awarded Friedlander a grant to focus on his art and made subsequent grants in 1962 and 1977. Some of his most famous photographs appeared in the September 1985 Playboy, black and white nude photographs of Madonna from the late 1970s. A student at the time, she was paid only \$25 for her 1979 set, and in 2009, one of the images fetched \$37,500 at a Christie’s Art House auction.

Working primarily with Leica 35mm cameras and black and white film, Friedlander’s style focused on the “social landscape”. His art used detached images of urban life, store-front reflections, structures framed by fences, and posters and signs all combining to capture the look of modern life.

In 1963, the International Museum of Photography at George Eastman House mounted Friedlander’s first solo museum show. Friedlander was then a key figure in curator John Szarkowski’s 1967 “New Documents” exhibition, at the Museum of Modern Art in New York City along with Garry Winogrand and Diane Arbus. In 1990, the MacArthur Foundation awarded Friedlander a MacArthur Fellowship.

Friedlander now works primarily with medium format cameras (e.g. Hasselblad Superwide). While suffering from arthritis and housebound, he focused on photographing his surroundings. His book, *Stems*, reflects his life during the time of his knee replacement surgery. He has said that his “limbs” reminded him of plant stems. These images display textures which were not a feature of his earlier work. In this sense, the images are similar to those of Josef Sudek who also photographed the confines of his home and studio.

In 2005, the Museum of Modern Art presented a major retrospective of Friedlander’s career, including nearly 400 photographs from the 1950s to the present. In the same year he received a Hasselblad International Award. The retrospective exhibition was presented again in 2008 at the San Francisco Museum of Modern Art (SFMOMA). Concurrent to this retrospective, a more contemporary body of his work, *America By Car*, was displayed at the Fraenkel Gallery not far from SFMOMA.

LEE FRIEDLANDER

b. 1934

Washington D.C., 1962

gelatin silver print
image, 32.4 x 21.6 cm, 12 3/4 x 8 1/2 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later
© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Nashville, 1963

gelatin silver print
image, 32.1 x 21.3 cm, 12 5/8 x 8 3/8 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed verso in pencil, stamped verso in ink
printed later
© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York

Galax, Virginia, 1962

gelatin silver print
image, 21.6 x 32.4 cm, 8 1/2 x 12 3/4 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Baltimore, MD, 1962

gelatin silver print
image, 21.9 x 33 cm, 8 5/8 x 13 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Florida, 1963

gelatin silver print
image, 32.4 x 21.6 cm, 12 3/4 x 8 1/2 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Nashville, 1963

gelatin silver print
image, 32.4 x 21.6 cm, 12 3/4 x 8 1/2 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Philadelphia, 1961

gelatin silver print
image, 21.3 x 32.4 cm, 8 3/8 x 12 3/4 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Portland, Maine, 1962

gelatin silver print
image, 21.6 x 32.7 cm, 8 1/2 x 12 7/8 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil, stamped verso in ink
printed later

© Lee Friedlander; courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York

Emmet Gowin (b. 1941, Danville, Va.) received a BFA in Graphic Design from the Richmond Professional Institute (now Virginia Commonwealth University) in 1965 and an MFA in Photography from the Rhode Island School of Design in 1967.

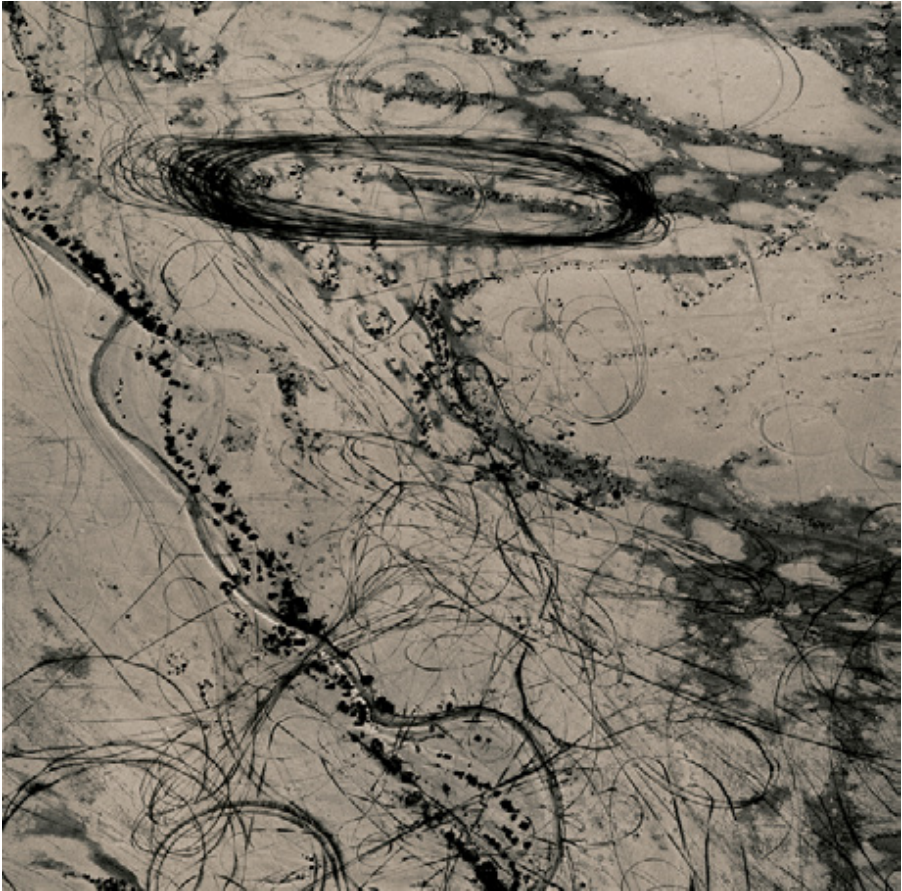
While at RISD, Gowin studied with photographer Harry Callahan, who became one of his mentors and greatest influences. Following his marriage to Edith Morris in 1964, Gowin began making memorable portraits of her as well as his family members. In addition to his work in portraiture, Gowin has explored landscape and aerial photography since the 1980s, documenting sites in the Czech Republic, Mexico, the Middle East, Japan, and the United States. This series addresses concerns over, among other issues, the global impact of pivot irrigation, natural resource mining, and military occupation and weapons testing on the environment.

EMMET GOWIN

b. 1941

Off Road Traffic Pattern along the Northwest Shore of the Great Salt Lake, Utah, 1988

toned gelatin silver print
image, 23.8 x 24.1 cm, 9 3/8 x 9 1/2 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled, dated and annotated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Natural Drainage Systems, Near the Palo Verde Nuclear Power Station, Arizona, 1988

toned gelatin silver print
image, 24.4 x 24.1 cm, 9 5/8 x 9 1/2 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled, dated and annotated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



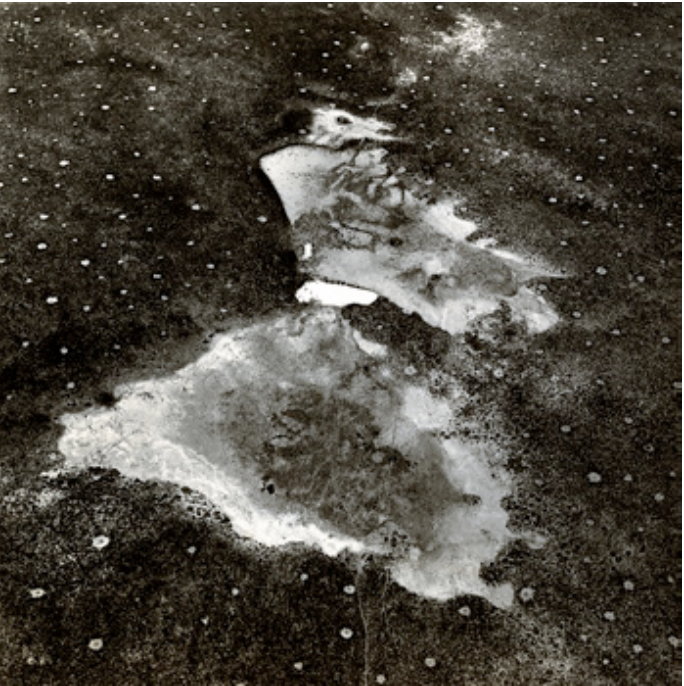
Adjacent Fields, Washington, 1991

toned gelatin silver print
image, 24.1 x 24.1 cm, 9 1/2 x 9 1/2 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Alluvial Fan, Natural Drainage near the Yuma Proving Ground and the Arizona-California Border, 1988

toned gelatin silver print
image, 23.8 x 23.8 cm, 9 3/8 x 9 3/8 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled and dated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Akali Wash and Dry Watering Hole Near the Very Wide Array, Magdalena, New Mexico, 1988

toned gelatin silver print
image, 25.1 x 25.1 cm, 9 7/8 x 9 7/8 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled, dated and annotated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Aeration Pond, Toxic Water Treatment Facility, Pine Bluff, Arkansas, 1989

toned gelatin silver print
image, 24.4 x 24.4 cm, 9 5/8 x 9 5/8 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled, dated and annotated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Mining Exploration near Carson City, Nevada, 1988

toned gelatin silver print
image, 24.4 x 24.4 cm, 9 5/8 x 9 5/8 inches
paper, 27.9 x 35.6 cm, 11 x 14 inches
signed, titled and dated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York



Golf Course Under Construction, Arizona, 1991

toned gelatin silver print
image, 24.4 x 24.4 cm, 9 5/8 x 9 5/8 inches
paper, 35.6 x 27.9 cm, 14 x 11 inches
signed, titled, dated and annotated verso in pencil
© Emmet Gowin; courtesy Pace/MacGill Gallery, New York

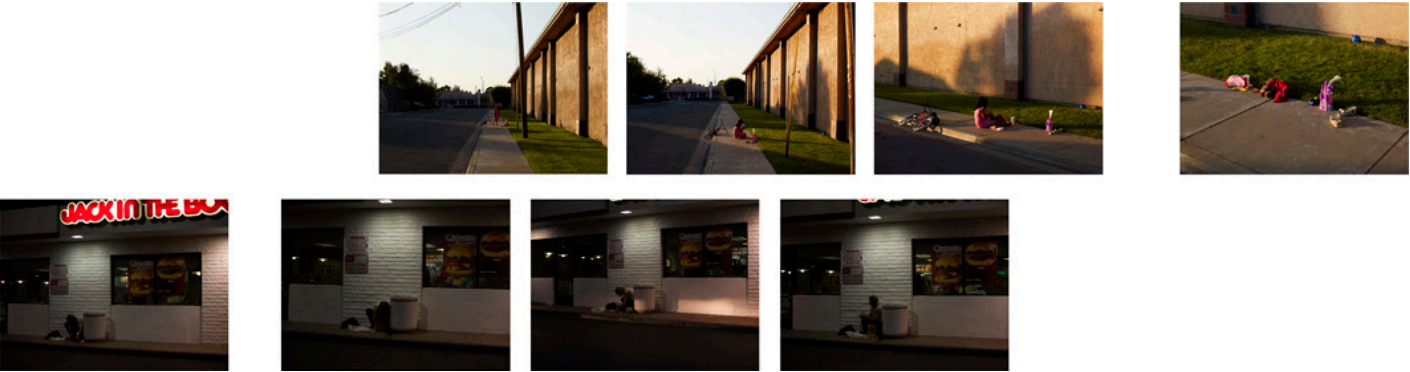
Paul Graham (b. 1956, United Kingdom) studied microbiology and received a BS from Bristol University, UK in 1978.

Graham is credited with bringing about a revolution in British documentary photography with the publication of his dynamic and highly regarded body of work *A1 – The Great North Road* (1981-82). This series of color photographs taken along the first major road to run the entire length of England, along with his images of unemployment offices from *Beyond Caring* (1984-85) and the marked landscape of Northern Ireland in *Troubled Land* (1984-86), were instrumental in fostering a new school of British photography that embraced color practice.

Based firmly in the observable world and never staged, Graham’s photographs of everyday people, places, and events challenge the viewer to ponder the human condition, as well as the language of the medium itself. In *American Night* (1998-2002), Graham examined the inequity of American society through the juxtaposition of over-exposed, nearly invisible images with those of vivid color. Another body of work, *a shimmer of possibility* (2004-2006), comprises sequences of pictures that embrace life’s nominal moments and bridge the perceived gap between still photography, cinematography, and conceptual art. Graham’s most recent series, *The Present* (2010-2011), is the final installment in his *American Night/a shimmer of possibility* trilogy. Taken in New York City between 147th Street and Wall Street, these large-scale, digital, color images challenge traditional conventions of street photography with their shallow focus while maintaining the authenticity of perception.

PAUL GRAHAM

b. 1956



California (Barbie/Jack in Box), 2005
eight pigment prints each mounted to Dibond
each image, paper and mount, 40.6 x 54.6 cm, 16 x 21 1/2 inches
each frame, 43.8 x 57.8 cm, 17 1/4 x 22 3/4 inches
signed, titled and dated on label affixed verso on mount
from an edition of 5

© Paul Graham; courtesy Pace Gallery and Pace/MacGill Gallery, New York



125th Street, 9th March 2010, 2.09.36 pm
two pigment prints each mounted to Dibond
each image, paper and mount, 71.1 x 95.3 cm, 28 x 37 1/2 inches
each frame approx., 76.2 x 100.3 cm, 30 x 39 1/2 inches
signed and dated on mount verso in ink on diptych panels A and B
from an edition of 3

© Paul Graham; courtesy Pace Gallery and Pace/MacGill Gallery, New York



Rockefeller Center, 23rd April 2010, 1.50.50 pm
two pigment prints each mounted to Dibond
each image, paper and mount, 142.2 x 188 cm, 56 x 74 inches
each frame approx., 147.3 x 193 cm, 58 x 76 inches
signed and dated on label affixed verso to mount in ink on diptych panels A and B
from an edition of 3

© Paul Graham; courtesy Pace Gallery and Pace/MacGill Gallery, New York



New England (Green Walk), 2006

twelve chromogenic prints each mounted to Dibond
31.4 x 41.9 cm, 12 3/8 x 16 1/2 inches; 51.4 x 68.6 cm, 20 1/4 x 27 inches; 34.3 x 45.7 cm, 13 1/2 x 18 inches; 34.3 x 45.7 cm, 13 1/2 x 18 inches;
57.2 x 76.2 cm, 22 1/2 x 30 inches; 38.1 x 50.8 cm, 15 x 20 inches; 51.4 x 68.6 cm, 20 1/4 x 27 inches; 38.1 x 50.8 cm, 15 x 20 inches;
68.6 x 91.4 cm, 27 x 36 inches; 34.3 x 45.7 cm, 13 1/2 x 18 inches; 51.4 x 68.6 cm, 20 1/4 x 27 inches; 34 x 41.9 cm, 13 3/8 x 16 1/2 inches
from an edition of 5

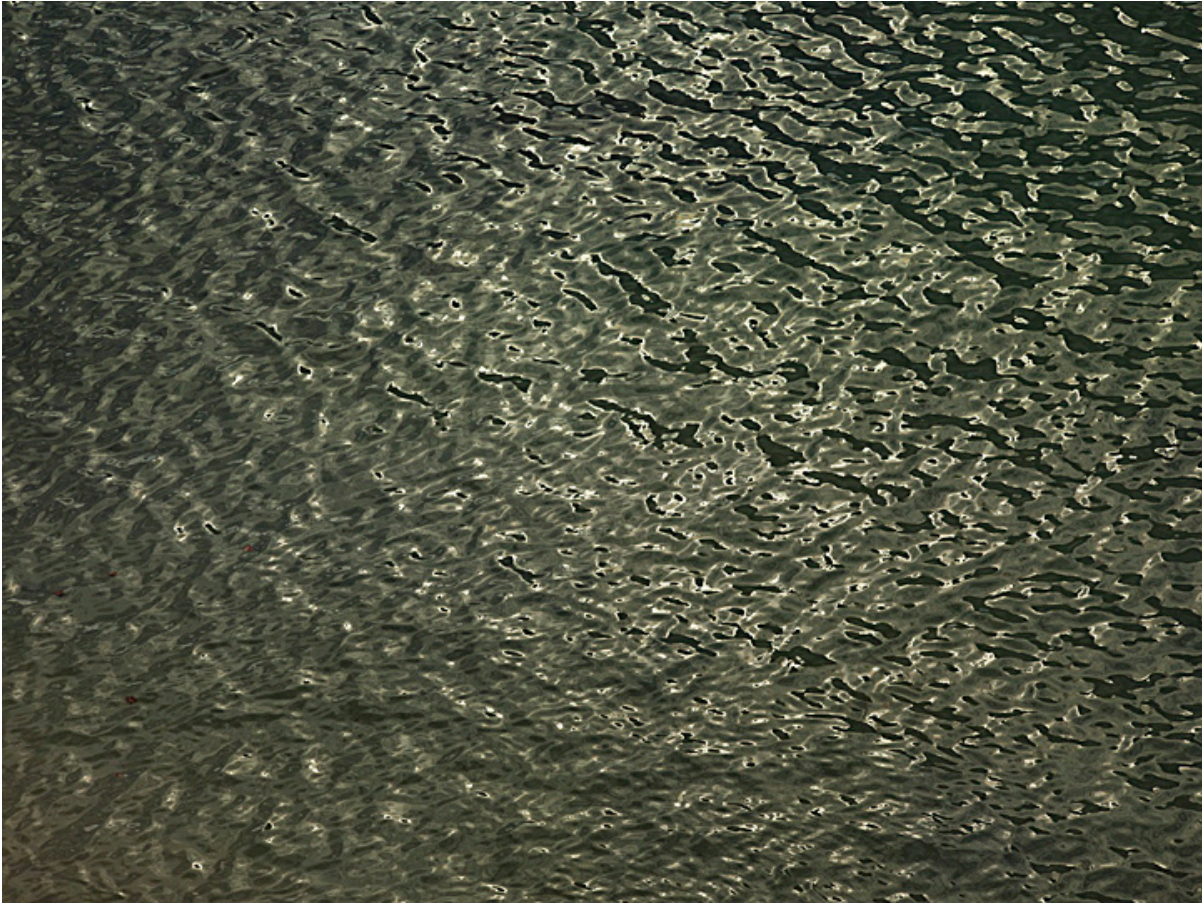
© Paul Graham; courtesy Pace Gallery and Pace/MacGill Gallery, New York

Richard Misrach (b. 1949, Los Angeles) graduated from the University of California, Berkeley, in 1971 with a BA in Psychology. The earth and its topography are pervasive in Misrach’s work. Although he often embraces seductive subject matter (unspoiled seascapes, dramatic sunsets) in homage to our planet’s beauty, Misrach maintains a critical position by also capturing evidence of humankind’s negative impact on the environment.

Misrach has made technical contributions to the field; in the 1970s he helped popularize the use of color photography and the now familiar large-scale format. Early in his career Misrach began photographing the American Southwest, which he continued into the early 1990s. The resulting epic series “Desert Cantos” comprises 18 distinct but related groups of pictures that visually explore the complex conjunction between nature and culture. Otherworldly images of desert seas, rock formations, and clouds are juxtaposed with unsettling scenes of desert fires, nuclear test sites, and animal burial pits. Recent series include “Battleground Point,” a politically engaged project commissioned by the Nature Conservancy; “Golden Gate,” a careful study of times of day and weather around San Francisco’s famed bridge; “On the Beach,” aerial views of individuals and groups against a backdrop of water and sand; “Negative,” ravishing images of landscapes and seascapes in a reversed color spectrum; and “Petrochemical America,” an in-depth examination of petrochemical pollution along the Mississippi River.

RICHARD MISRACH

b. 1949



Untitled (Blackwater 1), 2012
pigment print mounted to Dibond
image, paper and mount, 150.5 x 200.3 cm, 59 1/4 x 78 7/8 inches
frame, 210.2 x 160 x 8.3 cm, 82 3/4 x 63 x 3 1/4 inches
signed, titled, dated and numbered in ink on label affixed verso to mount and frame
from an edition of 5

© Richard Misrach; courtesy Fraenkel Gallery, San Francisco and Pace/MacGill Gallery, New York

Battleground Point #4, 1999

chromogenic print mounted to board
image, 46.4 x 59.1 cm, 18 1/4 x 23 1/4 inches
paper and mount, 50.8 x 61 cm, 20 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 25
print made 2004

© Richard Misrach;
courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Battleground Point #24, 1999

chromogenic print mounted to board
image, 46.4 x 59.1 cm, 18 1/4 x 23 1/4 inches
paper and mount, 50.8 x 61 cm, 20 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 25
print made 2004

© Richard Misrach;
courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Battleground Point #30, 1999

chromogenic print mounted to board
image, 46.4 x 59.1 cm, 18 1/4 x 23 1/4 inches
paper and mount, 50.8 x 61 cm, 20 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 25
print made 2004

© Richard Misrach;
courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Battleground Point #3, 1999

chromogenic print mounted to board
image, 46.7 x 59.7 cm, 18 3/8 x 23 1/2 inches
paper and mount, 50.8 x 61 cm, 20 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 25
print made 2007

© Richard Misrach;
courtesy Fraenkel Gallery, San Francisco and
Pace/MacGill Gallery, New York



Irving Penn (1917-2009) was born in in Plainfield, New Jersey. In 1934, he enrolled at the Philadelphia Museum School of Industrial Art, where he studied design with Alexey Brodovitch. In 1938, he began a career in New York as a graphic artist. After a year spent painting in Mexico, he returned to New York City and began working at *Vogue* magazine where Alexander Liberman was art director.

Liberman encouraged Penn to take his first color photograph, a still life, which became the October 1, 1943 cover of *Vogue*. Thus began a fruitful collaboration with the magazine that continued until his death. In addition to his editorial and fashion work for *Vogue*, Penn photographed for other magazines and various commercial clients in America and abroad. Whether an innovative fashion image, striking portrait or compelling still life, each of Penn’s pictures bears his trademark style of elegant aesthetic simplicity.

In 1990, the National Museum of American Art and the National Portrait Gallery in Washington D.C., held a joint exhibition, *Irving Penn: Master Images*, comprised of a donation of 120 works from the artist. In 1997, Penn also made a major donation of prints and archival material to the Art Institute of Chicago. In November of that year, the Art Institute mounted a retrospective that began a tour at the State Hermitage in St. Petersburg, Russia and toured to museums around the world for several years. In 2008, The Morgan Library and Museum in New York exhibited sixty-seven portraits by Penn, their first major photography acquisition, depicting a range of figures in literature and the arts.

IRVING PENN

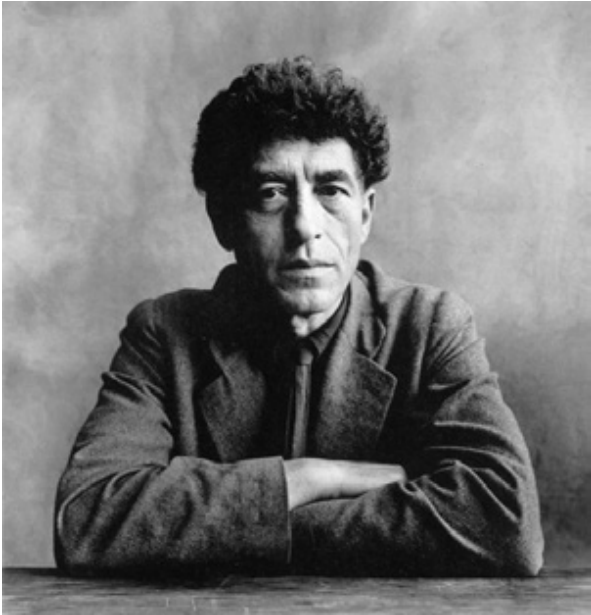
1917 - 2009

Small Cuttings of Bananas, New York, 2008
pigment print mounted to board
image, 31.8 x 54.3 cm, 12 1/2 x 21 3/8 inches
paper, 32.1 x 54.9 cm, 12 5/8 x 21 5/8 inches
mount, 37.5 x 60 cm, 14 3/4 x 23 5/8 inches
signed, titled, dated and annotated verso with
stamps and pencil
from an edition of 8
print made 2008
© The Irving Penn Foundation; courtesy Pace/MacGill Gallery, New York



Bedside Lamp, New York, 2006
pigment print mounted to board
image, 75.9 x 57.2 cm, 29 7/8 x 22 1/2 inches
paper and mount, 80.3 x 60.6 cm, 31 5/8 x 23 7/8 inches
signed, titled, dated and annotated verso with
stamps and ink
from an edition of 17
print made 2006
© The Irving Penn Foundation; courtesy Pace/MacGill Gallery, New York





Alberto Giacometti, Paris, 1950

platinum palladium print mounted to board
image, 36.8 x 34.9 cm, 14 1/2 x 13 3/4 inches
paper and mount, 61 x 50.8 cm, 24 x 20 inches
signed, titled, numbered and annotated verso with stamps and pencil
from an edition of 40
print made 1982

© Condé Nast Publications; courtesy Pace/MacGill Gallery, New York



Francis Bacon (1 of 2), London, 1962

platinum palladium print mounted to aluminum
image, 32.1 x 32.4 cm, 12 5/8 x 12 3/4 inches
paper, 59.7 x 55.9 cm, 23 1/2 x 22 inches
mount, 63.5 x 55.9 cm, 25 x 22 inches
signed, titled and annotated verso with stamps and pencil
from an edition of 30
print made 1963

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Picasso (2 of 6), Cannes, 1957

platinum palladium print mounted to aluminum
image, 47.3 x 47.3 cm, 18 5/8 x 18 5/8 inches
paper, 63.5 x 55.9 cm, 25 x 22 inches
mount, 66 x 55.9 cm, 26 x 22 inches
signed, titled, dated, numbered and annotated verso with stamps and pencil
from an edition of 47
print made 1985

© The Irving Penn Foundation; courtesy Pace/MacGill Gallery, New York

Cate Blanchett as Queen Elizabeth I, New York, 2007

pigment print mounted to board
image, 41.9 x 41.9 cm, 16 1/2 x 16 1/2 inches
paper, 42.9 x 42.9 cm, 16 7/8 x 16 7/8 inches
mount, 45.4 x 44.8 cm, 17 7/8 x 17 5/8 inches
signed, titled, dated and annotated verso with stamps and ink
from an edition of 26
print made 2007

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John Galliano Silk Wool Jacquard Jacket with Red Feather Headpiece, New York, 2007

pigment print mounted to board
image and paper, 42.2 x 37.8 cm, 16 5/8 x 14 7/8 inches
mount, 46.4 x 40.6 cm, 18 1/4 x 16 inches
signed, titled, dated and annotated verso with stamps and ink
from an edition of 9
print made 2007

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Robert Rauschenberg (1925-2008) was born in Port Arthur, Texas on October 22, 1925. After briefly attending the University of Texas to study pharmacology and serving in the US Navy during World War II, he decided to study art. He attended Kansas City Art Institute (1947-1948), and the Academie Julian, Paris (1947), where he met artist Susan Weil. They later married and had a son, Christopher. He then attended Black Mountain College in North Carolina (1948-1949) where he studied with Joseph Albers. At Black Mountain, Rauschenberg formed friendships with Merce Cunningham, John Cage, and David Tudor. While at Black Mountain, he participated in *Theatre Piece #1* by John Cage, which has since become acknowledged as the first “happening.” He moved to New York in 1949 and attended the Art Students League where he worked with Morris Kantor and Vaclav Vytlačil until 1952.

Rauschenberg’s first one-man show was at the Betty Parsons Gallery in 1951. Prior to this, he and Susan Weil had experimented with photographic blueprints. He subsequently produced the “white” paintings, “black” paintings and “red” paintings, as well as constructions in wood, rock, and rope. Beginning in 1953, he made his first “combines,” works that incorporated painting and various objects (a stuffed goat, a bed, tires). This interplay of activity in different media is at the core of Rauschenberg’s work, which has been marked throughout his career by a sense of experiment and play. He spent two years illustrating Dante’s Inferno, now owned by The Museum of Modern Art in New York City.

He has been involved since the early 1950’s in world touring with theater and dance, designing sets and costumes for Merce Cunningham, Paul Taylor, Viola Farber, Steve Paxton, Trish Brown, and for his own productions. His sustained involvement with performance has most recently been seen in *Interscape*, 2000, for Merce Cunningham where he produced the artwork for the set, Interscape Mirage and costumes. Also for The Merce Cunningham Dance Co., Mr. Rauschenberg produced *Immerse*, the set for the Merce Cunningham Dance Co.’s *MinEvent* that debuted at the Joyce Theatre, September 1994. He wrote the score and designed the costume for Trisha Brown’s solo performance, *If you couldn’t see me*, which debuted at the Joyce Theatre, May 1994, plus was featured in October, 1996 at BAM with Mikhail Baryshnikov in *You can see us*.

In 1962, Rauschenberg made his first lithograph at Universal Limited Art Editions in West Islip, New York at the insistence of the late Tatyana Grosman. At the same time, he incorporated the silk-screen process in his paintings. In the mid-1960s, he experimented with the use of electronics in his art and in 1966, with electronics engineer Billy Klüver, co-founder Experiments in Art and Technology to promote cooperation between artists and engineers. His five-part construction, *Oracle*, owned by the Centre Georges Pompidou in Paris, and *Soundings*, owned by Museum Ludwig in Cologne, are outgrowths of this collaboration.

Subsequent endeavors at ULAE as well as at Gemini G.E.L., the publisher/workshop in Los Angeles, resulted in limited edition books and lithographs done collaboratively with Alain Robbe-Grillet, Russian poet Andrei Voznesensky and American poet William Burroughs. He has also done editions with Graphicstudio in Tampa, Florida; Styria Studio in New York; and Saff Tech Arts in Oxford, MD; as well as at his own studio Untitled Press, established in 1971 on Florida’s Captiva Island. Projects at these various studios have taken him to France, India, and China; he also created works in Sweden, Israel, Switzerland, Italy, Japan, Sri Lanka and Thailand.

The Rauschenberg Overseas Culture Interchange, begun in 1984, was an evolving exhibition of over 200 works by the artist, based on his visits and collaborations with artists and artisans throughout the world. The global, peace-seeking odyssey of art and information included paintings, sculptures, videotapes, prints and photographs that reflect the artist’s respect for the qualities that mark the differences among the various cultures of the worlds. The eight-year tour included exhibitions in Mexico, Chile, Venezuela, The Peoples Republic of China, Tibet, Japan, Cuba, Moscow in the former USSR, Berlin, Germany, Malaysia, and a finale exhibition at the National Gallery of Art in Washington, D.C. in 1991.

Rauschenberg founded and directs Change, Inc., a non-profit organization that provides emergency funds for artists, now in its 30th successful year. The launch at Le Cirque 2000, January 6, 1998 in collaboration with Illycaffè, signifies his latest effort to help artists in trouble, with “World Cups” the cup+saucers he designed, with his portion of the proceeds going entirely to this foundation.

The Robert Rauschenberg Foundation, started in 1990, also is a non-profit entity devoted to projects that will increase public awareness about subjects of vital interest to the artist. They include medical research, education, the environment, the homeless, world hunger and global enhancement of the arts. A series of prints/posters to benefit the people of Tibet, through the organization “Future Generations,” was published in December, 1996.

After creating the first Earth Day Poster in 1970, he helped mark the event’s 20th anniversary with a second poster in 1990. The next year his bus billboards, “Last Turn -- Your Turn” and “Ozone” drew attention to environmental problems in the modern world in all major US Cities. For the United Nations Conference on Environment he created an original artwork that was unveiled at the United Nations in New York, and was used to produce the print “Earth Summit ‘92” for the conference in Rio De Janeiro, June 1-12.

Another Robert Rauschenberg artwork, for a print/poster edition to promote global awareness of the United Nations Conference on World population and Development, the “City Summit,” which was set for Cairo in the fall of 1994, was unveiled at the United Nations in New

ROBERT RAUSCHENBERG

1925 - 2008



Portfolio I, 1952
portfolio of seven gelatin silver contact prints each mounted to board
each image, 14.3 x 8.3 cm, 5 5/8 x 3 1/4 inches
each mount, 36.8 x 30.5 cm, 14 1/2 x 12 inches
signed recto in pencil on each mount
from an edition of 15

© Robert Rauschenberg Foundation; Licensed by VAGA, New York, NY

Lucas Samaras (b. 1936, Macedonia, Greece) immigrated to West New York, N.J., in 1948. He graduated from Rutgers University in 1959 with a degree in Art and shortly thereafter studied briefly under Meyer Shapiro in the Graduate Department of Art History at Columbia University. In the late 1950s and early 1960s Samaras also studied acting at the Stella Adler Conservatory in New York City.

Considered a pioneer in the field of photography, Samaras is also widely recognized for his inventive use of such diverse materials as acrylic and oil paints, pastels, pencil, ink, aluminum, bronze, clay, Cor-Ten steel, fabric, film, precious metals and stones, plaster, wire, razor blades and pins. He first began using a Polaroid 360 camera in 1969 making his “AutoPolaroids”; the majority of the works from this first series are self-portraits. In 1973 the Polaroid Corporation gave Samaras an SX-70 camera for experimentation and Samaras began another series of pictures referred to as “Photo-Transformations.” It was at this time that he began to manipulate the emulsions in the Polaroids to alter the final image. In 1978 Samaras used an ARCA-SWISS camera and 8 x 10 Polacolor film to create three new series of photographs – “Figures,” “Still Lives,” and “Sittings” – containing autobiographical elements. Samaras’s single foray into film resulted in *Self*, a 23-minute 16mm film that premiered at the Museum of Modern Art in 1969. His more recent work revisits the moving image via digital video, as well as still images shown on computer monitors. Samaras continues to work with digitally manipulated images in his newest photographic series, “NYC Chairs” (2007-08).

LUCAS SAMARAS

b. 1936

Auto-Polaroid, 1969-1971

Polaroid photograph
image, 9.5 x 7.3 cm, 3 3/4 x 2 7/8 inches
paper, 10.8 x 8.6 cm, 4 1/4 x 3 3/8 inches
unique

© Lucas Samaras; courtesy Pace Gallery and Pace/MacGill Gallery, New York



Auto-Polaroid, 1969-1971

Polaroid photograph
image, 9.5 x 7.3 cm, 3 3/4 x 2 7/8 inches
paper, 10.8 x 8.6 cm, 4 1/4 x 3 3/8 inches
unique

© Lucas Samaras; courtesy Pace Gallery and Pace/MacGill Gallery, New York





Auto-Polaroid, 1969-1971

Polaroid photograph
image, 9.5 x 7.3 cm, 3 3/4 x 2 7/8 inches
paper, 10.8 x 8.6 cm, 4 1/4 x 3 3/8 inches
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Auto-Polaroid, 1969-1971

Polaroid photograph
image, 9.5 x 7.3 cm, 3 3/4 x 2 7/8 inches
paper, 10.8 x 8.6 cm, 4 1/4 x 3 3/8 inches
unique

© Lucas Samaras; courtesy Pace Gallery and Pace/MacGill Gallery, New York

Hiroshi Sugimoto (b. 1948, Tokyo, Japan) received a BA from Saint Paul’s University, Tokyo in 1970 and a BFA from the Art Center College of Design, Los Angeles in 1974.

Sugimoto moved to New York in 1974 at the height of Minimalism and Conceptual Art. Informed by these movements, as well as empiricism, metaphysics, and religion, Sugimoto’s images explore such archetypal themes as time and space, our perception of reality, and our relationship to history. Made with a large format camera and primarily black and white film, his carefully composed series of photographs capture such varied subjects as natural history dioramas, wax portraits, Buddhist sculptures, seascapes, drive-in theaters, electricity, and architecture with outstanding technical mastery.

HIROSHI SUGIMOTO

b. 1948

Lake Superior, Eagle River, 2003
gelatin silver print mounted to board
image, 42.5 x 54.3 cm, 16 3/4 x 21 3/8 inches
paper, 48.3 x 57.8 cm, 19 x 22 3/4 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25

© Hiroshi Sugimoto; courtesy Pace Gallery and
Pace/MacGill Gallery, New York



South Pacific Ocean, Maraenui, 1990
gelatin silver print mounted to board
image, 42.5 x 54.3 cm, 16 3/4 x 21 3/8 inches
paper, 48.3 x 58.4 cm, 19 x 23 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25

© Hiroshi Sugimoto; courtesy Pace Gallery and
Pace/MacGill Gallery, New York





North Atlantic Ocean, Cliffs of Moher, 1989
gelatin silver print mounted to board
image, 42.5 x 54.3 cm, 16 3/4 x 21 3/8 inches
paper, 48.3 x 58.4 cm, 19 x 23 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25
© Hiroshi Sugimoto; courtesy Pace Gallery and Pace/MacGill Gallery, New York



North Atlantic Ocean, Martha's Vineyard, 1986
gelatin silver print mounted to board
image, 42.5 x 54.3 cm, 16 3/4 x 21 3/8 inches
paper, 48.3 x 57.8 cm, 19 x 22 3/4 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25
© Hiroshi Sugimoto; courtesy Pace Gallery and Pace/MacGill Gallery, New York



Sea of Japan, Rebun Island, 1996

gelatin silver print mounted to board
image, 42.2 x 54.3 cm, 16 5/8 x 21 3/8 inches
paper, 47.9 x 57.5 cm, 18 7/8 x 22 5/8 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25

© Hiroshi Sugimoto; courtesy Pace Gallery and Pace/MacGill Gallery, New York



Lake Superior, Cascade River, 2003

gelatin silver print mounted to board
image, 42.5 x 54.3 cm, 16 3/4 x 21 3/8 inches
paper, 48.3 x 58.4 cm, 19 x 23 inches
mount, 50.8 x 61 cm, 20 x 24 inches
signed recto on mount in pencil; title, date,
negative and edition numbers embossed recto
from an edition of 25

© Hiroshi Sugimoto; courtesy Pace Gallery and Pace/MacGill Gallery, New York

JoAnn Verburg (b. 1950) received a BA in sociology from Ohio Wesleyan University and an MFA in Photography from the Rochester Institute of Technology.

From 1977 to 1979, Verburg served as project manager for the Rephotographic Survey Project, traveling throughout the American West to replicate the same wilderness views made by 19th-century frontier photographers William Henry Jackson and Timothy O’Sullivan. While heading Polaroid’s Artist Support Program in the early 1980s, Verburg promoted technical innovation in the field by inviting such artists as Chuck Close, Andy Warhol, and Jim Dine to experiment with new 20 x 24 and 40 x 80 cameras.

Distinguished by its extraordinary sensitivity to the energy and sensuality of the natural world, Verburg’s work combines soft lighting, varied focus, and thoughtful composition to convey the beauty of its subject and setting. Often exhibited as large-format diptychs and triptychs, her evocative images of olive groves near her home in Spoleto, Italy, envelop the viewer in a serene and dreamlike atmosphere. For over 20 years Verburg has returned to the area with her husband, poet Jim Moore, capturing the fields and trees of the Italian countryside. Her photographs of Moore relaxing in this idyllic environment have been compared to Alfred Stieglitz’s portraits of Georgia O’Keefe and Harry Callahan’s pictures of his wife Eleanor. In addition to landscape, still life, and portrait photography, Verburg has also worked on various installations and public art projects in Minneapolis and St. Paul.

JOANN VERBURG

b. 1950



February Diptych, 2013
two archival pigment prints
each mounted to Dibond
each image, paper and mount, 154 x 109.2 cm, 60 5/8 x 43 inches
signed, titled, dated and numbered verso in ink on label affixed to a panel
from an edition of 8

© JoAnn Verburg; courtesy Pace/MacGill Gallery, New York

William Wegman (b. 1943, Holyoke, Mass.) graduated from Massachusetts College of Art, Boston, in 1965 with a BFA in painting. Two years later he received an MFA in painting and printmaking from the University of Illinois, Urbana-Champaign.

Beloved by the general public for signature photographs of his troupe of Weimaraners, Wegman is also an immensely important figure in the contemporary art world. While teaching at the University of Wisconsin and California State College at Long Beach in the 1970's, he became an early exponent of conceptual art and a pioneering maker of video. While in Southern California he adopted Man Ray, his first pet Weimaraner, who became the central figure in Wegman's photographs and videotapes. In 1972, Wegman and Man Ray moved to New York and continued a collaboration that was to last for twelve years.

In 1986, Wegman began to photograph his new dog, Fay Ray (and later her offspring), extensively using a Polaroid 20 x 24 camera, finding novelty in the aesthetic and narrative concerns that are inherent in the format. As both single and multi-panel works, the life-size portraits involve role-play and outright riotous humor, while simultaneously presenting a rigorous examination of formal concerns.

WILLIAM WEGMAN

b. 1943

The Toy, 2011
pigment print
image, 55.6 x 71.1 cm, 21 7/8 x 28 inches
paper, 61 x 76.2 cm, 24 x 30 inches
signed, titled, dated and numbered recto in ink
from an edition of 15
© William Wegman; courtesy of the artist and
Pace/MacGill Gallery, New York



Trio, 1991
pigment print
image, 70.2 x 58.4 cm, 27 5/8 x 23 inches
paper, 76.2 x 61 cm, 30 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 7
© William Wegman; courtesy of the artist and
Pace/MacGill Gallery, New York





Game Board, 2003
pigment print
image, 38.1 x 31.8 cm, 15 x 12 1/2 inches
paper, 48.3 x 33 cm, 19 x 13 inches
signed, titled, dated and numbered verso in pencil
from an edition of 30
© William Wegman; courtesy of the artist and Pace/MacGill Gallery, New York

Item 13210, 1989
pigment print
image, 70.2 x 58.4 cm, 27 5/8 x 23 inches
paper, 76.2 x 61 cm, 30 x 24 inches
signed, titled, dated and numbered recto in ink
from an edition of 7
© William Wegman; courtesy of the artist and Pace/MacGill Gallery, New York



A Red Screen, 1996
color Polaroid photograph mounted to 4 ply board
image, 61 x 50.8 cm, 24 x 20 inches
paper, 76.2 x 58.4 cm, 30 x 23 inches
signed, titled and dated recto in ink
unique
© William Wegman; courtesy of the artist and Pace/MacGill Gallery, New York



Pedestal Envy, 2006
color Polaroid photograph mounted to 4 ply board
image, 61.9 x 52.7 cm, 24 3/8 x 20 3/4 inches
paper, 76.2 x 55.9 cm, 30 x 22 inches
signed, titled and dated recto in ink
unique
© William Wegman; courtesy of the artist and Pace/MacGill Gallery, New York



