

EVERYTHING MUST DISAPPEAR PHOTOGRAPHY

DENNIS ADAMS « DOUBLE FEATURE »

DOUBLE FEATURE is a series of composite “stills” collaged from individual frames grabbed from Jean-Luc Godard’s *Breathless* (1959) and Gillo Pontecorvo’s *The Battle of Algiers* (1965). In these constructed images Jean Seberg, the co-star of *Breathless*, has been displaced from her celebrated stroll along the Champs-Élysées in Paris, where she hawked the *New York Herald Tribune* with Jean-Paul Belmondo at her side, and relocated in Algiers during Algeria’s struggle for independence from French rule, where she walks the city’s war-torn streets. The artist chose to combine still images from these two films because they depict a shared moment of time in French history in which two oppositional urban realities were emerging.

While both *Breathless* and *The Battle of Algiers* depict the same historical window of time, and even share some of the era’s cinema vérité, handheld camera aesthetic, they could not be more incompatible in their narrative pacing and political stance. Seberg and Belmondo wander aimlessly through Paris, attentive only to their tenuous relationship and the momentary circumstances of their lives, while the cast of characters in Algiers, on both sides of the conflict, tests the absolute limits of violence in a battle to defend opposing ideals.

Released in 1966 and initially banned in France, *The Battle of Algiers* commemorates the Algerian uprising against French colonial rule, a struggle that lasted from 1954 to 1962. Considered one of the most influential films in the history of political cinema, it revolutionized the genre with its quasi-documentary style and use of former insurgents to reenact historical events.

Released in 1960, *Breathless* is Godard’s first full-length feature and a manifesto of New Wave cinema.

DENNIS ADAMS “AIRBORNE” 2002

Searching the skies over lower Manhattan since 9/11, Adams has photographed newspapers and plastic bags that he found floating over the city. This lightweight debris becomes airborne from gusts and updrafts generated by traffic, architecture and weather conditions of the city. Suspended in the atmospheric light of changing skies, Adams has captured these isolated urban fragments as potential signs of both memory and prophecies.

PATTY CHANG

Patty Chang is an artist who works in performance, video, writing and installation. His work has the ability to explore complex topics almost simultaneously, just like life. Born in 1972 in San Leandro, California, Chang earned her BA from the University of California at San Diego in 1994. Her work has been exhibited nationally and internationally in institutions such as the Museum of Modern Art in New York; Solomon R. Guggenheim Museum, New York; New Museum, New York; BAK, Basis voor actuele Kunst, Utrecht, The Netherlands; the Hammer Museum in Los Angeles; Fri Art Freiburg Art Center, Friborg, Switzerland; Chinese Arts Center, Manchester, England; the Chicago Museum of Contemporary Art; the M + Museum, Hong Kong; the San Francisco Museum of Modern Art; and Moderna Museet, Stockholm. Her work received a 2003 Rockefeller Foundation Award and a 2012 Creative Capital Award. In 2008, she was a finalist in the Hugo Boss Prize and Guna S. Mundheim Scholar in Visual Arts at the American Academy in Berlin. In 2014, Chang was a fellow of the John Simon Guggenheim Memorial Foundation. Her acclaimed exhibition "Patty Chang: The Wandering Lake 2009-2017" will visit the Los Angeles Institute of Contemporary Art in 2019. She lives and works in Los Angeles.

MIROSLAV TICHY

Miroslav Tichy (1926-2011) composed in Communist Czechoslovakia from the 1960s to the late 1980s.

The first peculiarity of Miroslav Tichy's photography is the reinvention by the artist, of his tools, a very strong attention to the process of making the image: DIY objectives, makeshift development rooms made from shoe boxes or preserves, lentils with toothpaste or ashes of cigarettes to blur and diffract the image and thus transform the real, the objective image offered by the real or that of the beings that it crosses, in particular the women of Kyjov, at the center of his work. The eroticism that emerges from these images is not that, licked, other works that are contemporary or advertising: it is for Miroslav Tichy by photography, to find "something new, a new world".

The work of Miroslav Tichy has long remained unknown, by choice of the artist himself, radically opposed to any idea of market and even recognition, even conservation of his works.

RALPH EUGENE MEATYARD

Ralph Eugene Meatyard was one of only few photographers who had any sort of influence on my « photographic » roots...I believe in his bizarre, fictional world.

-Cindy Sherman

Ralph Eugene Meatyard was born in Normal, Illinois in 1925 and lived in Lexington, Kentucky, where he made his living as an optician. Having developed a serious interest in photography, Meatyard joined the Lexington Camera Club in 1954. Among the members of the club were Cranston Ritchie and Van Deren Coke, both who would become important mentors and inspiring models in Meatyard's work. Other subjects of Meatyard's photographs, included members of his own family. His wife, Madelyn and their three children would enact symbolic dramas, set in ordinary, often abandoned places. Working outside the photographic mainstream, Meatyard experimented with multiple exposures, motion blur, and focus. Meatyard's final series, The Family Album of Lucybelle Crater, completed shortly before he died in 1972, pays homage to his beloved family and talented friends.

HRAFNKELL SIGURÐSSON “Unfolding Landscapes”

For some earlier voyagers on the Grand Tour the passage through the Alps was an unwelcome terror. The genteel cities of northern Europe were barricaded by chasms and fractured peaks from the picturesque climes of southern Italy. This landscape in unreasoned ruin was an intrusion and infliction upon their cultured senses. To save their eyes from the horror, it was common for the blinds in their carriage to be drawn during their transit through the high mountains.

This touristic editing out of the abject seems pertinent to these new works of Hrafnkell Sigurðsson. The formal device – not dissimilar to an altarpiece and one, which Sigurðsson's has used in the past – establishes something of a dichotomy between the two images, which stand as cultural tropes, and alternately conceal and give way to one another. While in the past Sigurðsson's pairing of a pristine Icelandic winter vista that is concealed behind an image of a close up of a refuse site, appears to relate through polarity: the natural versus the manmade; the sacred and the profane; the benign concealing the malevolent. To some extent these new works renegotiate the moral dimension within the work (however it should be noted that in the earlier work the refuse was depicted in such a luscious and compelling way that it would be inaccurate to suggest there was a particular hierarchy being advanced). A hibernal landscape and a great expanse of azure is opened – gives way – to reveal a tumultuous eruption. Two facets of nature and two quintessential Icelandic images. Yet unlike those on the Grand Tour this vulgarity of nature, the volcano Eyjafjallajökull, is perceived with awe, fear and amazement. The global response to Eyjafjallajökull's activity in the spring of 2010 was an instance of the contemporary sublime, the power and magnitude of the volcano was felt around the world.