

Catherine Opie

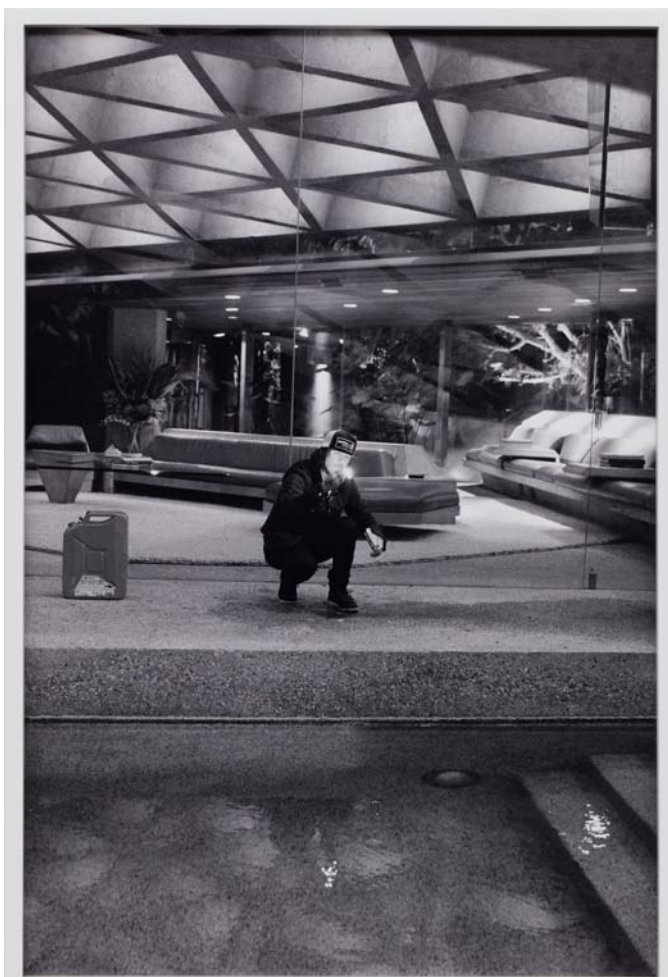
The Modernist

November 1, 2018—January 12, 2019

501 West 24th Street, New York

@lehmannmaupin | #catherineopie

Opening Reception: Thursday, November 1, 6-8 PM



Sheets-Goldstein #3 (The Modernist), 2016, pigment print, 40 x 26.625 in, 101.6 x 67.6 cm. © Catherine Opie. Courtesy Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, and Seoul.

Modernist as a portrait of a symbolic “other” in an American society committed to a dream that is increasingly becoming a nightmare.

The protagonist, played by Opie’s friend and frequent subject, the San Francisco-based artist Pig Pen, a.k.a. Stosh Fila, encompasses the embattled, marginalized body that has been ostensibly under attack by the ominous mantra, “Make America great again.” In *The Modernist*, Opie’s character retaliates, torching

New York, October 1, 2018 — Lehmann Maupin is pleased to announce Catherine Opie’s next exhibition with the gallery, *The Modernist*. The photography series and related film—Opie’s first—offer a distinct narrative arc as they follow a fictional artist character on an arsonist spree across Los Angeles, targeting the city’s iconic modernist buildings. The 21:44 minute *photo-roman* is comprised of 852 black-and-white photographs, and builds off the formal legacy of Chris Marker’s revolutionary *La Jetée* (1962). A work that envisions memory, dystopia, and the postapocalyptic world through still photographs, Marker’s film is apt art historical inspiration for Opie’s observation on the volatility and disjoint in present day America. The gallery will host an opening reception for the artist at 501 West 24th Street, from 6 to 8 PM.

Opie’s adopted city of Los Angeles, her home since 1988, has long served as a formal and conceptual landscape in her photography, capturing its architectural artery in *Freeways* and cultural outposts in *Mini Malls* in the early 1990s, and more recently, its range of influential and famous residents, from Elizabeth Taylor to John Baldessari. Despite her obvious devotion to the city and formal interest in capturing its contrast and depth, Opie remains a realist, offering *The*

buildings like John Lautner's Sheats-Goldstein Residence (1961-63) and Chemosphere (1960), sneaking in and stealthily dousing the idealized utopian structures in gasoline. Ultimately, this act of arson is a grandiose ploy for the character's magnum opus, a grisly collage of the news clippings covering the fires, the artist's masterful insertion of self into the 24-hour news cycle that craves spectacle.

Opie's film espouses Marker's formal and narrative structures to address contemporary themes of environmental collapse, global upheaval, and political breakdown. Pig Pen's character, at home in their modest yet stylishly appointed studio, is clearly an admirer of the very designs being destroyed. However, it seems fitting that they would enact their rage against the design embodiment of the mid-century, a period in American history when optimism was high, yet social stations rigid, that was exclusively defined by race, gender, and class. *The Modernist* epitomizes Opie's aptitude for using the medium of photography to complicate and contextualize individual and group identity; brought to life through the time-lapse of film, her character is allowed to transgress boundaries, both personal and cultural.

About the artist

Catherine Opie (b. 1961, Sandusky, OH; lives in Los Angeles) received a BFA from San Francisco Art Institute in 1985, and an MFA from CalArts in 1988. Solo exhibitions of her work have been organized at Henie Onstad Kunstsenter, Oslo, Norway (2017); Nova Southeastern University Art Museum, Fort Lauderdale, FL (2017); Los Angeles County Museum of Art (2016); Museum of Contemporary Art, Pacific Design Center, Los Angeles (2016); Hammer Museum, Los Angeles (2016); Wexner Center for the Arts, Columbus, OH (2015); Long Beach Museum of Art, Long Beach, CA (2012); Socrates Sculpture Park, New York (2012); Institute of Contemporary Art, Boston (2011); Portland Art Museum, OR (2010); Solomon R. Guggenheim Museum, New York (2008); Museum of Contemporary Art Chicago (2006), Walker Art Center, Minneapolis (2002); and the Saint Louis Art Museum, MO (2000). Select group exhibitions featuring her work include *Selections from the Permanent Collection: Catherine Opie and Sterling Ruby*, Museum of Contemporary Art, Los Angeles (2017); *Breaking News*, Getty Museum, Los Angeles (2016-2017); *A Slow Succession with Many Interruptions*, San Francisco Museum of Modern Art (2016-2017); *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York (2016); *Who Shot Sports: A Photographic History*, Brooklyn Museum, NY (2016); *Perfect Likeness: Photography and Composition*, Hammer Museum, Los Angeles (2015); *Residue: The Persistence of the Real*, Vancouver Art Gallery, Canada (2015); *America Is Hard to See*, Whitney Museum of American Art, New York (2015); *Storylines: Contemporary Art at the Guggenheim*, Solomon R. Guggenheim Museum, New York (2015); *Unbound: Contemporary Art After Frida Kahlo*, Museum of Contemporary Art Chicago (2014); and *Role Models: Feminine Identity in Contemporary American Photography*, National Museum of Women in the Arts, Washington, DC (2008). Her work is in numerous international public and private collections, including Albright-Knox Art Gallery, Buffalo, NY; Miami Art Museum; Solomon R. Guggenheim Museum, New York; The Israel Museum, Jerusalem; Museum of Fine Arts, Boston; Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Hammer Museum, Los Angeles; and the Tate, London.

Opie has received numerous awards and fellowships, including the Citibank Private Bank Emerging Artist Award, Washington University Freund Fellowship, CalArts Herb Alpert Award in the Arts, Larry Aldrich Award, San Francisco Art Institute President's Award for Excellence, and United States Artist Fellowship. She has been a professor of fine art at UCLA since 2001 and serves on the board of directors of The Andy Warhol

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Foundation for the Visual Arts, Mike Kelley Foundation for the Arts, and the board of trustees of MOCA, Los Angeles.

About Lehmann Maupin

Rachel Lehmann and David Maupin founded Lehmann Maupin in 1996. The gallery represents a diverse range of American artists, as well as artists and estates from across Europe, Asia, Africa, South America, and the Middle East. It has been instrumental in introducing numerous artists from around the world in their first New York exhibitions. Known for championing artists who create groundbreaking and challenging forms of visual expression, the gallery prioritizes personal investigations and individual narratives. Lehmann Maupin prizes the distinct conceptual approaches that its artists offer on the essential matters that shape international culture today, including gender, class, religion, history, politics, and globalism. In 2013, with two locations in New York, significant interest in its artists abroad, and growing opportunities in new markets, Lehmann Maupin opened an additional location in Hong Kong, followed by Seoul in 2017. For more information on the gallery and its artists, visit www.lehmannmaupin.com

Current & Upcoming Exhibitions

Marilyn Minter, Through October 27, 2018, Pedder Building, HONG KONG

Suh Se Ok, Through October 27, 2018, West 22nd Street, NEW YORK

Nari Ward, *CORRECTIONAL*, Through November 17, 2018, 74-18, Yulgok-ro 3-gil, SEOUL

Kader Attia, November 1—December 22, 2018, Pedder Building, HONG KONG

Angel Otero, November 1—December 22, 2018, Yulgok-ro 3-gil, SEOUL

Mandy El Sayegh, November 8—December 22, 2018, West 22nd Street, NEW YORK

McArthur Binion, January 17—February 23, 2019, West 24th Street, NEW YORK

For more information on Catherine Opie, or other Lehmann Maupin artists, please contact Kathryn McKinney at +1 212 255 2923 or kathryn@lehmannmaupin.com.

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