

**August 2007
FOR IMMEDIATE RELEASE**



MoCP

Museum of
Contemporary Photography

COLUMBIA COLLEGE CHICAGO
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A DIGITAL PASTICHE OF PASTORAL LANDSCAPES AND URBAN DYSTOPIAS

Exhibition by award-winning German photographer Beate Gütschow coincides with forthcoming monograph co-published by MoCP and Aperture

ALSO ON VIEW: Extraordinary views of Chicago's "hidden spaces" by Dutch photographer Jan Theun van Rees

Beate Gütschow: *LS/S* October 25, 2007 – January 10, 2008

Chicago – In October 2007 the MoCP will open an exhibition of groundbreaking work by Berlin-based photographer Beate Gütschow. The large format prints on view are selections from Gütschow's series *LS* (1999-2003 color landscapes) and *S* (2004-2006 black and white cityscapes). In conjunction with the exhibition *Beate Gütschow: LS/S*, the Museum of Contemporary Photography is collaborating with Aperture Publishing to release a monograph of the artist's work in Fall 2007 comprised of her two most recent bodies of work.

In *LS*—short for "Landschaft," the German word for "landscape"—Gütschow's panoramic color landscapes are digital assemblages of details from the artist's archive of images of trees, fields, knolls, clouds, people, and shadows. The interface between separate elements is invisible and seamless, however, the colors are eerily saturated and the use of light and shadow often contradictory. Consciously drawing on the history of landscape painting to create her tableaux, her photographs resemble the pastoral scenes painted by artists such as Claude Lorrain, John Constable, and Nicolas Poussin.

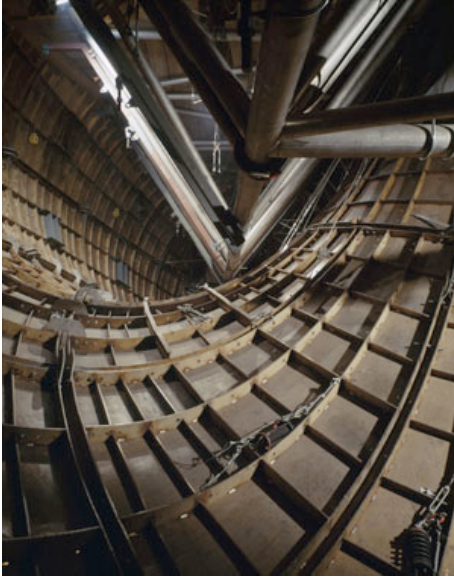
In Gütschow's most recent series, *S*—short for "Stadt," the German word for "city"—color landscapes have given way to a grayscale series of urban settings. In these, she posits another world, this one darker and more sinister than the idyllic picnic scenes of her landscapes. Mixing architectural elements taken from buildings across Europe, Japan and the United States, and barren landscapes, she constructs urban wastelands, rife with post-apocalyptic tension. She states of the work, "They could be a view into the future where modernistic architecture is a wrecked background with some extant urban elements." The human figures Gütschow includes in these works are either homeless

people or tourists, as placeless as the constructed spaces they occupy. Idle amidst the hodgepodge of futuristic concrete structures and abandoned lots, the people appear as survivors in a landscape devoid of visual or physical comfort.



ABOUT THE ARTIST

Gütschow studied at the School of Fine Arts, Hamburg and at the School of Fine Arts, Oslo, Norway. She has participated in one-person and group exhibitions at venues in Germany including Städtische Galerie, Nordhorn; Produzentengalerie, Hamburg; Kunsthistortisches Institut, Bonn; and Bundeskunsthalle Bonn. Her work is in numerous collections such as the San Francisco Museum of Modern Art; Museum of Modern Art, New York; and the Los Angeles County Museum of Art. She has been the recipient of numerous awards such as a Pixel Award, an Otto Dix Prize of New Media, and a Villa Aurora fellowship in Los Angeles. She lives and works in Berlin.



Jan Theun van Rees
One Wall Away: Chicago's Hidden Spaces
October 25, 2007 – January 12, 2008

Architectural photography is generally concerned with surface, presenting idealized views of glittering facades. But Dutch photographer Jan Theun van Rees's recent photographs of architectural landmarks here in Chicago turn these conventions inside out, featuring unprecedented looks at the interior structure of buildings like Anish Kapoor's Cloud Gate in Millennium Park, Chicago Symphony Center, Holy Family Church, and Oak Park's Unity Temple.

"Jan Theun van Rees has broken through these conventions and gone beneath the visible skin of buildings," says Rod Slemmons, Director of the MoCP. "In a sense he has made the buildings transparent, allowing us access to the seemingly chaotic and asymmetrical service spaces and structural components that support the elegantly even exteriors."

One Wall Away: Chicago's Hidden Spaces will be accompanied by a book of the same name published by U.S. Equities in collaboration with MOCP.

ABOUT MOCP

The Museum of Contemporary Photography (MoCP), a resident organization of Columbia College Chicago, is the only museum in the Midwest with an exclusive commitment to the medium of photography. By presenting projects and exhibitions that embrace a wide range of contemporary aesthetics and technologies, the Museum strives to communicate the value and significance of photographic images as expressions of human thought, imagination, and creativity.

EXHIBITION SPONSORS

Beate Gütschow: *LS/S* is supported by the Robert Mapplethorpe Foundation and the Lannan Foundation. The exhibitions, presentations, and related programs of the MoCP are sponsored in part by the Illinois Arts Council, a state agency; The Mayer and Morris Kaplan Family Foundation; the Lloyd A. Fry Foundation; The National Endowment for the Arts; the City of Chicago Department of Cultural Affairs/After School Matters; American Airlines, the official airlines of the MoCP, and our members.

ABOUT THE CURATORS

Natasha Egan, the museum's Associate Director and Curator, has been a member of the curatorial team since

1995. She has organized dozens of international and national exhibitions and has contributed to essays to numerous publications and magazines. She holds an MA in museum studies, an MFA in photography, and a BA in Asian studies. She teaches part-time in the Photography Department at Columbia College Chicago and has lectured at numerous institutions and juried art exhibitions nationwide.

Rod Slemmons is the Director of the Museum of Contemporary Photography at Columbia College Chicago. From 1982 to 1996 he was the Curator of Prints and Photographs at the Seattle Art Museum, and from 1996 to 2002 he taught Photography, the History of Photography, and Graduate Museum Studies at the University of Washington in Seattle. He was the National Chair of the Society for Photographic Education from 1990 to 1994. He has served as a peer review panelist for the National Endowment for the Arts and as a grant reader and site evaluator for the National Endowment for the Humanities. He has organized numerous exhibitions including: Diane Arbus (1986); *Like a One-Eyed Cat*, a 30-year retrospective of the photography of Lee Friedlander (1989); *Shadowy Evidence: The Art of E. S. Curtis and His Contemporaries* (1989); *Persistence of Vision*, a retrospective of the digital work of Paul Berger (2003); and *Witness: Contemporary Mexican Journalism* (2004). His essays and reviews have appeared in dozens of publications including *Afterimage*, *Black Flash*, *image*, and *Reflex*.

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IMAGES:

Beate Gutschow
LS 3, LS#3. 1999
116 x 169 cm / 45 5/8 x 66 1/2 in.
C - Print

Courtesy: Produzentengalerie Hamburg, Barbara Gross Galerie München, Collection Louise and Eric Franck

S 2, 2005

212 x 177 cm / 83 1/2 x 69 5/8 in.

Light Jet Print Courtesy: Produzentengalerie Hamburg, Barbara Gross Galerie München, Collection Louise and Eric Franck

Jan Theun van Rees

Interior: Cloud Gate Sculpture II