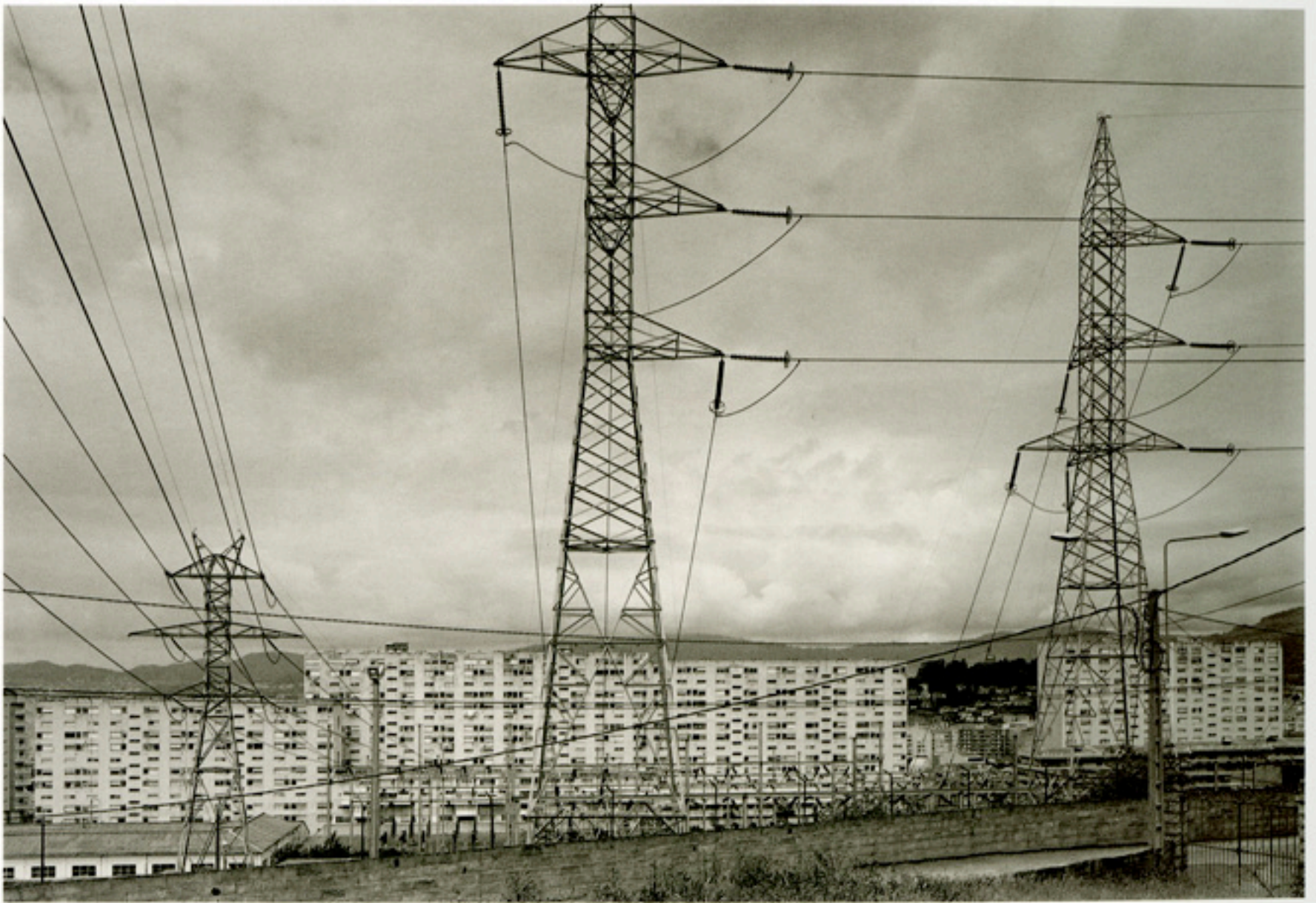


**The Museum of Contemporary Photography
Columbia College Chicago**

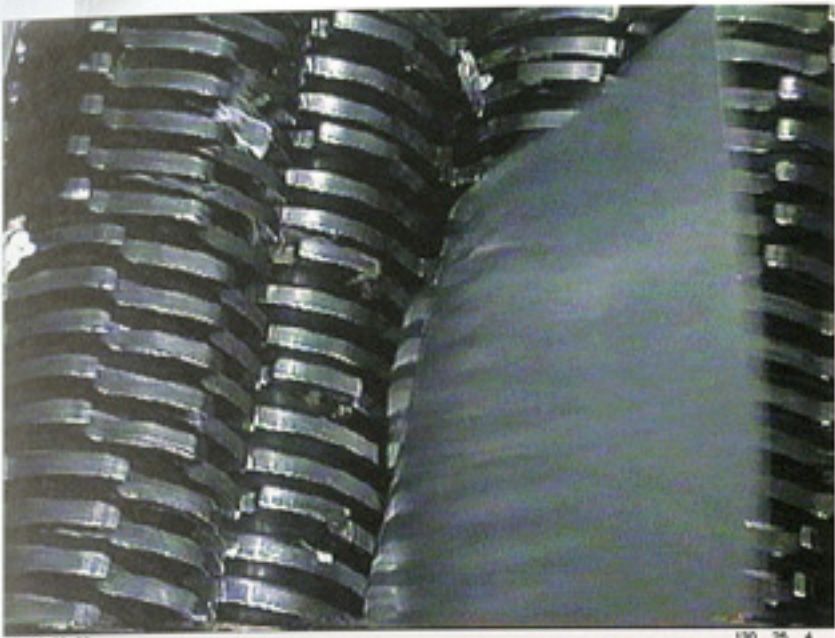
on View



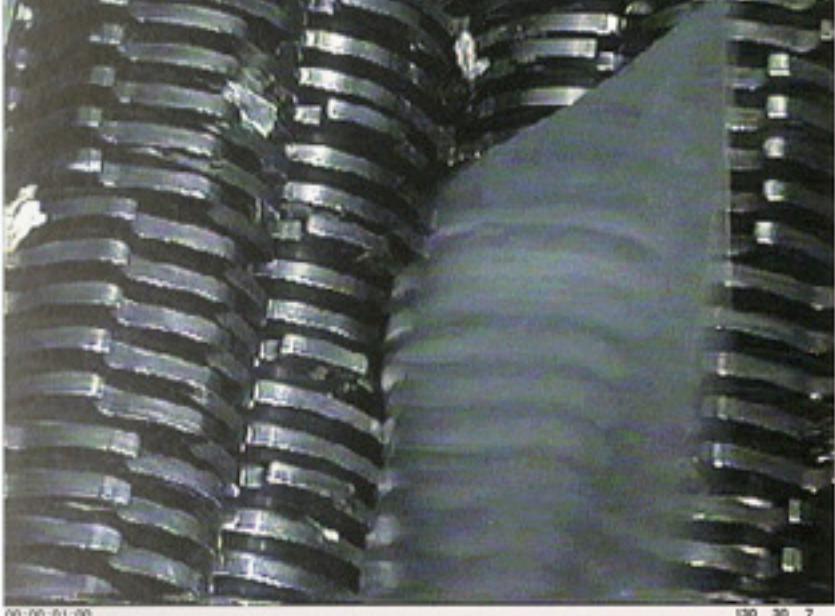


©
John Davies
Apartments, Vigo, Spain, 1992
16-by-20 inches
silver gelatin print
Courtesy of Zelda Cheate Gallery, London

©
Andreas Müller-Pohle
Entropia, 1996
video stills
Courtesy of the artist



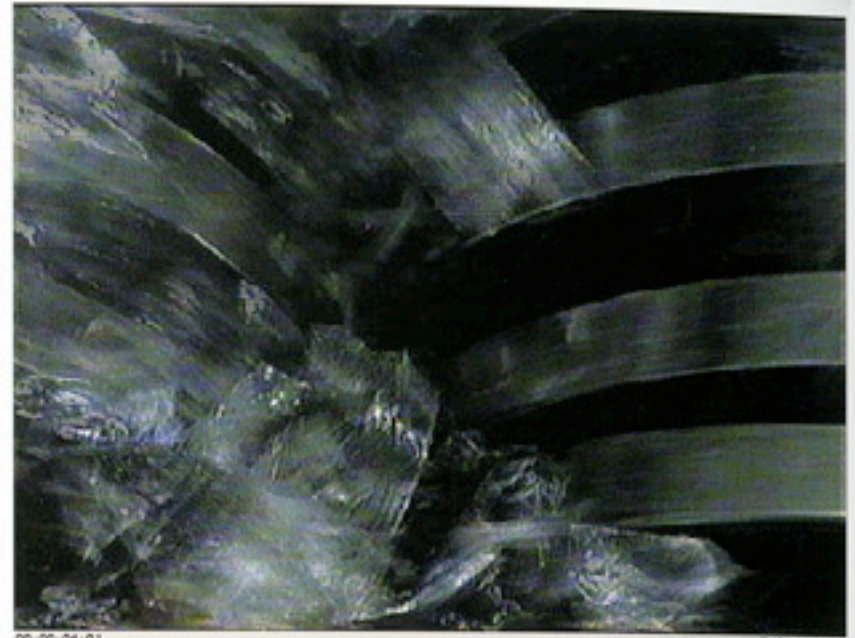
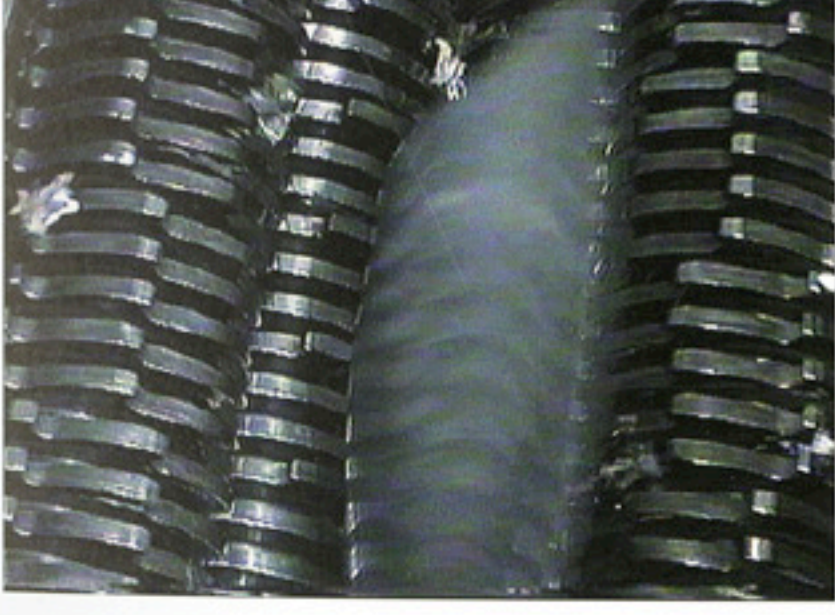
00:00:00:20 190 26 4



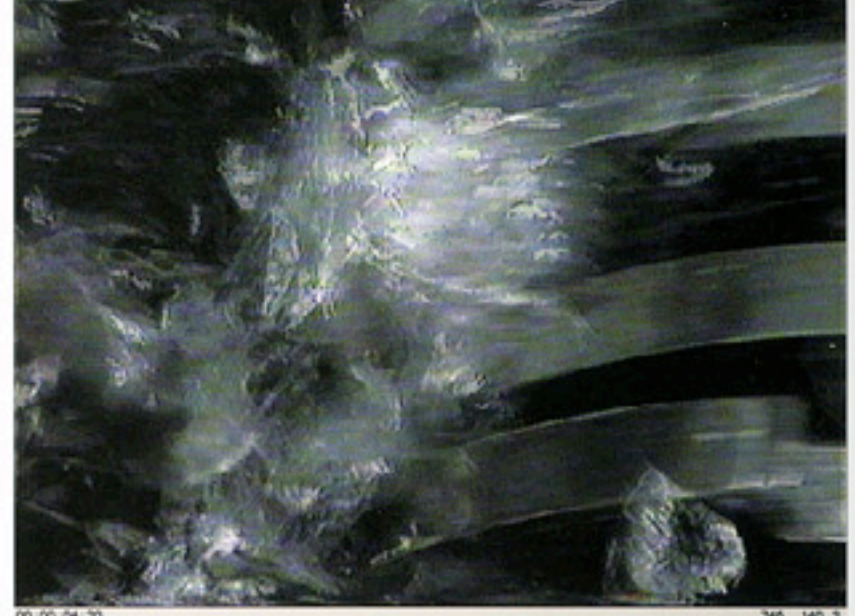
00:00:01:00 190 26 7



00:00:01:00 190 26 1



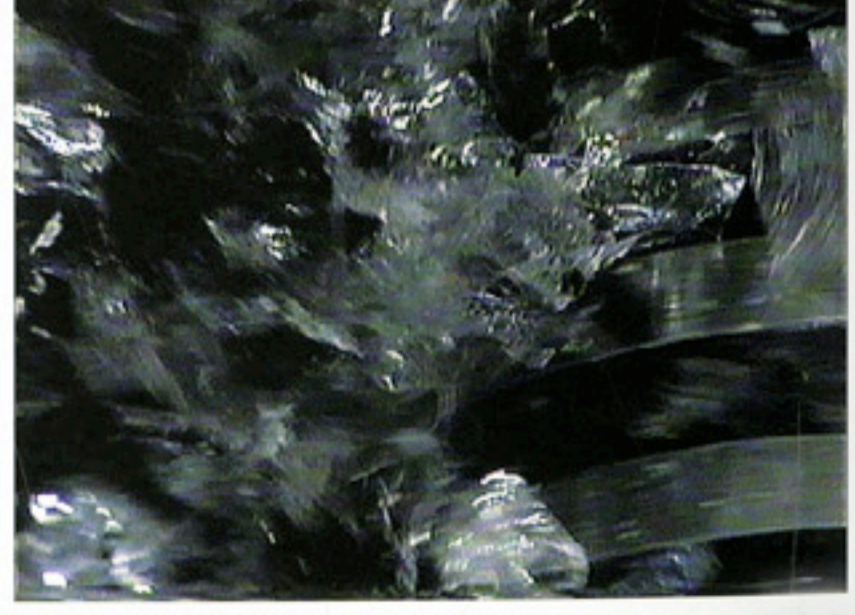
00:00:04:01 746 121 6



00:00:04:20 746 140 3



00:00:05:10 746 160 2





©
Angela Grauerholz
Sententia I to LXII, 1998
Wood cabinet, 94-by-39-by-78 inches
62 silver gelatin prints,
37 $\frac{5}{16}$ -by-24 $\frac{7}{8}$ inches each
Courtesy of The Power Plant, Toronto

OVERLEAF
Katarzyna Kozyra
The Bathhouse, 1997
video still
Courtesy of Zacheta Gallery, Warsaw

The Museum of Contemporary Photography Columbia College Chicago

600 South Michigan Avenue, Chicago, Illinois 60605 Telephone 312.663.5554 Facsimile 312.344.8067 www.mocp.org mocp@aol.com

April 8 - June 10, 2000

John Davies

In his silver gelatin prints, John Davies concentrates on investigating the modern landscape as it has evolved from rural to industrial environments. These photographs of arresting open spaces reveal urban development both in and out of harmony with the natural environment. Although his work is informed by documentary photography, Davies does not present exclusively "objective" perspectives. His photographs, often sublime in nature, provide views of industrial development that recall romantic landscape painting. For example, the image *Apartments, Vigo, Spain, 1992*, depicts a high-rise apartment complex dwarfed by giant power lines set in a landscape of rolling hills and dramatic clouds. The relationship between rivers and the growth of industrial centers is another common theme in Davies's work. Rivers, often central to civic development, offer useful resources while also posing significant threats; their environs can serve as a barometer for industrialization. John Davies was born in 1949 and lives in Cardiff, Wales, United Kingdom.

Angela Grauerholz

Sententia I to LXII, 1998

Angela Grauerholz's work *Sententia I to LXII* suggests that photographs, like memories, are subjective records, created when we blend the actual with the invented or constructed. The sixty-two images that comprise this body of work are housed in a specially made wooden cabinet that resembles a piece of antique library furniture, a fine retail display case, or, when closed, a tomb. To see the images, the viewer must slide the photographs from the case one at a time. The massive cabinet suggests permanence, importance, and authority. The photographs, however, are ambiguous and moody, soft-focus images of transitional spaces: windows, doors, railroad tracks, a fleeting glimpse of passers-by. This juxtaposition of image content and an unusual presentation raises questions regarding the veracity of information housed in historic archives and underscores the role of the archive as a place of intellectual "travel." It further suggests that all truths are of our own creation. Born in Hamburg, Germany, in 1952, Angela Grauerholz has lived and worked in Montreal since 1976.

Katarzyna Kozyra

The Bathhouse, 1997

The Bathhouse, an installation that includes one video projection and five images on video monitors, was first shown in Warsaw in 1997 to significant critical reception. It depicts women in the act of bathing, having been filmed (without their knowledge or consent) in a public bath in Budapest. The video projection opens with the image *The Turkish Bath*, a painting by Jean-Auguste-Dominique Ingres. The painting, which depicts women as idealized figures fitting perfectly within the circular composition, provides a stark contrast to Kozyra's video footage, which follows. Her video of overweight, aging, imperfect female bodies is astonishing in its realism. Furthermore, by presenting the figure in its unashamed, unabashed form, she raises issues of voyeurism and privacy rights, as well as drawing attention to the fact that uncorrected, unimproved nudity is not often visible in our culture. Kozyra was awarded an honorable mention at the 1999 Venice Biennale for a similar piece, *The Men's Bathhouse*. Born in 1963, Katarzyna Kozyra lives in Warsaw.

Andreas Müller-Pohle

Digital Scores I and III (after Nicéphore Niépce), 1996-1998 and Entropia, 1996

Andreas Müller-Pohle, a writer, philosopher, critic, and photographer, has been editing and publishing the magazine *European Photography* since its inception in 1980. In Müller-Pohle's view, digital work is the purest form of the photographic medium, owing to its universality. His *Digital Scores I and III* are digital interpretations of the earliest known photograph, Nicéphore Niépce's *View from his Study*, taken in 1826. In these works, Müller-Pohle has digitized Niépce's photograph, which presumably had an eight-hour exposure time, translated it into alphanumeric signs, and output it as ink-jet prints. The information contained in the resulting seven million bytes has been distributed over eight squares which are hung four across and two high, with each frame installed eight centimeters apart. In contrast, Müller-Pohle's video piece *Entropia* shows an industrial shredder destroying photographs, lithographic films, and framed pictures. "What I don't see, I photograph. What I don't photograph, I see," Müller-Pohle has said. Andreas Müller-Pohle was born in 1951 and lives and works in Göttingen, Germany.

Seton Smith

Pale Guide to Transparent Things, 1997

Seton Smith's work *Pale Guide to Transparent Things* examines the convergence of spaces: interior/exterior, public/private, real/imagined, past/present. Smith's use of soft focus, tight cropping, and monochromatic colors alters the real spaces and objects she photographs, including Chinese-style chairs, seats in an auditorium, and institutional fluorescent lights. The resulting series of ambiguous images share a formal unity despite their disparate subjects. These images are unresolved, yet the spaces pictured seem vaguely familiar, as if recalled from dream or memory. "I create scenes, but they are open to interpretation. People project their own experiences onto them," Smith says of this work. The series is presented as an installation of large-scale (six-by-four feet) light boxes arranged on the walls and floor of the gallery. Recontextualized in the gallery, the images interact with as well as change and add to the architecture of the space itself. Born in 1955 in Newark, New Jersey, Seton Smith has lived in Paris for the past fifteen years.

The exhibitions, presentations, and related programs of The Museum of Contemporary Photography are supported in part by grants from The Chicago Community Trust; The John D. and Catherine T. MacArthur Foundation; Sara Lee Foundation; the Illinois Arts Council, a state agency, and the National Endowment for the Arts. This project is supported in part by LOT Polish Airlines.



This ongoing series of exhibitions is principally sponsored by American Airlines, the official airlines of The Museum of Contemporary Photography.



COVER: **Seton Smith**, *Stage Plus Chairs, Podium, 1997*
72-by-48-by-6 inches, Lightbox with color transparency. Courtesy of the artist.