

PRESS COVERAGE



Barbara Probst: Exposures

April 6 — June 2, 2007

1. AD
2. Chicago Life, Spring 07
3. Chicago Life, Winter 06
4. Time Out, 4. 5. 2007



Exposure #1: N.Y.C., 249 W. 34th Street, 01.02.05, 4:41 p.m.

BARBARA PROBST

April 7 – June 2, 2007

MoCP

Museum of
Contemporary Photography

COLUMBIA COLLEGE CHICAGO
600 S. MICHIGAN AVE.
CHICAGO, ILLINOIS 60605

312/663-5554
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Spring 2007:

BARBARA PROBST:
EXPOSURES

Published by MoCP in collaboration
with Steidl

Opening Gala April 6, 2007



Columbia 
COLLEGE CHICAGO

COMPTON To Capture a Moment in Time

"The world is what we see... and nonetheless, we must learn to see it."—Maurice Merleau-Ponty

At the end of 1999, German artist Barbara Probst (b.1964), who had been living and working in New York and Munich, began to create and process her 21st century work. Through the construction of photographic exposures and the deconstruction of structural photography, Probst has created bodies of two or more pigmented inkjet prints that offer a unique interpretation of capturing a moment in time.

The first work, entitled *Exposure #1: N.Y.C., 545, 8th Avenue, 01.07.00, 10:37 p.m.*, (2000), showed a dozen unframed photographs, printed to poster size, exposing one single nocturnal urban moment captured from 12 different angles.

The scene of a woman (the artist herself) jumping on the floor of a Manhattan rooftop was shot by employing a radio-controlled device that simultaneously activated the shutters of 12 different, electronically connected cameras. In the gallery, viewers were confronted with the tension of the moment from multiple viewpoints, some in color and others in black and white. For the first time, Probst broke a moment in time into a range of perspectives, strategically exposing the illusion of representation.

More than four years later in *Exposure #30: N.Y.C., 249 W. 34th Street, 11.20.04, 2:27 p.m.*, (2004), Probst expressed further complexity and intrigue by playing with the viewer's sense of time and place. She exposed one woman during a single instant in what appeared to be four different sites. The woman was in a park next to a skyscraper, looking nervously into a giant eye and standing on a floor covered with letters. The series was actually shot inside a studio, and Probst placed enlarged print backdrops on three walls and on the floor.

By Sigalit Zetouni The monochrome park was from film director Antonioni's "Blowup," the skyscraper was Probst's shot of the Empire State Building, the eye came from film director Kubrick's "2001: A Space Odyssey," and the letters on the floor were an excerpt from a Paul Celan poem. The absent narrative in Probst's work allowed the viewer to approach her

photographs from all directions. There was no one specific way to read the work and each observer could narrate his/her own complexity of seeing. In 2006-2007, the #30 series and additional exposures were exhibited at MOMA's renowned *New Photography* group show.

The titles of Probst's exposures are concerned with time and place. In the titles, she abandons any reference to her subjects and openly reflects on the meaning of her methodology. Probst's discourse is not with representation, but rather with its illusion. She signals the observer to decode and question her aesthetic practice and implicitly asks him or her to think.

The only factual truth about the photographs is the specific time and place in which they were shot. Their representation is variable and depends on the eye or lens that is looking. Hence the artist is providing us with the knowledge, found in her titles, and we, the observers, provide the work of art with our



Exposure #46: N.Y.C., 555 8th Avenue, 10.09.06, 8:23 p.m.

own private meaning.

The power and beauty of Probst's exposures are in the process. Her precisely staged concept liberates traditional photography from its static, single view structure. Each viewpoint opens a door to our understanding of pictorial logistics and reiterates the concerns that can arise from the tyranny of representation.

Critic Reinhard Braun writes of Probst's work: "Facticity is enacted in the multi-part, large-format tableaux as a construct of photography itself. The exposures show that omissions and contradictions, that replacements and appropriations in particular, are part of [the] photographic practice itself, and that they indicate how a picture not only shows something but also causes something else, another picture to disappear..." (*Camera Austria International*, 85/2004).

Here in Chicago, April 6 and through June 2, the Museum of Contemporary Photography at Columbia College is going to exhibit *Barbara Probst: Exposures*. The comprehensive show will include 19 works that Probst created between 2000 and 2006. The opening will also mark a book launching celebration as the museum and Steidl Publishing are releasing a new monograph. The hardcover will include color and black-and-white images of Probst's work, as well as essays and interviews by artist and art historian David Bate and philosopher Johannes Meinhardt. □

Russian Icons in the Age of the Romanovs continues through May 20. *I Remember Purim: Molly J. Schiff* continues through April 29. *A Blessing to One Another: Pope John Paul II and The Jewish People* runs from April 14 through Aug. 11.

Mary and Leigh Block Museum of Art, 40 Arts Circle, Evanston, 847-491-4000, hosts *Roy Lichtenstein Prints 1956-97: From the Collections of Jordan D. Schnitzer and His Family Foundation* April 13 through June 17.

Mexican Fine Arts Center Museum, 1852 W. 19th St., 312-738-1503, presents *Arte Textil Maya: Collections of the Centro de Textiles del Mundo Maya* through May 27. This exhibition highlights the artistic and



creative character of Mayan textiles.

Mitchell Museum of the American Indian, 2600 Central Park Ave., Evanston, 847-475-1030, presents *Mügwech 2: Recent Acquisitions*, an exhibition of gifts made to the museum over the last five years, through July 29.

Museum of Contemporary Art, 220 E. Chicago Ave., 312-280-2660, presents *Rudolf Stingel*, a 20-year retrospective, through May 27. *MCA Exposed: Defining Moments in Photography, 1967-2007* runs through July 29. *Takashi Murakami: Jellyfish Eyes* continues through next year. MCA performances include *Contempo* and the *Dave Douglas Quintet* April 7 and *Martha Graham Dance Company* April 18-21.

Museum of Contemporary Photography, 600 S. Michigan Ave., 312-663-5554, exhibits *Barbara Probst: Exposures* April 6 through June 2. Work by *Monika Brandmeier* is on display April 6 through May 25.



Museum of Science and Industry, 5700 S. Lake Shore Dr., 773-684-1414, hosts *Black Creativity Program* through Feb. 28. *Gunther Von Hagens' Body Worlds 2: The Anatomical Exhibition of Real Human Bodies* runs through April 29. *The Human Body* runs through April 29 at the Omnimax. "CSI:" *Experience* runs from May 25 through Sept. 3.

National Vietnam Veterans Art Museum, 1801 S. Indiana Ave., 312-326-

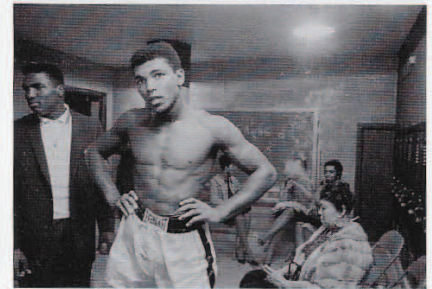
0270, presents *In Defiance of Tradition: Works on Paper* through May 1.

Newberry Library, 60 W. Walton, 312-943-9090, presents *Newberry Consort: Music for the Holy Roman Emperors* May 3-6. Call for specific locations.

Notebaert Nature Museum, 2430 N. Cannon Dr., 773-755-5100, presents *Radiant Plants* through April 13. *Robots and Us* continues through Sept. 9.

Roosevelt University Gage Gallery, 18 S. Michigan Ave., 312-341-6458, presents *Inside Out: Photographs by Iraqi Civilians and Farah Nosh* through April 27.

Smart Museum of Art, 5550 S.



Greenwood, 773-702-0200, presents *The Image as Homage: Portrait of the Artist* through April 7. *Cosmophilia: Islamic Art from the David Collection, Copenhagen* through May 20. *Exported Visions: Early Twentieth-Century Woodblock Prints* continues through June 10.

Performance

Auditorium Theatre of Roosevelt University, 50 E. Congress Pkwy., 312-902-1500, presents *Rivendence* April 3-15.

Beverly Arts Center, 2407 W. 111th St., 773-445-3838, presents the *Chicago Improv Festival* April 7.

Black Ensemble Theater, 4520 N. Beacon, 773-769-4451, presents *Memphis Soul*, the story of *Stax Records*, through May 13.

Clockwise from left: Brunswick Building, Chicago, IL, 1966, photograph by Hedrich Blessing, courtesy of Skidmore, Owings and Merrill, Arts Club of Chicago: Mao, 1971, lithograph, Roy Lichtenstein, collection of the Jordan Schnitzer Family Foundation, 1999.42, © The Estate of Roy Lichtenstein, Mary and Leigh Block Museum of Art; Muhammad Ali in Locker Room, Louisville, Kentucky, 1964, Art Shay, Chicago History Museum; Jellyfish Eyes, 2002, Takashi Murakami, Museum of Contemporary Art; Dinosaurs: Ancient Fossils, New Discoveries, Field Museum.

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Fine Print Program

BARBARA PROBST, *Exposure #16*,
N.Y.C., 249 W. 34th St.,
12/07.02, 4:29pm,
Ink jet print, 9 x 13 inches

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Kate Arrington, *The Well-Appointed Room*, Steppenwolf Theater Company.

Quake is on stage in the Upstairs Theatre through Feb. 19.

The Dance Center of Columbia College presents the Chicago debut of the British Richard Alston Dance Company Feb. 9-11 at 1306 S. Michigan Ave. The *LatinoContempo Festival*, with contemporary dance from Brazil, Mexico and Chicago, devotes a month of performances to the theme, beginning Feb. 23. For more information call 312-344-8300.

The Theatre School, 60 E. Balbo Dr., 312-922-1999, presents *The Last Night of Ballyhoo* Feb. 10-19. This Tony Award-winning play highlights a Jewish family's obsession with Ballyhoo, the cotillion for Southern Jewish society in Atlanta during 1939, as tensions rise in Europe and *Gone with the Wind* premieres.

Bailiwick Repertory Theatre, 1229 W. Belmont, 773-883-1090, features *Kiss of the Spider Woman* through Feb. 19.

Victory Gardens Theater, 2257 N. Lincoln Ave., 773-871-3000, presents *Moot the Messenger*, a complex and intelligent indictment of the current state of the American news media, through Mar. 5.

City Lit Theater Company, 1020 W. Bryn Mawr Ave., 773-293-3682, presents *Somebody Foreign* Feb. 10 through Mar. 5. Based on a true story, the play is about a North Shore murder case that develops international complications, leaving the woman at its center doubtful as to what crime is really being investigated.

Court Theatre, 5535 S. Ellis Ave., 773-753-4472, presents August Wilson's *Fences* through Feb. 12. This Tony and Pulitzer Prize-winning play explores the complicated relationships that hold families together through the perseverance of love and hope. *The Glass Menagerie* runs from Mar. 9 through April 9.

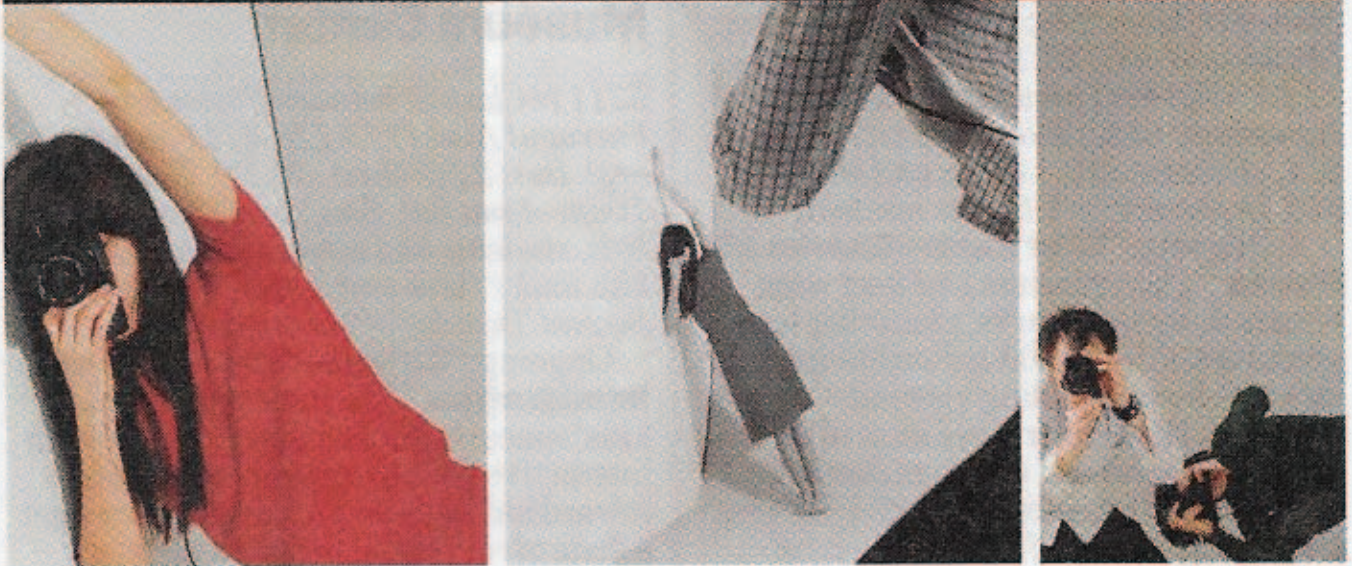
Hubbard Street Dance Chicago performs its spring programs Mar. 22 through April 9 at the

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Exposure #32: N.Y.C., 249 W 34th Street, 01.02.05, 5:04 p.m., 2005

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ALSO ON VIEW: **MONIKA BRANDMEIER** APRIL 6 – MAY 25 / **TIM RODA** APRIL 18 – MAY 25

Annual Benefit Gala April 13, 2007

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