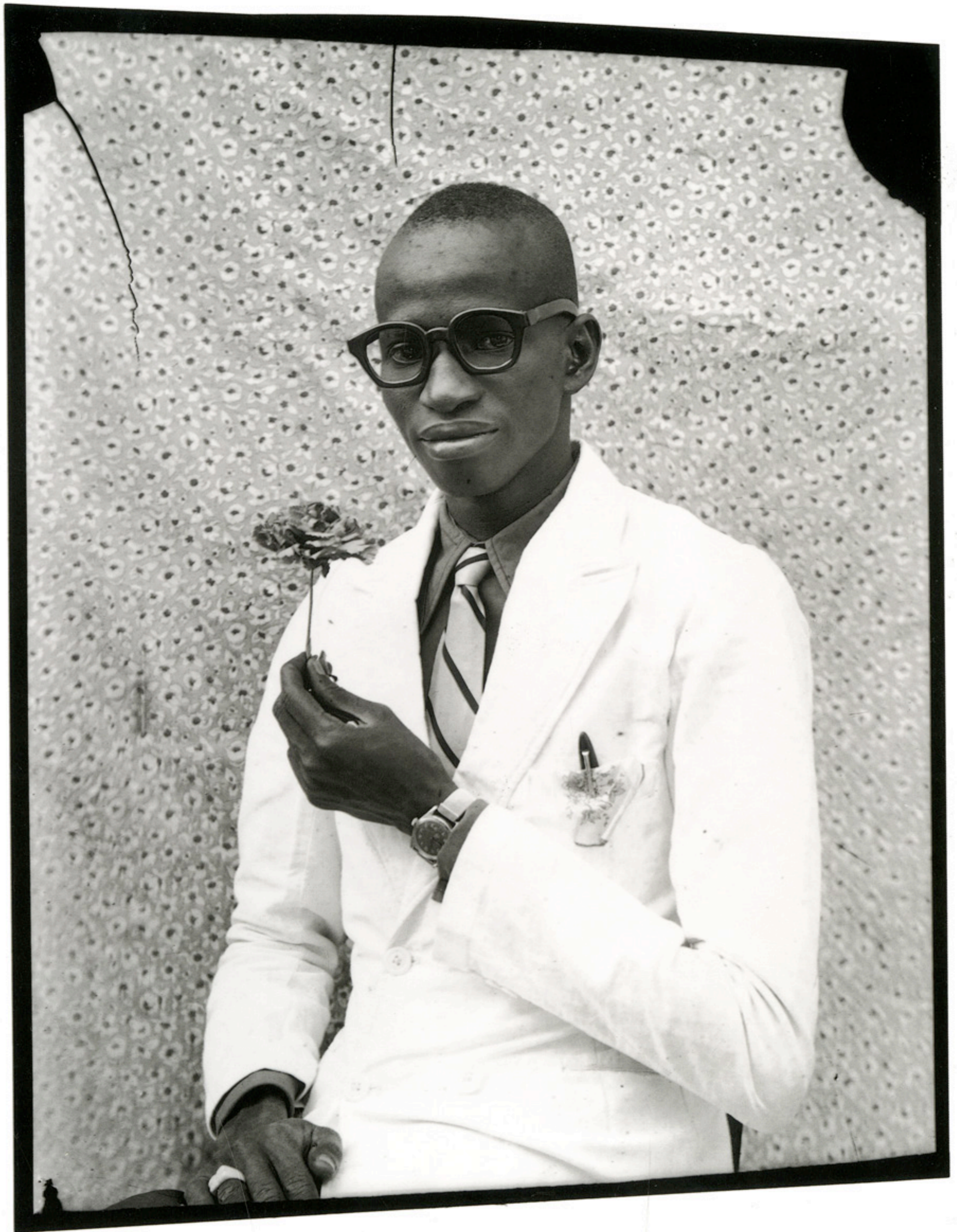


**The Museum of Contemporary Photography
Columbia College Chicago**

on View



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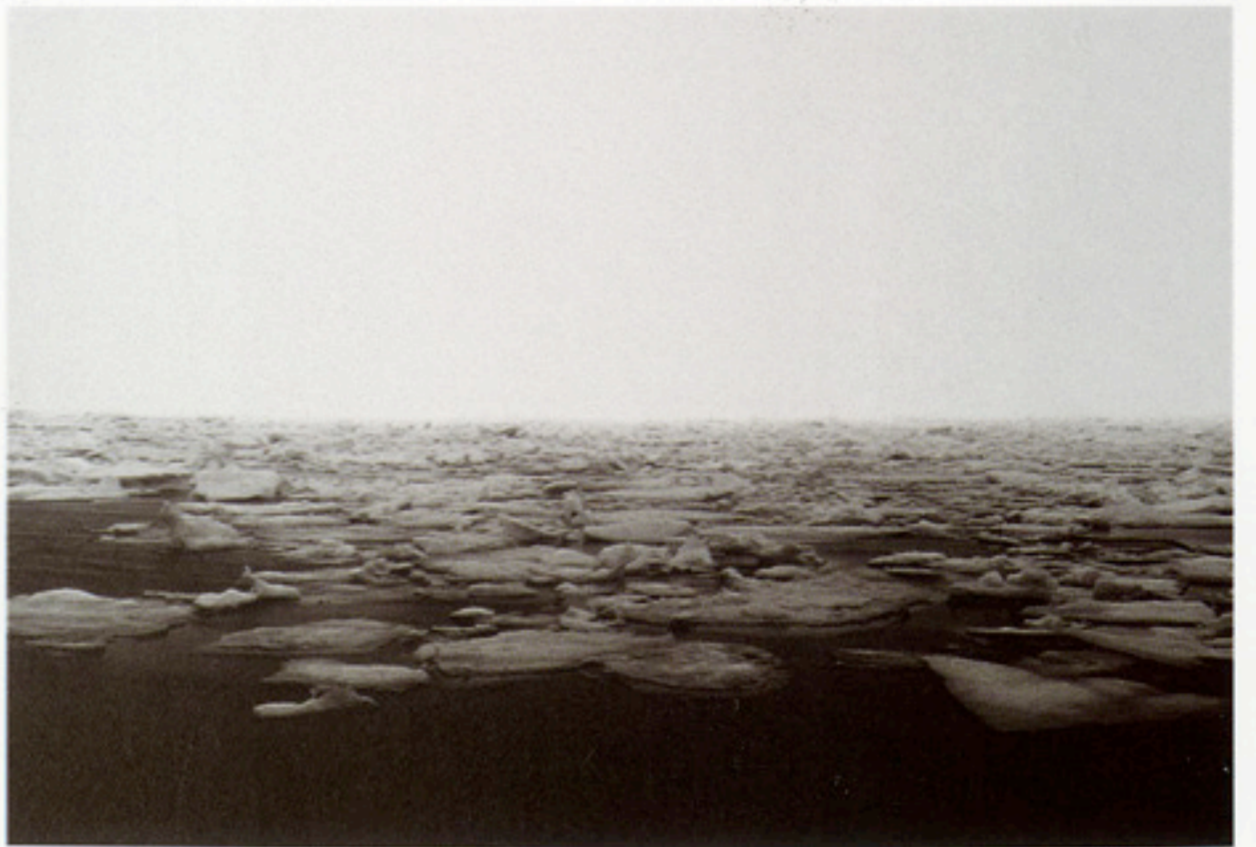
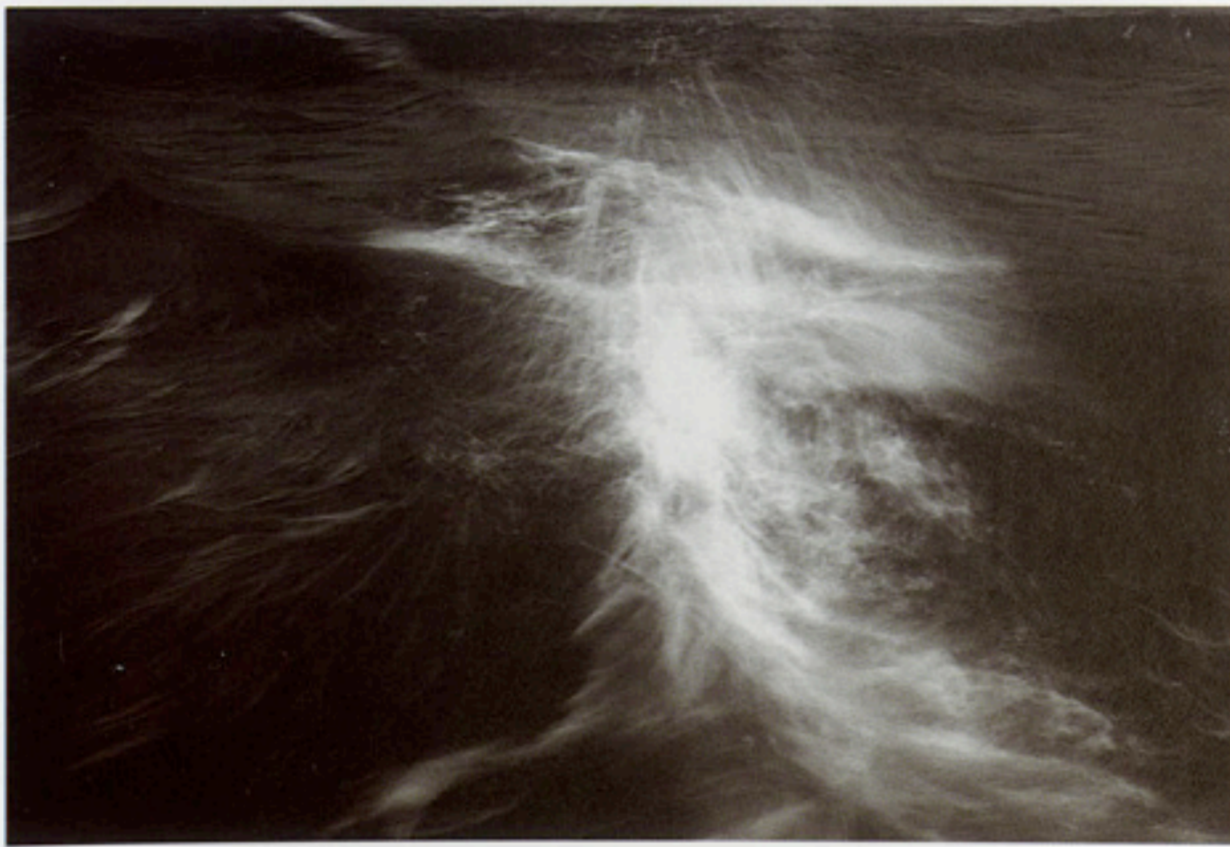
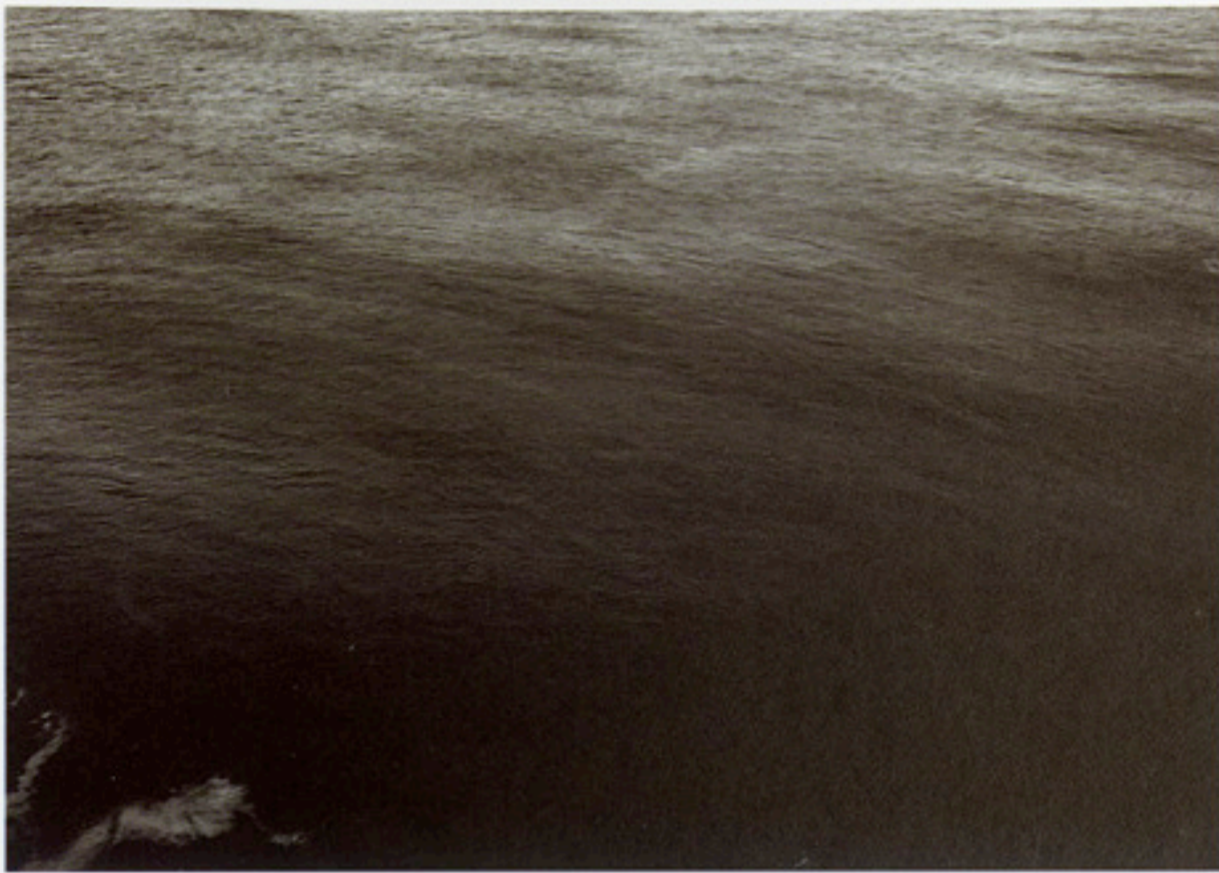
Thomas Joshua Cooper

Works from the New Found Land, 1998-1999

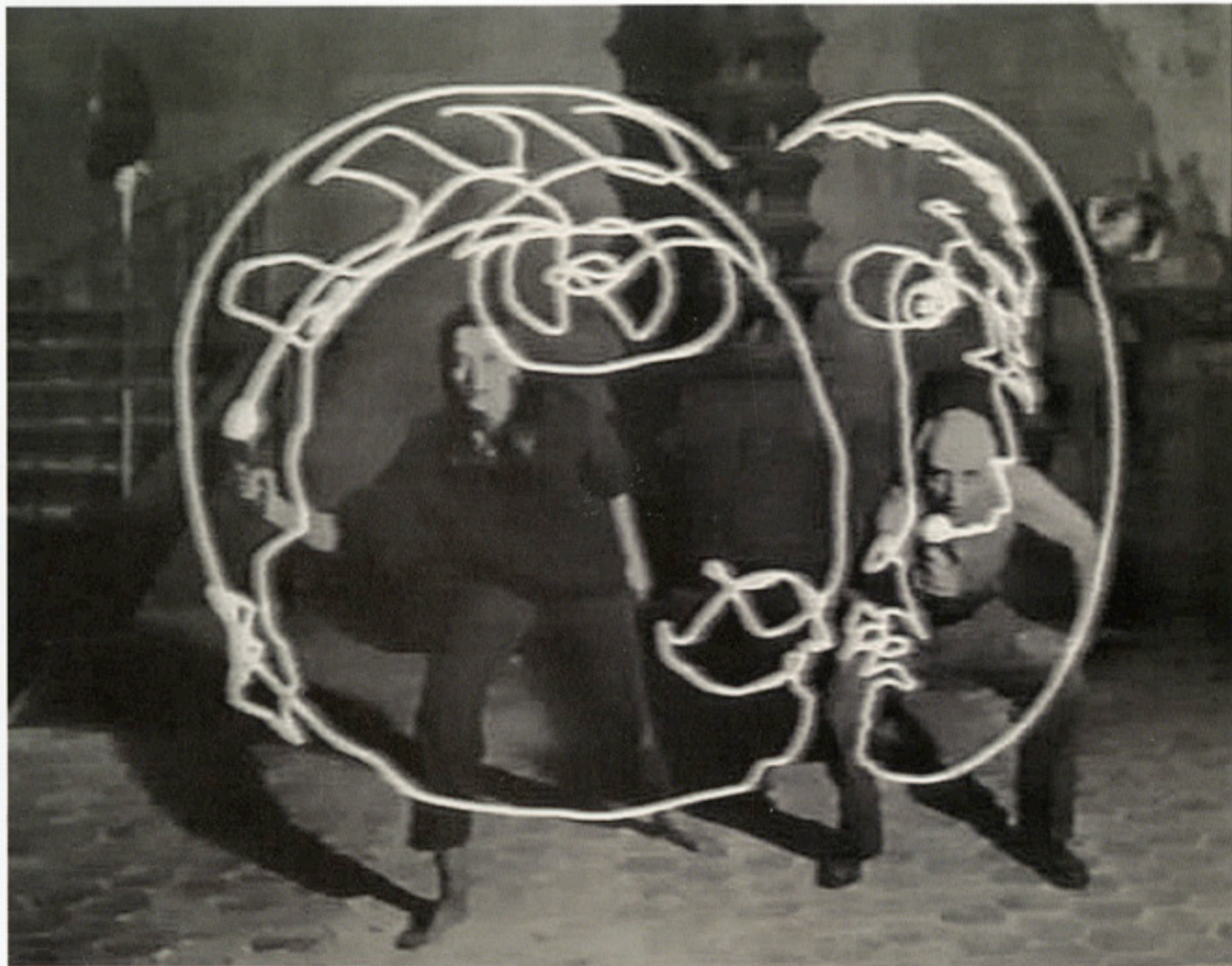
silver gelatin print

16 x 23 inches

Courtesy Sean Kelly Gallery, New York



○
Barbara Kasten
The Place, 1990
34 x 44 inches
silver dye bleach print
Recent gift of the artist



○
Tracy Moffatt and Gary Hillberg
Artist, 1999
video still
Courtesy Women Make Movies



©
Buzz Spector
(All the Books in my Library) By or About Christian Boltanski, 1999
29 1/2 x 31 inches
internal dye diffusion transfer print (Polaroid)
Courtesy the artist



©
Anna Fox
untitled, from the Zwarte Piet series, 1993-98
chromogenic development print
33 x 33 inches
Courtesy the artist and Autograph ABP

The Museum of Contemporary Photography Columbia College Chicago

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September 23 - November 22, 2000

Thomas Joshua Cooper

Thomas Joshua Cooper investigates the persistent beauty of the sea in his moody black-and-white photographs of the waves, whirlpools, rocks, and breakers of various oceans around the world. Using a 1898 field camera, Cooper often photographs at points charged with history, such as the area on the coast of Iceland from where, in the eleventh century, Lief Ericson departed to explore the New World. Cooper often visits a place repeatedly, waiting for days and hours at a time for weather conditions to be just right. Most of Cooper's images are composed with dim illumination and no horizon line, making it difficult to decipher the scene in terms of scale. Cooper is renowned for his superior photographic craftsmanship. He enhances the intense atmosphere of his silver gelatin prints by printing them in large scale and toning them with selenium and gold chloride. His intense attention to technical details results in exquisite resolution and rich tonality. "To find beauty is my job," he has said. Cooper was born in San Francisco in 1946, and has resided in Scotland for the past nineteen years.

Anna Fox

Zwarte Piet, 1993-1998

Each winter children in The Netherlands eagerly await the arrival of Sinterklaas, who brings candy and presents to those who have been good. This white-bearded saint rides into town surrounded by his black-faced servants, the so-called *Zwarte Piet*. Mostly young, white women in clown costumes, the *Zwarte Piet* throw candy to the crowds of children and shake birch branches to frighten the naughty. In her portraits of the *Zwarte Piet*, British photographer Anna Fox explores this Dutch tradition, which raises issues of race, class and gender. Her purpose is not to normalize, endorse, or indict the tradition, but to invite the viewer to form his or her own opinion through an examination of identity. Fox ultimately questions, through individual portraits, what it means to hold on to tradition with the advent of growing racial diversity. In these images the *Zwarte Piet*'s direct gaze offers a more personal connection for viewers outside of the tradition and invites the viewer to acknowledge their pride, the fun of the game, but also the shame and discomfort that the masquerade reveals. Born in 1961, Anna Fox resides in England.

The exhibitions, presentations, and related programs of The Museum of Contemporary Photography are supported in part by grants from AOL Foundation; 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. *Zwarte Piet* by Anna Fox is a Shoreditch Biennale touring exhibition with funding assistance from Autograph ABP and the London Institute. Autograph ABP is funded by the Arts Council of England and the London Arts Board.

Barbara Kasten

from the *Puye Cliff Dwellings* series, 1990

Barbara Kasten is known for photographically transforming architectural spaces into formal abstract compositions through her use of elaborate lighting, color gels, and mirrors. The photographs on view here were all made in 1990 at the Puye Cliff Dwellings in New Mexico. Constructed between 1000 and 1300 AD, these cliff dwellings are among the earliest examples of architecture in North America. Kasten, who lived in the Southwest for several years, chose this site for its importance to the origins of built culture in the United States. The making of these photographs is an elaborate production involving a crew of electricians, gaffers, and assistants borrowed from the film industry. Under Kasten's direction, the crew works throughout the night to alter the space using tungsten lights with color gels plugged into portable generators. Kasten then photographs the scene using a view camera and color transparency (slide) film. Born in Chicago in 1936, Barbara Kasten resides in Chicago and teaches at Columbia College Chicago.

Seydou Keïta

From 1948 until 1962, Seydou Keïta was the most successful commercial portraitist in Bamako, capital city of the former French Sudan (now Mali). In addition to being striking images, Keïta's photographs of the Bamakois are also sociological documents that reflect colonial influences as well as the rise of modernity in West Africa. Having a portrait taken by Keïta in the 1940s and 1950s implied one's cosmopolitanism. His subjects' desire to be seen as modern, wealthy, and beautiful is reflected in their choices of props, adornments, and clothing, some of which were supplied by Keïta. It was fashionable, for example, for Bamakois men to dress like Europeans. In his portraits of women, Keïta emphasized jewelry, shoes, and long, thin, fingers. Due to the immense popularity of his studio, Keïta's working method was highly systematized. He repeatedly used the same camera angles, poses, and props, and took only one negative per customer, never more. His backdrops remained fixed for two to three years at a time, thus any compositional harmony with the sitter's dress was purely luck. Born in 1923, Keïta has always lived in Bamako, Mali.

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



Tracey Moffatt (with Gary Hillberg)

Artist, 1999

In her video piece entitled *Artist*, made in collaboration with Gary Hillberg, Tracey Moffatt's interest in the Other, coupled with her vast repertoire of film and television imagery, mix with her quick wit to create a delightful dialogue about the representation of the artist. Made entirely of clips culled from film and television, *Artist* is carefully sequenced; creating a non-linear narrative that questions the validity of representation in pop culture and the stereotypes it fashions. Each clip seems familiar to those of us raised, like Moffatt, in a world saturated by TV and film. Her use of recognizable imagery emphasizes the construction of representation in order to expose the artifice behind our ideas of what defines an artist. In ten short minutes, Moffatt peels away the stereotypes, effectively erasing representation until there is no artist. Tracey Moffatt was born in 1960 in Brisbane, Australia, she currently lives and works in Sydney.

20 x 24 Polaroids

As part of a special initiative of The Museum of Contemporary Photography, Polaroid's large-format view camera is currently in residence in Chicago. One of only six in the world, the Polaroid 20-by-24 (inch) camera produces a full color or black-and-white peel-apart photograph in seventy seconds. The resulting photographs offer lush color, remarkable detail, and virtually grainless surfaces. The Polaroids on view here include works by Dawoud Bey, Jane Calvin, Peter LeGrand, Tom Maday, Joyce Neimanas, Sandro, and Buzz Spector. All of the images were produced in collaboration with the Chicago 20-by-24 Polaroid Studio.

COVER

Seydou Keïta

untitled, 1958

20 x 23 inches

silver gelatin print

Courtesy André Magnin, Paris

©Seydou Keïta; C.A.A.C.-The Pigozzi Collection, Geneva

