

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

97
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PHOTOGRAPHY INTO SCULPTURE, the first comprehensive survey of photographically formed images used in a sculptural or fully dimensional manner, will be on view at The Museum of Modern Art from April 8 through July 5. The exhibition includes more than 50 recent works created by 23 American and Canadian artists.

A wide variety of techniques reflecting our modern technological culture are shown: contour vacuum-molded plastic containers for photographs and film transparencies; film positives layered in lucite constructions of varying depths, which are seen by reflected or transmitted light; photosensitized contour-molded cloth sculptures; life-size figurative compositions constructed from several hundred glass transparencies with multi-dimensional views; fabricated pictorial or illusionistic boxed environments; participation puzzles; topographic landscapes which are contoured by a vacuum process; lucite cubes of photographs; three-dimensional wall constructions; reductive, or minimal, sculptures of multiple pictorial boxes; and light/negative constructions.

"PHOTOGRAPHY INTO SCULPTURE embraces concerns beyond those of the traditional print, or what may be termed 'flat' work, and in so doing seeks to engender a heightened realization that art in photography has to do with interpretation and craftsmanship rather than mere record making," states Peter C. Bunnell, director of the exhibition and Curator of the Museum's Department of Photography. "Along with artists of every persuasion, these photographer/sculptors are seeking a new intricacy of meaning analogous to the complexity of our senses. They are moving from internal meaning or iconography -- of sex, the environment, war -- to a visual duality in which materials are also incorporated as content and at the same time are used as a way of conceiving actual space." PHOTOGRAPHY INTO SCULPTURE is a sequel to Bunnell's 1968 show, PHOTOGRAPHY AS PRINTMAKING, which also extended, by example, the practical conception of photography.

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In his introductory text for PHOTOGRAPHY INTO SCULPTURE, Mr. Bunnell writes:

To stress this new dimensionality in no way diminishes the nature of the inherent photographic image. In fact, to appreciate these sculptural artifacts, one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work, and indeed how he exploits the properties unique to photography itself. The maker of a photograph takes subjects -- things -- as he finds them and, with the selectivity necessary to determine their significance, manipulates them into an expression of his sensibilities so that they may constitute a revelation. It is not what is nominally said that counts in a work of art, it is what the artist makes with such intensity of perception that it lives with an intrinsic truth of its own.

Some of the artists represented in the exhibition began as photographers, others as painters or sculptors. Most are in their twenties or early thirties, and the majority are from the western part of North America -- from Los Angeles to Vancouver. "If these artists dominate, it is mainly because their commitment to technology has been more significantly gratified, if not fulfilled; as a regional expression, they have enthusiastically endorsed the notion that photography is a material medium" Mr. Bunnell says.

Among the innovators of these new multi-media techniques is Robert Heinecken, a U.C.L.A. Professor and the only artist in the exhibition whose work has previously been on view at the Museum and is also represented in the Museum's collection. His works include puzzles in which the viewer arranges parts of photographs into an image of his own choosing, and small illusionistic environments constructed of film and plexiglas.

In Flats: One Through Five, Ellen Brooks, a Heinecken student, has created five topographic landscapes of artificial grass ("Leisure Turf"), each containing a photograph printed on photosensitized cloth which has been stuffed and contoured to achieve a three-dimensional quality. The five boxed landscapes, each 19 inches square and several inches deep, are installed in series at waist height, so that the viewer looks down at a cinematic illusion of couples rolling in the grass.

Channel 5 News, KTLA, Los Angeles, California, U.S.A. by another U.C.L.A.

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student, Michael Stone, consists of photographs taken directly from West Coast television news broadcasts, in particular, those of former Los Angeles Police Chief, Tom Reddin. Each photograph has been hand-tinted and encased in an inflatable plastic bag resembling packaged toys or frozen food.

Two Canadian artists are represented in PHOTOGRAPHY INTO SCULPTURE. Jack Dale's constructions are made of negative and positive images on glass plates. His Cubed Woman #3 contains multiple cubistic and changing views of a female form and stands some 4 feet 8 inches high. Michael de Courcy's work consists of many 12-inch cardboard cubes, each of which has a photograph printed on every side. Stacked at random at the time of installation, the work is a reductive sculpture which could set an example for the enhancement of the commercial environment.

Other artists whose works are included in PHOTOGRAPHY INTO SCULPTURE are Robert Brown, Carl Cheng, Darryl Curran, Karl Folsom, Andre Haluska, Richard Jackson, Jerry McMillan, Bea Nettles, James Pennuto, Joe Pirone, Douglas Prince, Dale Quarterman, Charles Roitz, Leslie Snyder, Harvey Stromberg, Theodosius Victoria, Robert Watts, and Lyn Wells. Many of the works are being exhibited for the first time.

Following its New York showing, PHOTOGRAPHY INTO SCULPTURE will travel in the United States and Canada through 1971.

Additional information and photographs available from Susan Bernstein, Associate Director, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956-7294, 7501.

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PHOTOGRAPHY INTO SCULPTURE

Wall Label

In the last few years artists from a variety of disciplines have embraced a new kind of photography in which many of the imaginary qualities of the photograph, particularly spatial complexity, have been transformed into actual space and dimension, thereby shifting photography into sculpture. These works have introduced into the medium many fresh illusionistic qualities as well as new techniques and materials which up to now have been only marginally important. Among these innovations are topographic structure, image participation, tactile materiality, procedural time, and the technology of plastics, liquid emulsions, fabrics, dyes, film transparencies, and emitted light.

To stress this new dimensionality in no way diminishes the nature of the inherent photographic image. In fact, to appreciate these sculptural artifacts, one must recognize how distinctly the artist adheres to the underlying photo-optical basis of his work, and indeed how he exploits the properties unique to photography itself. The maker of a photograph takes subjects -- things -- as he finds them and, with the selectivity necessary to determine their significance, manipulates them into an expression of his sensibilities so that they may constitute a revelation. It is not what is nominally said that counts in a work of art, it is what the artist makes with such intensity of perception that it lives with an intrinsic truth of its own.

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It is this metamorphosis that identifies the artist's creativity in the execution of a work that fuses the literal or symbolic component of the photographic image with a specific form. These photographer/sculptors are seeking a new intricacy of meaning analogous to the complexity of our senses. They are moving from internal meaning or iconography -- of sex, the environment, war -- to a visual duality in which materials are also incorporated as content and at the same time are used as a way of conceiving actual space. The sculptural ideas involved insist on volumetric properties that intellectually and physically correlate form, space, and light; the pictorial space is made to work in combination with an environment that is literally three-dimensional.

Historically, the techniques of sculpture have reflected the technological character of the society in which the work was produced. The more than twenty American and Canadian artists represented in this exhibition work in a way that is wholly modern, in that it closely parallels the pictographic and structural framework of our scientific culture. All of them are young, in their twenties or early thirties, and the majority are from the West Coast -- from Los Angeles to Vancouver. If these artists dominate, it is mainly because their commitment to technology has been more significantly gratified, if not fulfilled; as a regional expression, they have enthusiastically endorsed the notion that photography is a material medium.

Peter C. Bunnell

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PHOTOGRAPHY INTO SCULPTURE

April 8 through July 5, 1970

Checklist

BROOKS, Ellen. American, born 1946. Resides Ocean Park, California.

1. Flats: One Through Five, 1969. Photosensitized canvas, "Leisure Turf," and wood. Lent by the Artist (70.236.1-5).

BROWN, Robert. American, born 1937. Resides Northridge, California, and
PENNUTO, James. American, born 1936. Resides San Francisco.

2. Hill, 1970. Photoserigraph and vacuum formed plastic. Lent by the Artists (70.203).
3. 3 Phase Split, 1970. Photoserigraph and vacuum formed plastic. Lent by the Artists (70.201.1-3).
4. Tracks, 1970. Photoserigraph and vacuum formed plastic. Lent by the Artists (70.204).

CHENG, Carl. American, born 1942. Resides Santa Monica, California.

5. Nowhere Road, 1967. Film, molded plastic, and plexiglas. Lent by the Esther-Robles Gallery, Los Angeles (70.245).
6. Sculpture for Stereo Viewers, 1968. Film, molded plastic, wood, and plexiglas. Lent by the Esther-Robles Gallery, Los Angeles (70.244).
7. U.N. of C., 1967. Film, molded plastic, styrofoam, and plexiglas. Lent by the Esther-Robles Gallery, Los Angeles (70.246.a-b).

CURRAN, Darryl. American, born 1935. Resides Los Angeles.

8. L.A. Series, #1, 1969. Photographs and wood. Lent by the Artist (70.222).
9. Over 5 Billion Sold, 1969. Photograph, photomontage, matte spray, and wood. Lent by the Artist (70.219).
10. Special Ethyl #2, 1969. Photoserigraph, photograph, plexiglas, and wood. Lent by the Artist (70.221).

103

DALE, Jack. Canadian, born 1928. Resides Vancouver, Canada.

11. Cubed Woman #3 a-b, 1970. Photosensitized glass and plexiglas. Lent by the Artist (70.259).
12. Cubed Woman #6, 1970. Photosensitized glass and plexiglas. Lent by the Artist (70.298).

deCOURCY, Michael. Canadian, born 1944. Resides Vancouver, Canada.

13. Untitled, 1970. Photoserigraph and corrugated cardboard. Lent by the Artist (70.316.1-122).
The artist wishes to acknowledge the cooperation of the following organization and corporations in the execution of this piece:
Crown-Zellerbach of Canada Ltd., Display Industries of Canada Ltd.,
The Intermedia Society, Vancouver, Canada.

FOLSOM, Karl. American, born 1938. Resides Concord, California.

14. Untitled, 1970. Photographs, plexiglas, and stainless steel. Lent by the Artist (70.247.a-b).

HALUSKA, Andre. American, born 1947. Resides Roebling, New Jersey.

15. Self-portrait with Images, 1969. Film, plexiglas, and hand-tinted additions. Lent by the Artist (70.264).

HEINECKEN, Robert. American, born 1931. Resides Los Angeles.

16. Fractured Figure Sections, 1967. Photographs and wood. Lent by the Artist (70.228).
17. Light Figure Cube, 1965. Photographs and wood. Lent by the Artist (70.233).
18. Six Figures, 1968. Film, photographs, plexiglas, and wood. Lent by Mr. and Mrs. Darryl Curran, Los Angeles (70.231).
19. Transparent Figure/Foliage #1, 1969. (horizontal torso) Film and plexiglas. Lent by the Artist (70.229).
20. Transparent Figure/Foliage #2, 1969. (vertical torso) Film and plexiglas. Lent by the Artist (70.230).
21. Twenty-four Figure Blocks, 1970. Photographs on wood. Lent by the Artist (70.275.a-x).
22. Venus Mirrored, 1968. Film and plexiglas. Lent by the Artist (70.234).

JACKSON, Richard. American, born 1939. Resides Pasadena, California.

23. Negative Numbers, 1970. Film, light, electric cord, porcelain, and wood stand. Lent by the Eugenia Butler Gallery, Los Angeles (70.242.a-f).

McMILLAN, Jerry. American, born 1936. Resides Los Angeles.

24. Polka Dot Bag, 1966. Photographic paper, wood, and plexiglas. Lent by Mr. and Mrs. Thomas G. Terbell, Jr., Pasadena, California (70.240).
25. Torn Bag, 1968. Three-color lithograph, paper, wood, and plexiglas. Lent by the Artist (70.237.a-b)
26. Tree Bag, 1966. Photographic paper, wood, and plexiglas. Lent by the Pasadena Art Museum, Pasadena, California (70.241).
27. Untitled, n.d. (female) Photograph and plexiglas. Lent by Mr. and Mrs. H. Harrell, Palos Verdes, California (70.224).
28. Untitled, n.d. (child) Photograph and plexiglas. Lent by Mrs. and Mrs. H. Harrell, Palos Verdes, California (70.223).
29. Untitled, 1966. (male) Photograph and plexiglas. Lent by the Artist (70.229).
30. Untitled, 1966-67. (female) Photograph and plexiglas. Lent by Mr. and Mrs. Patrick Blackwell, New York (70.249).

NETTLES, Bea. American, born 1946. Resides Champaign, Illinois.

31. Our Forefathers Were Northerners, and Farmers Too, 1970. Stuffed and stitched photosensitized linen, velvet, wood, with hand-tinted additions. Lent by the Artist (70.210).
32. Pleasant Pasture II, 1969. Stuffed and stitched photosensitized linen with hand-tinting. Lent by the Artist (70.211).

O'CONNELL, Ed. American, born 1936. Resides New York.

33. Downtown, 1969. Photoserigraph, plexiglas, and aluminum. Lent by the Alonzo Gallery, New York (70.317).
Although the work is complete in this size, the artist has also envisioned it as a large outdoor construction.

PENNUTO, James. See Brown, Robert. Nos. 2, 3, and 4.

PIRONE, Joe. American, born 1936. Resides San Francisco.

34. Succubus Three: She Comes and Goes Bump in the Night, 1969-70. Film, light, glass, wood, and lacquer. Lent by the Artist (70.208).

PRINCE, Douglas. American, born 1943. Resides Gainesville, Florida.

35. Anti-window, 1969. Film and plexiglas. Lent by the Artist (70.251).
36. Leaf Chamber #1, 1970. Film, plexiglas, and leaf. Lent by the City of Winter Park, Florida (70.318).
37. Shell Chamber #1, 1970. Film, plexiglas, and shell. Lent by Mr. Robert Hartung, Sea Cliff, New York (70.272).
38. Untitled, 1969. (interior with fan) Film and plexiglas. Lent by the Artist (70.252).
39. Untitled, 1969. (funeral with plane) Film and plexiglas. Lent by the Artist (70.255).
40. Untitled, 1970. (window and snowscape) Film and plexiglas. Lent by the Artist (70.254).

QUARTERMAN, Dale. American, born 1944. Resides Richmond, Virginia.

41. Marvella, 1969. Photographs and styrofoam. Lent by the Artist (70.248).
42. Untitled, 1968. (male heads) Photographs, styrofoam, balsam wood, and plexiglas. Lent by the Artist (70.260).
43. Untitled, 1969. (nudes) Photographs, styrofoam, and plexiglas. Lent by the Artist (70.247).

ROITZ, Charles. American, born 1935. Resides Oakland, California.

44. Ecological Anagoge - Triptych, 1968-70. Photographs and wood. Lent by the Artist (70.202).

SNYDER, Leslie. American, born 1945. Resides Los Angeles.

45. Leda, 1970. Film, plastic wire, and plexiglas. Lent by the Artist (70.247.a-h).

STONE, Michael. American, born 1945. Resides Culver City, California.

46. Channel 5 News KTLA Los Angeles, California USA, 1970. Hand colored photographs, vacuum formed vinyl, masonite, and aluminum. Lent by the Artist (70.243.a-i). (War)
47. Channel 5 News KTLA Los Angeles, California, 1970. (California Highway Patrol) Hand colored photographs, vacuum formed vinyl, masonite, and aluminum. Lent by the Artist (70.273.a-i).
48. Channel 5 News KTLA Los Angeles, California, 1970. (Tom Reddin) Hand colored photographs, vacuum formed vinyl, masonite, and aluminum. Lent by the Artist (70.274.a-i).
49. Untitled, 1968. Photosensitized glass, plexiglas, and wood. Lent by the Artist (70.246.a-c).
50. Untitled, 1968. Photographs and wood. Lent by the Artist (70.225).

VICTORIA, Theodosius. American, born 1942. Resides Montclair, New Jersey.

51. View, 1970. Magnifying glass and plexiglas. Lent by the Artist (70.311).

WATTS, Robert. American, born 1923. Resides New York.

52. BLT Sandwich, 1966. Film and lucite. Lent by the Artist (70.294).

WELLS, Lyn. American, born 1940. Resides New York.

53. Untitled, 1969. Photosensitized linen and urethane foam. Lent by the Artist (70.215).