

WHAT'S HANGING

Photo exhibitions near you.



WASHINGTON

Photo Center NW
900 12th Ave.
Seattle

Vivian Maier: Out of the Shadows
February 1 – March 28, 2013

Photo Center NW is proud to announce an upcoming exhibition of photographs by Vivian Maier (1926 – 2009) from the Jeffrey Goldstein Collection, featuring silver gelatin prints of images selected from the book, *Vivian Maier: Out of the Shadows*, by Richard Cahan and Michael Williams of City Files Press. The exhibition puts Maier's work in the context of her life during her highly creative period from the 1950s through the 1970s.

In addition to her known street photography, this exhibit will feature a prolific selection of images that show an artist with relentless curiosity that worked in a vast range of subjects and styles. Maier's unique ability to brilliantly capture the zeitgeist is particularly apparent in shots of Chicago's famous Maxwell Street and in protest scenes shot during the social unrest of 1968. Echoing the chapters in the upcoming book, the exhibition is organized to reflect nine of Maier's personal journeys from the

pastures of rural France to the streets of downtown Chicago, "Snapshots," "America," "Day," "Maxwell," "Beach," "1968," "Downtown," "Walks," and "Night."

Maier's work was discovered in Chicago in 2007 when boxes of abandoned prints, negatives and undeveloped film were sold at auction. Born in New York, Maier spent much of her youth in France. Starting in the late 1940s, she shot an average of a roll of film a day. She moved to Chicago in the mid-1950s, and spent the next 40 years working as a nanny to support her passion for photography. Maier died at the age of 83 before her work was ever publicly recognized or exhibited.

© Vivian Maier / Courtesy of Jeffrey Goldstein Collection & Photo Center NW

DC

Corcoran Gallery of Art500 17th St. NW
Washington, DC

Taryn Simon

A Living Man Declared Dead and Other Chapters I – XVIII

November 10, 2012 – February 24, 2013



This fall, the Corcoran Gallery of Art and College of Art + Design presents the first complete East Coast exhibition of *Taryn Simon: A Living Man Declared Dead and Other Chapters I–XVIII*, a photographic project by the artist Taryn Simon (American, b. 1975). Simon produced the work over a four-year period (2008–11), during which she traveled around the world researching and recording the living ascendants and descendants of a single individual, or “bloodlines,” and their related stories. “In each of the 18 chapters,” the artist has explained, “you see the external forces of territory, governance, power, and religion, colliding with the internal forces of psychological and physical inheritance.” The subjects Simon documents include feuding families in Brazil, victims of genocide in Bosnia, the body double of Saddam Hussein’s son Uday, and the so-called living dead in India.

The exhibition is organized by Philip Brookman, chief curator and head of research at the Corcoran. “Taryn’s work represents a new kind of documentary photography,” says Brookman. “By creating this conceptual framework—an archive, both scientific and chaotic in its order—she is developing new methods with which to talk about ideas in contemporary culture. She is seeking to peel back the layers of myth and colonial thinking that form the foundation of how we understand different cultures. Her innovative style, coupled with the Corcoran’s longstanding interest in all forms of photography, makes this project incredibly compelling to our program.”

© Taryn Simon, *Excerpt from Chapter XVII, A Living Man Declared Dead and Other Chapters I–XVIII*, Wilson Centre for Photography.

(Name withheld), 16 Mar. 1993. Student. Undisclosed location, Ukraine.

(Name withheld), 25 Nov. 1993. Student. Undisclosed location, Ukraine.

(Name withheld), 17 Jan. 1994. Student. Undisclosed location, Ukraine.

ARIZONA

Center for Creative Photography1030 Olive Road
Tucson*The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith, 1957-1965*

December 14, 2012 – March 10, 2013

From 1957 to 1965, famed photographer W. Eugene Smith documented the late-night soirees inside a dilapidated New York City loft, where some of the jazz world’s greatest legends (Charles Mingus, Zoot Sims, Bill Evans, and Thelonious Monk to name a few) casually performed and mingled with the likes of Norman Mailer, Salvador Dali, Diane Arbus, Robert Frank, Henri Cartier-Bresson, and crowds full of colorful underground characters. He photographed the nocturnal jazz scene as well as life on the streets of the flower district, as seen from his fourth-floor window. Smith also wired the building like a surreptitious recording studio, audiotaping more than 300 musicians.

While researching a W. Eugene Smith project in the archives at the University of Arizona’s Center for Creative Photography, writer Sam Stephenson came across Smith’s jazz loft photographs and tapes. He spent seven years cataloging, archiving, selecting, and editing the jazz loft materials for a book and, along with other partners, a radio series, an exhibition, and a website.



©The Heirs of W. Eugene Smith, *Thelonious Monk and Town Hall Band in rehearsal, c 1957-1964*. W. Eugene Smith Archive, Center for Creative Photography, The University of Arizona.

ILLINOIS

Museum of Contemporary Photography

600 S. Michigan Ave.
Chicago

Victoria Sambunaris: Taxonomy of a Landscape
January 11 – March 31, 2013

For more than a decade, Victoria Sambunaris has traversed the United States equipped with a five-by-seven wooden field camera and sheets of color negative film. Covering nearly every road and highway, she has captured the vast American landscape and terrain, and its intersection with civilization. Sambunaris has said that she has “an unrelenting curiosity of wanting to understand the American landscape and our place in it.” While humans are in awe of the power of nature, we are also energetic and domineering diggers, builders, and settlers. Sambunaris’s photographs thus strikingly record our ongoing, uneasy relationship with the natural world.

Through straight-on focus, detail, and uniform lighting, Sambunaris shifts her diverse subject matter—from trains in Nebraska and Texas and trucks in New Jersey and Wisconsin to the oil pipeline in Alaska, uranium tailings in Utah, and steam vents in Yellowstone National Park—into crisp, clear images of forms in neutral space. Her photographs convey at once the grandeur of the American landscape and the subtle, yet sometimes overwhelming, cues to the country’s capitalist mentality. And since October 2009, Sambunaris has embarked on a body of work along the nearly 2,000 miles of territory that make up the border between Mexico and the United States. She injects a political drama into the photographs through either conceptual references, as in her photograph of the Rio Grande River in Big Bend National Park, where the river physically divides the two counties as it carves the deep canyon walls, or through tangible evidence, such as the contentious border fence that separates what should be a seamless landscape. The exhibition includes the artist’s collected ephemera—the essential, and incidental, elements of her work as a photographer and researcher. Books on geology and history, maps, and artifacts collected on her journeys, such as mineral specimens, journals, road logs, and personal gifts, as well as over 1,500 of her small photographic sketches together form an intimate view of the artist’s life on the road.



© Victoria Sambunaris, *Untitled (Alaskan pipeline at Atigun Pass, Books Range, Alaska)*, 2003. Courtesy of the Lannan Foundation.



© Victoria Sambunaris, *Untitled (Wendover, Utah)*, 2007. Courtesy of the Lannan Foundation.



© Victoria Sambunaris, *Untitled (Distant steam vents, Yellowstone)*, 2008. Courtesy of the Lannan Foundation.

INTERNATIONAL

National Portrait Gallery

King Edwards Terrace
Parks ACT 2600
Canberra, Australia

Ingvar Kenne

Citizen

November 2, 2012 – January 27, 2013

Swedish-born Australian photographer Ingvar Kenne captures both individuality and shared human experience in his ongoing portrait project, *Citizen*. This collection of striking portraits was taken between 1997–2011 across Australia, USA, China, Laos, and Papua New Guinea. In *Citizen*, we meet a nun, prostitute, factory worker, famous actors, tribal members, and more. By applying the same photographic parameters and treating each of his sitters as equal, Kenne creates an intimate collective of what he refers to as “fellow man.” It is this notion that reminds us that our unique experience of life is something that we all share.

Ingvar Kenne, born in 1965, currently lives between Sydney and New York. He studied photography at the University of Gothenburg and exhibits internationally. Kenne was the winner of the National Photographic Portrait Prize 2009 and a finalist in the 2007, 2010, and 2012 Prizes. The *Citizen* portraits were photographed on medium format color negative film using a Mamiya 6 camera. They have been printed as Type C digital prints. The photographs, on loan from the artist and three from the National Portrait Gallery’s collection, are accompanied by Kenne’s descriptive captions.



Angus Young
Musician, Sydney, Australia 2003
© Ingvar Kenne



Anneliese Seubert
Model, Sydney, Australia 1997
© Ingvar Kenne