

# Palm Springs Art Museum

## Previous Photography Exhibitions 2015-2009

### ***Jennifer Karady: In Country, Soldiers' Stories from Iraq and Afghanistan***

Palm Springs Art Museum was pleased to feature an exhibition of artist Jennifer Karady, who developed a series of photographs that relate the experiences of U.S. veterans from the wars in Iraq and Afghanistan while making evident the human cost of their service to our country. The exhibition, *Jennifer Karady: In Country, Soldiers' Stories From Iraq and Afghanistan*, previously on view December 13 through March 29, 2015 at Palm Springs Art Museum in Palm Springs, Jorgensen Gallery and Marks Graphics Center.

Karady's narrative photographs begin with personal histories gleaned through an extensive interview process with the soldiers and their families. Her images capture the conditions of warfare that fighting an insurgency has created through dramatic portraits that reveal the psychological moments when war memories and everyday civilian life collide. The text that accompanies each photograph is derived directly from the words of the soldiers themselves.

The surreal juxtapositions literally "bring the war home" by introducing scenes from war in Iraq or Afghanistan into our everyday, and otherwise ordinary lives -- a sight we are accustomed to viewing as something happening in a far-away, foreign location. Karady's images take us beyond the polarized political views of the war and provide an opportunity for dialogue about the war's impact on the soldiers and the personal costs they bear, often far out of the public eye.

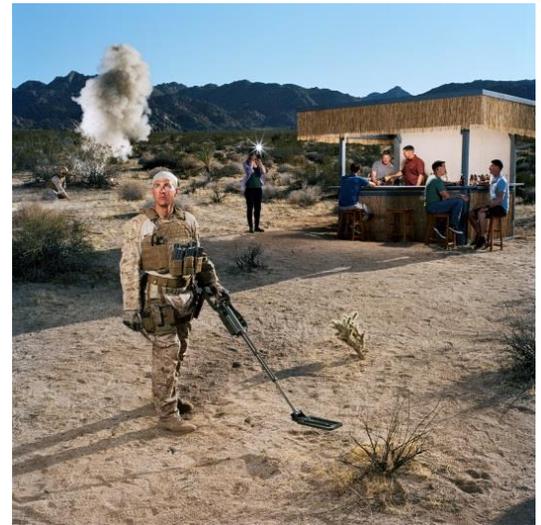
The Photography Collection Council of Palm Springs Art Museum commissioned a photograph to be included in this exhibition, which is the latest in a series of commissions throughout the country. The council partnered with BoxoPROJECTS, an artist's residency in Joshua Tree, to provide Karady with the resources she needed in order to accomplish the commission. Notably, the location is only an hour away from Twentynine Palms Marine Corps Air Ground Combat Center, which serves as the U.S. training ground for the wars in the Middle East. A related group of documentary snapshots and Polaroid prints introduces the exhibition, providing a record of Karady's process while creating the commissioned portrait of Staff Sergeant Kyle Winjum.

This exhibition was organized by the Palm Springs Art Museum and was funded in part by the museum's Photography Collection Council, Yvonne and Steve Maloney, Carol and Jim Egan, along with CAC Silver Sponsors Dale C. Landon and Carole Haes Landon. Exhibition Season Sponsors: Dorothy and Harold J. Meyerman and Arlene Schnitzer

**The fully illustrated catalogue published by the Palm Springs Art Museum for this exhibition is available for purchase at the Palm Springs Art Museum Store (760-322-4830) and at the Bradford W. Bates Vault: Museum Design Store (760-322-4897).**

### ***Personalities: Fantasy and Identity in Photography and New Media***

Using the diverse aesthetic traditions of portraiture as points of departure, this exhibition explored the representational power of photography from its origins in the nineteenth century to its digital forms in the present. Drawing from the museum's permanent collection as well as on loan from artists and Private Collectors, *Personalities* (previously on view January 17 – May 3, 2015 at the Palm Springs Art Museum in Palm Desert, The Galen) emphasized the unique characteristics of the photographic image to shape both the identity of a photographed sitter and a viewer's sense of a subject's persona. This exhibition examined how the careful art of the portrait can dive deeply into an individual's soul, but can also be manipulated to create personalities that exist beyond the realms of the real.



Jennifer Karady, Staff Sergeant Kyle Winjum, Explosive Ordnance Disposal Technician, U.S. Marine Corps, veteran of Operation Enduring Freedom and Operation Iraqi Freedom, with fellow Marines; Twentynine Palms, CA, April 2014, Fujiflex Super Glossy Optical C-Print © Jennifer Karady, photograph commissioned for Palm Springs Art Museum by the Photography Collection Council



From the moment it was invented, photography has been a source of popular fascination because of its ability to offer extraordinary representational accuracy. Yet photographers and sitters alike knew modifications could be made. Even in its earliest examples, photography was a potent tool that could alter the identity of a sitter, giving the subject status, beauty, fame, or the appearance of power. This exhibition begins with strong modern portraits by August Sander and Edward Steichen, and considers Hollywood glamour photography which transformed average women and men into starlets and beacons of masculinity, as stunningly illustrated by George Hurrell. Image makers such as Richard Avedon, Weegee, and Michael Childers soon upended midcentury notions of celebrity portraiture, and from the 1960s on, Diane Arbus, Lewis Morley, and Arthur Tress brought a raw vision to documentary photographs that existed between fantasy and reality. By the end of the century, conceptual photographic approaches showcased the medium's ability to make fictions look like truth. Contemporary artists draw from these aesthetic histories, sometimes using digital formats. Work by Marina Abramović, Zoe Crosher, Jen Davis, and Tomoko Sawada reveal identities to be unstable and rooted as much in history and social expectations as in personal self-imagining. Other artists who compose this diverse photographic history include Brian Bress, Keith Carter, Jona Frank, Katy Grannan, Pirkle Jones, Milton Rogovin, Jono Rotman, Wang Qingsong, and Pat York, among others.

Weegee, *Just What I Thought: A Pigeon with a Craving for Prunes (Marilyn Monroe)*, n.d., ferrotyped gelatin silver print, gift of Joe and Pamela Bonino, © Weegee (Arthur Fellig)/International Center of Photography/Getty Images

This exhibition was organized by the Palm Springs Art Museum and funded in part by the museum's Contemporary Art Council, LEF Foundation, Helene V. Galen, and CAC's Silver Sponsor Pamela Smallwood. Exhibition Season Sponsors: Dorothy and Harold J. Meyerman and Arlene Schnitzer

## ***Secrets of the Sun: Stephen H. Willard Photographs of the West***



Willard, (c) Palm Springs Art Museum

Stephen H. Willard, *Self Portrait at Easel, Palm Springs Studio*, circa 1935, archival inkjet print from glass negative, Palm Springs Art Museum, gift of Dr. Beatrice



Stephen Willard, *Upright Joshua on Owens Lake*, 1945, 1999, digital print made from original negative, Stephen H. Willard Photography Collection and Archive, Palm Springs Art Museum, gift of Dr. Beatrice Willard



Stephen H. Willard, *Kings Canyon*, 1916, gelatin silver print, Palm Springs Art Museum, gift of Dr. Beatrice Willard (c) Palm Springs Art Museum

Embodying the ideals and vision of the American West, this exhibition (previously on view December 14, 2013 – April 6, 2014, Marks Graphics Center) presents the work of landscape photographer Stephen Hallet Willard (1894-1966). Raised in Corona, Willard's interest in landscape photography began at an early age and southern California provided him with a variety of subject matter to hone his photographic skills. By the time he graduated from high school in 1912, he had developed the technical skills needed for a career in photography. Over the next 50 years, traveling an estimated 300,000 miles, Willard produced thousands of photographs documenting areas of the West few Americans had seen or visited including the deserts, valleys, canyons and mountains of California and the Southwest.

Around 1914, Willard began to travel regularly to Palm Springs describing the area as "a wonderland of desert and mountain, canyon and mesa," that he found unsurpassed "for [its] subtle charm and fascination." In 1921/22, Willard moved to Palm Springs where he established his photography studio and gallery. He opened a second studio in Mammoth and developed a pattern of living in the desert in the winter and the Sierras in the summer, where he photographed the mountains and lakes. Desert landscapes, however, would remain Willard's primary passion and focus. The Coachella Valley, along with the Mojave Desert and Death Valley, would become his favorite subjects which he photographed throughout his career. Characterized as a land of extremes, access to the beauty and charm of the desert required the endurance and determination of an artist and explorer and what Willard described as an initiation into "the secrets of the Sun":

The desert, above all subjects in nature, contains, for me, some elements of spiritual quality, which are not to be captured by the casual trip along paved highways where traffic passes every few minutes. The spirit of the subject is best felt miles away from any habitation or work of man, where the desert lives "silent, hot, and fierce."

The desert offered Willard the tonal vocabulary he sought for his black-and-white photographs: sharp contrasts of light and shadow, expansive uninterrupted horizons, folded mountain ranges, layered ridge lines, and long shadows created by the morning and afternoon sun. Enduring harsh conditions, he often spent days traveling by burro or car to remote desert locations. Once he found his subject, he might wait hours for the correct light and conditions to capture the image he desired.

With photographs ranging in date from 1908 to 1951, *Secrets of the Sun* traced the evolution of Willard's stylistic developments from his early soft-focus Pictorialist images to the sharp clarity of the Straight photographs that characterized his mature work.

In 1999, Dr. Beatrice Willard donated her father's life's work to the Palm Springs Art Museum. This generous gift of over 14,000 items includes original glass and film negatives, photographs, photo albums, hand-colored lantern slides, photo-paintings, postcards, cameras, lenses and other photographic equipment, personal papers, books, and memorabilia.

This exhibition is organized by the Palm Springs Art Museum with support from the Museum's Western Art Council and the Stephen H. Willard Endowment Fund.

## ***Insights into Architecture***

This exhibition (previously on view May 25, 2013 – October 6, 2013 - Marks Graphics Center and Jorgensen Gallery) was inspired by Ezra Stoller (1915-2004), a student of both architecture and industrial design, who began his career as a photographer in the late 1930s. His 1939 *World's Fair, Finnish Pavilion*, Queens, New York, designed by Alvar Aalto, launched his career and his recognition as an acute observer of space and form. His photographs of work by architects Frank Lloyd Wright, Eero Saarinen, Louis Kahn, and Marcel Breuer demonstrate his finely tuned sensitivity to light and shadow, translucency and solid form. Each of Stoller's photographs is a study of the architect's expression of modern architecture, as crisp as the buildings themselves.

Stoller's career spanned the arc of modern architecture from the late 1930s to the 1970s and through his published photographs the public learned about important buildings from New York to California. The examples on view are gifts of Dr. J. Patrick and Patricia A. Kennedy. Additional photographs by other architectural photographers in our permanent collection will accompany this exhibition. This exhibition was organized by the Palm Springs Art Museum.



Ezra Stoller, *Finnish Pavilion (Alvar Aalto)*, 1939, gelatin silver print, gift of Dr. J. Patrick and Patricia A. Kennedy

## ***Roger Ballen Photography***



(left to right): Roger Ballen, *One Arm Goose*, 2004; *Boarding House*, 2008; *Twirling Wires*, 2001, gelatin silver print, © Roger Ballen, courtesy Gagolian Gallery

Originally born and raised in New York City, Roger Ballen has lived in South Africa since receiving his Ph.D. in Mineral Economics in 1981. Initially his work as a geologist took him to the country's rural communities. Fascinated by the uncertain and precarious conditions he found, he began photographing people in small towns at the margins of society. Ballen documented these residents through a series of unsettling portraits that reveal the human condition even as his subjects exhibit idiosyncratic manners and habits.

Recognizing the potential for psychological tension in the emotional responses evoked by his images, Ballen shifted away from a traditional social documentary approach. In the 1990s he began introducing unexpected elements into the setting of his portraits, juxtaposing his subjects with animals, broken furnishings, discarded objects, wires, and wall drawings to create surreal images that are simultaneously real and fictional. The resulting photographs suggest narrative tableaux drawn from a theater of the absurd to produce disturbing scenarios.

Increasingly, Ballen's images exploit the shallow space between a constructed backdrop and the camera in a way that is immediate and confrontational. However, the overall effect is less aggressive than intimate and challenging. Formally, these photographs eliminate the distinction between background and foreground, organizing what appears to be a chaotic jumble of parts—human, animal, and inanimate—into an abstract field of psychological associations. In them viewers encounter their own assumptions about reality and the existential enigma of the human condition.

This installation (previously on view March 16, 2013 – July 28, 2013 New Media Gallery) offered a select group of the artist's iconic photographs presented in conjunction with his participation in the annual Palm Springs Photography Festival for 2013.

This exhibition was organized by Palm Springs Art Museum.

## ***Picture This: Photographic Portraits of Place***

From their position as romantic travelers to social chroniclers, photographers have used the camera to capture the spirit of place whether familiar or foreign.

Nineteenth-century Europeans brought back images from distant countries. Twentieth-century documentarians focused on the dislocations of modern life accompanying the social effects of industrialism and urban development. Soviet era photographers depicted the transformation of an entire society based on utopian ideals. More recently, adventurous artists have explored other cultures to



Georgi Zelma, *Party Officials Lecturing Workers*, 1933, gelatin silver print, gift of David Lafaille

examine the impact of global exchange.

This survey of significant gifts to the museum's collection demonstrates how the photographic lens reveals the identity of a region. Photographers included range from unknown creators of travel albums to Louis-Auguste Bisson, Francis Frith, Eugene Atget, Ferdinand Ongania, Bonfils & Cie, Alfred Stieglitz, Brown Brothers, Andre Kertesz, Georgi Zelma, Max Alpert, Yevgeny Khaldei, Harry Callahan, Lewis Morley, Arthur Tress, Linda Connor, Mark Klett, and Rolfe Horn among others.

This exhibition was organized by Palm Springs Art Museum, previously on view December 16, 2012 – March 28, 2013 in the Marks Graphics Center and Jorgensen Gallery.

## ***Backyard Oasis: The Swimming Pool in Southern California Photography, 1945-1982***

As part of the Getty Foundation's Pacific Standard Time: Art in L.A., 1945-1980 regional initiative, *Backyard Oasis* examined swimming pools in photographs from 1945 to 1982 as visual analogs of the ideals and expectations associated with Southern California. These images of individual water-based environs in the arid landscape are an integral part of the region's identity, a microcosm of the hopes and disillusionments of the country's post-World War II ethos. As a private setting, the backyard pool became a stage for sub-culture rituals and clandestine desires. As a medium, photography became the primary vehicle for embodying the polar emotions of consumer optimism and Cold War fears. Crossing the boundaries of popular and high culture, commercial merchandising, journalistic reporting, and vernacular memorabilia, photography conveyed the developing ideologies of the period. As such, its visual language forms a network of discursive topics that open onto each other, offering a rich study of physical and cultural geography. For the first time, this exhibition, its catalogue, and attendant programs trace the integrated histories of photography and the iconography of the swimming pool, brought new light to aspects of this complex interaction. *Backyard Oasis* featured approximately 135 framed works of archival photography and significant exhibition prints along with selected ephemera and film clips presented through DVDs on flat-screen monitors. The exhibition, organized by Senior Curator Daniell Cornell, trace the development of art and cultural history within the following thematic groups: California Architecture and Design, Hollywood and Celebrity Culture, The Shape of Desire and Dreams, The Utopian-Dystopian Topos of Suburbia, and The Pacific Ocean as Context.



Michael Childers, *The Hockney Swimmer*, 1978, color photo. © Michael Childers

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### **Photographers and artists whose works are included in the exhibition:**

- Slim Aarons
- Bill Anderson
- Diane Arbus
- Loretta Ayeroff
- John Baldessari
- Lewis Baltz
- Bruce Bellas
- Ruth Bernhard
- Bob Gentry
- Michael Childers
- Eileen Cowin
- Robert Cumming
- Joe Deal
- Roy Dean
- John Divola
- Garrett Eckbo
- Jim French
- Anthony Friedkin
- David Hockney
- Harold Jones
- Sant Khalsa
- Leland Lee
- Bob Mizer
- Kenda North
- Jane O'Neal
- Bill Owens
- Maynard Parker
- Rondal Partridge
- Herb Ritts
- Mel Roberts
- Ed Ruscha
- Lawrence Schiller
- Julius Shulman
- Larry Silver
- Evan Slater
- Craig Stecyk
- Larry Sultan
- George Tate
- Edmund Teske
- Garry Winogrand
- Max Yavno
- Lloyd Ziff

### **Symposium**

A two-day symposium was held Saturday and Sunday, November 20-21, 2010, in Palm Springs to present the mid-point research findings of the five-member research team. Panel sessions offered a forum to expand their findings through discussions with seven to ten additional experts in the related fields of modernist design, media, popular culture, and the visual and photographic arts. The symposium included an introductory address and keynote speech.

### **Catalogue**

The exhibition's accompanying publication will contain an introductory essay providing an overview of the development of the swimming pool and its attendant aesthetic and social culture. Authored by the exhibition's organizing curator and its contributing research team members, the catalogue's five chapters are: *Exposed Desires: Poolside Reflections on Celebrity*, Daniell Cornell, Senior Curator and Deputy Director for Art, Palm Springs Art Museum; *Dystopia and the Swimming Pool*, Dick Hebdige, Professor of Art, University of California, Santa Barbara; *From Beefcake to Skatecake: Subcultures and Masculinity*, Tyler Stallings, Director, Sweeny Art Gallery, University of California, Riverside; *Designing Nature: The Pool in the Garden*, Robert Stearns, Independent Curator and Project Coordinator, Palm Springs; *Swimming Alone: The Backyard Pool in Cold War California*, Jennifer Watts, Curator of Photographs, Huntington Library, San Marino.

The catalogue provides an opportunity to extend the exhibition's content with additional images drawn from print and other media. It will contain approximately 250 pages and include 150-200 images in color and black and white.

## Additional Programs

During the exhibition in 2012, additional lectures were presented along with educational programs designed for K-12 and college and university audiences including a panel discussion January 21st. A film program was shown to survey the wealth of popular and vanguard cinematic creativity engendered during the period.

## Pacific Standard Time: Art in L.A. 1945 - 1980

Pacific Standard Time is a collaboration of more than sixty cultural institutions across Southern California, coming together for six months beginning in October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs. Exploring and celebrating the significance of the crucial post-World War II years through the tumultuous period of the 1960s and 70s, Pacific Standard Time encompasses developments from modernist architecture and design to multi-media installations; from L.A. Pop to post-minimalist; from the films of the African American L.A. Rebellion to the feminist happenings of the Woman's Building; from ceramics to Chicano performance art; and from Japanese American design to the pioneering works of artists' collectives.

Initiated through \$10 million in grants from the Getty Foundation, Pacific Standard Time involves cultural institutions of every size and character across Southern California, from Greater Los Angeles to San Diego and Santa Barbara to Palm Springs. Backyard Oasis is just one of the many exhibitions and events organized by Pacific Standard Time. To view the Pacific Standard Time web site, go to [www.pacificstandardtime.org](http://www.pacificstandardtime.org)

**PACIFIC STANDARD TIME:** ART IN L.A. 1945-1980

An initiative of the Getty with arts institutions across Southern California.

Presenting Sponsors



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*Backyard Oasis: The Swimming Pool in Southern California Photography, 1945-1982* was organized by the Palm Springs Art Museum, previously on view January 21, 2012 – May 27, 2012 in the Annenberg Wing. The exhibition and catalogue were funded through a lead grant from the Getty Foundation, with additional support provided by the James Irvine foundation, the Architecture and Design Council, the Photography Collection Council, and Yvonne and Steve Maloney.

the [James Irvine foundation](#)

## Richard Avedon: Fashion, Stage, and Screen

Richard Avedon (1923-2004) set new precedents in fashion and portraiture for nearly seven decades. This exhibition of approximately 90 black and white photographs explores Avedon's use of the camera to create images that helped to define fashion, theater, and movies as interrelated worlds that shared a similar visual vocabulary. His interest in performance began in the 1940s and 1950s with his early photographs of leading models in designer clothing for magazines such as *Vogue* and *Harper's Bazaar*. Taking his models out of the studio, Avedon combined the sophistication and glamour of haute couture with the excitement of modern life he celebrated in the streets of Paris, Rome, and New York.



Richard Avedon, Marian Anderson, *contralto*, Center for Creative Photography, University of Ari, June 30, 1955, gelatin silver print, © The Richard Avedon Foundation

His engaging and emotionally moving photographic images featured theatrical gestures, poses, and expressions combined with an attention to mise-en-scène. The dramatic elements in this work link his fashion photography to his interest in stage and cinema in New York and Hollywood. These photographs capture his enthusiasm for people engaged in roles that mesmerized and fascinated him, and they tell us as much about the relationship between performance and the body as they do about the people in them.

Drawn from the Collection of the Center for Creative Photography, University of Arizona, the Palm Springs exhibition was organized by the Center for Creative Photography and the Palm Springs Art Museum, previously on view October 26, 2010 – January 1, 2011, Annenberg Wing. The exclusive presenting sponsor is the City of Indian Wells. Additional support provided by Annette Bloch, Helene Galen, Alan and Marilyn Pearl Loesberg, Yvonne and Steve Maloney, and the museum's Photography Collection Council.

INDIAN WELLS  
CALIFORNIA

## Photographing the American West: Selections from the Permanent Collection



(left) Ansel Adams, *Yosemite Falls from Glacier Point*, ca. 1930s; printed 1939, gelatin silver print, Joe and Pamela Bonino  
(right) Mark Ruwedel, *Spokane, Portland and Seattle #35*, 2001, gelatin silver print, Dr. Philip Greider

A comparative view of the American West from 1866 to the present, this exhibition examines the role of photography in popularizing divergent ideas and documenting changing visions of the West. Since the mid-nineteenth century, the West has stood out as a destination and center for photographic activity. Spectacular vistas combined with unique land formations and bright, clear light attracted early photographers, who recorded the natural beauty of the West for the enjoyment of local and East coast audiences. Beginning in the mid-nineteenth century, Carleton Watkins, famous for his large format photographs, created images of the majestic views of Yosemite. This appeal for images of wonder and exploration influenced a second generation of twentieth-century landscape photographers, predisposing them to the notion of the West as a sublime and spiritual "Garden of Eden." Photographers like J. Smeaton Chase, Stephen H. Willard and Edward S. Curtis found a "new frontier" in the most unlikely place—the desert regions of the West. While Chase and Willard focused their lenses on capturing the spiritual essence of what was perceived to be a barren landscape, Curtis turned his attention to what he and many believed to be a vanishing ancient culture of the Native Americans.

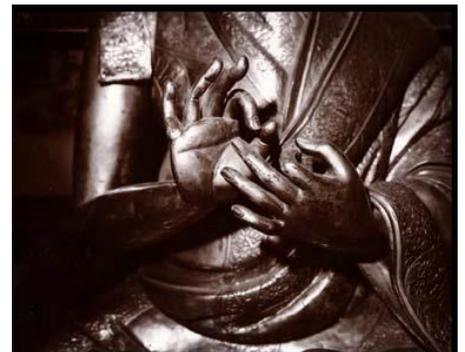
Modernists Ansel Adams and Brett Weston credited the natural light and wide-open landscape of California as a major influence in the development of the sharp-focused, modernist style of photography pioneered by Group f/64. Contemporary photographers have introduced new techniques into their images of the West. Influenced by Thomas Moran and other epic painters of the American western landscape, David Hockney introduced the photo collage in his large-scale panoramic view of the Grand Canyon, foreshadowing the widespread use of digital photography. More recent photographers such as An-My Lê, Terry Falke, Richard Misrach, Jack Fulton and Mark Klett present us with notions of natural beauty and grandeur that contrast with the human impact on the environment. Influenced by the nineteenth-century tradition of photographing engineering and railroad developments in the West, Mark Ruwedel's images of the remnants of these early railroad routes and the legacy of their imprint on the land comes full circle.

Organized from the museum's permanent holdings focusing on recent acquisitions, this exhibition includes 45 photographs by 35 artists from this important and growing collection.

This exhibition was organized by the Palm Springs Art Museum, previously on view June 12, 2010 – February 7, 2011 in the Marks Graphics Center and Jorgensen Gallery

## ***Odyssey: The Photographs of Linda Connor***

Imagery and technique are intimately linked in Connor's work. The photographer has always gravitated towards images that reveal "the essence of something, the apparition of a form or idea, rather than a particular fact." A large-format view camera allows her to achieve remarkable clarity; frequently using long exposures, the images can also present time and movement. Her prints are created by direct contact of the 8x10-inch negative onto printing-out paper, the image exposed and developed in her garden using sunlight. She then tones the prints with gold chloride. The results are extremely rich in detail and have a warmth and delicacy seldom found in standard photographic printing. This remarkable exhibition of 96 photographs features work Connor produced from 1978



Linda Connor, *Mundra Mindroling Monastery, Tibet*, 1993, the artist and Haines Gallery, San Francisco

sought out locales and traditions that convey the essence of time, faith, and place. Photography enables her to connect these concepts metaphorically to her subject matter. India, Indonesia, Turkey, Cambodia, Egypt, Tibet, Hawaii and the American Southwest are among the places she has photographed. Included in the exhibition are some of Connor's best-known images from the past three decades, along with more recent work that has had little public exposure. Accompanying the exhibition is *Odyssey: The Photographs of Linda Connor*, a monograph published by Chronicle Books in 2008. The book (hardcover, \$50.00) will be available in the Museum Store throughout the run of the exhibition.

"We are thrilled to showcase these outstanding photographs," said Daniell Cornell, Deputy Director for Art and Senior Curator for the Palm Springs Art Museum. "Her photographs will appeal to a wide spectrum of people, affording a highly individual look at a diversity of cultures and locales. The most captivating element of the exhibition, however, is the timeless sense that

these images seem to evoke. By presenting the photographs in tightly edited sequences, Connor actively encourages viewers to make associations and discover metaphorical threads throughout the exhibition."

### **About the Exhibition**

Connor was involved in many aspects of creating the exhibition, including image selection and sequencing. By grouping the prints and not describing them with individual labels, she intentionally seeks to dislodge the viewer's sense of such "facts" as linear time, concrete place, and document in favor of a greater and ultimately ineffable sense of power and truth inherent in the image. Previously on view December 12, 2009 – April 4, 2010 in the Joseph Clayes III Wing, The Palm Springs Art Museum is the only West Coast venue for this traveling exhibition. As a special addition to the Palm Springs presentation, a new body of larger format work was included.

### **About the Artist**

After studying with revered American photographers Harry Callahan and Aaron Siskind, Connor became a distinguished teacher at the San Francisco Art Institute, where she has taught undergraduate and graduate students since 1969. Although her work has been widely exhibited and published, *Odyssey* is an especially comprehensive collection of work that spans thirty years of image making. During the late 1990s Connor became the de facto artist in residence at the Lick Astronomical Observatory in San Jose, California. Here she explored a treasure trove of 19th/early 20th century glass negatives taken through what was, at the time, the world's largest telescope. She made prints using the sun printing process from some of those negatives, a number of which have been interwoven in her sequences to create a rich dialogue with her other images. The exhibition tour was organized by Hal Fischer Associates, San Francisco.

The Palm Springs Art Museum presentation was supported in part by the Photography Collection Council, Helene Galen, Marilyn Pearl and Alan Loesberg, and David Knaus.

## **Robert Mapplethorpe Portraits**

January 23 – April 19, 2009



Robert Mapplethorpe  
*Kathy Acker*, 1983  
gelatin silver print, 20 x 16 in.  
MAP 1125  
© Robert Mapplethorpe Foundation

The American photographer Robert Mapplethorpe (1946-1989) is known for his photographs ranging from portraits to still lifes, including classical sculptures and contemporary nudes, some of which were overtly sexual and made him at least temporarily notorious. His most lasting legacy, however, and by far the largest portion of his considerable photographic output is his portraiture, which reflects and embodies the New York cultural milieu of the late nineteen seventies and of the eighties. This exhibition of over one hundred portraits, principally drawn from the holdings of the Mapplethorpe Foundation, provides an overview of Mapplethorpe's career as a portraitist and includes cultural icons such as Patti Smith, Marianne Faithful, William Burroughs, Truman Capote, Marianne Faithfull, David Hockney, Grace Jones, Roy Lichtenstein, Brice Marden, Lisette Model, Alice Neel, Iggy Pop, Ed Ruscha, and Andy Warhol.

The exhibition was guest curated by Gordon Baldwin, a freelance curator, photography historian and for twenty-one years a curator at the Getty Museum. Among the exhibitions there for which he was the curator were *Fame and Photography*, and (with Judith Keller) *Nadar/Warhol:Paris/New York*, as well as shows of the work of Gustave Le Gray and Roger Fenton.

The exhibition was accompanied by a catalogue, published by Rizzoli, that includes illustrations of all the featured works with detailed notes for each image.

This exhibition was organized by the Palm Springs Art Museum and sponsored in part by the Helene and Lou Galen Exhibition Fund and the Faye and Herman Sarkowsky Exhibiton Fund.