



IMAGE AND THE PHOTOGRAPHIC ALLUSION

OAKLAND UNIVERSITY ART GALLERY

COVER

Pieter Hugo

After Siqueiros, Oaxaca de Juárez, 2018

archival pigment print

47.125 x 63 inches

© Pieter Hugo, Courtesy Yossi Milo Gallery, New York

OAKLAND UNIVERSITY ART GALLERY

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JANUARY 14 – APRIL 3, 2022

Mary Ellen Bartley

Peter Bialobrzeski

Markus Brunetti

Lucas Foglia

Cig Harvey

Jacqueline Hassink

Erik Madigan Heck

Pieter Hugo

Joshua Lutz

Michael Massaia

Jeffrey Milstein

Zanele Muholi

Christopher Payne

Toshio Shibata

Raïssa VENABLES

Curated by Dick Goody

NOTHING TO DO WITH SOMETHING

IMAGE AND THE PHOTOGRAPHIC ALLUSION

All photography is staged. Every image is objectified, yet certain images possess something indisputably allusive, undirected, inexplicit and enigmatic. The desirable ineffaceability of an indirect allusion, with all its implied ambiguity, is invariably an unnamable quintessence. Our most poignant connection to such photographic paradoxes, which have the power to change our social consciousness, occupies part of our thinking mind far away from the bluntness of a direct index of a particular thing or narrative. To enter the unrestricted territory of meditative intimations, the artist must convey the information without directly unveiling it. This lies at the heart of this exhibition: the revelation *sans* the reveal.

The other aspect of these photographs is that they are laconic; they require very little linguistic intervention. At a time when the ubiquity of photography has never been so widely proliferated and loquacious, the majesty and octane of an unexpectedly longed-for, poignant, abstruse photographic image is transcendental.

If the ease, utility and supremacy of smartphones allegedly makes taking pictures effortless, anyone and everyone can capture images. Drawn to the iconic, a poised tourist never ponders the justification for just one more banal photograph of the Eiffel Tower. No longer a practical concern, photography is immediate and painless. In the past, the

price of sentimentality was the time it took to process and the cost of printing an image onto a piece of light sensitive paper. When we pull out our phones, we are often merely capturing data on a product tag at IKEA, an item in a hardware aisle or a paper receipt.

Paradoxically, in the context of our screen-based addictions, photography is thriving, but in a curious way, it is less proliferating than ever. Screen images are digital ephemera. Twenty years ago, photo albums were assembled to preserve paper snapshots. These sentimental indexes are arcane relics. Today, as each computer is terminated, hundreds and thousands of digital images die, like the captured dead parsed by Roland Barthes. Incalculable numbers of images are predestined to disappear. Photography exhibitions give us pause to reconsider the aesthetic grandeur of a printed-out, permanent, archivable image. We are temporarily silenced before them, circling back from the banal to the aesthetic.

A selfie, a graveyard, waterfall, baby, kitten or Big Ben, these are things you should not shoot on your first day of photography class. Such prohibitions exist, yet the available nouns for an allusive image remain startlingly expansive. It is never the banality of a noun (still life, landscape, portrait, etc.) that kills an image's potency, it is always the context.



Louis-Jacques Mandé Daguerre, *Boulevard du Temple*, 1838, Daguerreotype, 5 x 6.5 inches

These desired ambiguous traces, the subject of this exhibition, find their sources in very early photographs. For example, *Boulevard du Temple*, 1838, by Louis-Jacques Mandé Daguerre. A panoramic street scene, this particular boulevard was not known for its salubriousness. At the time, it was designated the “Boulevard du Crime.” Daguerre was not attempting to capture grandeur. Moreover, back then, there was not great competition to take the most allusive image. Just accomplishing a coherent composition with good contrast and depth of field was a feat in itself. But with its linear perspective, anonymous foreground architecture, and cobbled, tree-lined, deserted street, it appears strikingly as if the clock has stopped and that Paris, or perhaps the entire world, has come to a complete standstill. Yet we know that Daguerre took it from his studio window at eight in the morning. The street would have been packed with people and traffic, but the 10-minute

exposure time meant that these rushing pedestrians were not standing still long enough to be captured. The miracle of the picture is the man having his shoes shined. Because while the shining was undertaken, he had to stand still for a minute or so and this is what makes the picture magical. The famousness of a particular picture might weaken its allusive potency on account of its cultural celebrity. Rest assured, Daguerre’s seminal boulevard is relatively unknown by the general public, but even if it were very familiar, it is in no way a sensational image. Sensational photographs usually lack the allusive quality apprehended here. For instance, there is nothing for us in Alfred Eisenstaedt’s masterful photograph, *V-J Day in Times Square*, 1945, because it is one of the most explicit pictures ever made. We do not even need to reproduce it here because everyone can instantly bring it to their mind’s eye and identify with either the sailor, nurse, cityscape or bystanders.



Roger Fenton, *Valley of the Shadow of Death*, 1855, Salted-paper print, 10.75 x 13.5 inches

Another notable early example of an allusive image is Roger Fenton's *Valley of the Shadow of Death*, 1855, although the reference to the 23rd Psalm is certainly explicit enough and somewhat distracting in the context of our meditation on allusiveness. A very early war photograph, it shows a scene of disorienting quiet after the protagonists and their dead have exited the battlefield, as it relates, in this case, to the Crimean War. An interesting controversy surrounds it regarding the cannonballs because an almost identical image Fenton took at the same time has the scene sans the cannonballs, where they are only in the verges. We might wonder why and ponder which is more authentic. The cannonballs are lying in the road in the famous image, which is more affecting; they are not in the alternative image. It has been speculated that he moved them onto the road for greater dramatic effect. Others have argued that soldiers may have preselected them and

retrieved them from the verges to be collected from the road for later re-use. Regardless, it is a haunting image.

The San Remo building, similarly haunting, erected in 1930 on Central Park West, stands like a sentinel in *Night Fall*, *The Ramble*, 2017, by Michael Massaia. It is as timeless a presence as an unapproachable Gothic castle, separated as it is from us by the lake and its scrim of reflection upon its serene, unblemished surface. One of the most photographed locales in the world, Central Park, dating from 1876, is a designed vision of a quasi-natural tract of scenery, albeit tramped by 40-million people each year. Yet Massaia, with the eye of a wandering insomniac, evokes its solitude with longing, melancholy and profound affection.

Joshua Lutz's *Topsoil*, 2017, traces from the truly banal to an arc of inquiry approaching the promise of precipitating conservation or recovery. A hopeful image, it stands in oblique opposition to the rising conflict in his photograph of windmills facing off smokestacks. The facades in Markus Brunetti's oeuvre also render conservation, meticulously editing-out all vestiges of modern life. When we scan the surface, we see the incremental scarred vision of what the original builders, in their lifetimes, could never have fully conceived. Conversely, Pieter Hugo's work is sanctioned by blending karma and accident. Reactive and empathetic, his work burns with the faith of blending coincidences of specific locales, serendipitous individuality and perturbing transcendences.

In Peter Bialobrzeski's *Heimat* (homeland) photographs, our point of view and connection is afar and panoramic. The action is in his sensibility about specific places because these are landscapes but then we notice the distant people. He states: "Having a home means having roots, which is not the same as being rooted to the spot. This is not a project about Germany as a homeland per se. Rather, it creates a fixed image of a personalized bit of visual and cultural history." People at leisure are captured in their unpreoccupied condition as they anticipate their surroundings, frozen in stasis. In contrast, Raïssa Venables's connections are up-close, intimate, surrounding and inanimate — inanimate in the sense that she depicts shelters and architecture, practical and ritualistic. Human presence is absent except in the fact that her engulfing portals and enclosures are manmade and humanly purposeful.

"I chose to focus on finding the beauty in non-photogenic structures," states Toshio Shibata. He photographs the functional and manufactured. Paradoxically, these ancient landscapes and their relatively contemporary human environmental interventions are embedded in scenery that has been trained and fashioned by generations through millennia. Uninhibited by ornament, they are in contrast to Erik Heck's photograph, *Junya Watanabe, Without A Face*, 2018, which is entirely ornamental. Meta-fashion photography, abstractly and aesthetically, it blends human form and textile pattern silhouetted against a clean white ground.

On account of its singular emblematic asymmetry, the fulcrum of this exhibition is Christopher Payne's masterful image of graphite yet to be forced inside wooden pencil tubes. Snug in their fire-engine red, distressed metal hopper, their utter utility recalls Joshua Lutz's *Topsoil*, latent and brimming with possibility. In this case, their latency is in the potential information from a thousand gleaned and schematic pencil outlines or notations. Also highly emblematic are Jeffrey Milstein's

Versailles photographs. They seem to obscure their meaning for a milli-second before the revelation of their unique aerial comportment. Much more than mere topographical taxonomy, their most alluring aspects are in the shadows, particularly of their human presences.

The attractiveness of the natural, untouched landscape speaks to us because of the degree of its relationship to the sublime based on its primordial authenticity. In Jacqueline Hassink's oeuvre, nature is presented as an unmanicured platform onto which we infer our subjective interpretation. While her work suggests seclusion, this is misleading because, actually, human interference tends to prevail in its omnipresence. Like most of the artists in this exhibition, the late Hassink, who died in 2018, ostensibly, let her images speak for themselves; that is to say, beyond the allusion of their titles, they operate independently as singular images, each working in their own right. Of course, there are always subtexts; *Vatnajökulsjógurur* was once, before people settled there, like much of Iceland (those areas closest to the ocean) carpeted by thick birch woodlands. The tragic paradox of the sublime landscape is its inevitable proximity to and subjugation by acts of human necessity.

The genre for most of the photographs in this exhibition is neither portraiture nor *the gaze*. Zanele Muholi is an exception. The penetrating, unrelenting gaze of her visage is unique, and in the context of the other works, in no way aloof or undirected. In her dispositions, she is always a prototype alluding to a specific condition — that of being a renouncer. Nevertheless, her guises are allusive and never embodiments of stereotypes. In each portrait, she speaks to us freshly, universally, her character duty-bound and thrust into the role of repudiation. In each image, all the energy of her gaze is directed at those on the other side of the street, on the opposing shore, whose recriminations or non-participation she strives to undermine and neutralize.

A first impression of Mary Ellen Bartley's book covers is that they use literary tranquility in the sense of it being a condition embedded in a different time and age. These book cover images in the *Reading Grey Gardens* series are derived from the library of Edith Bouvier Beale, AKA Little Edie (see the 1975 documentary *Grey Gardens* by Albert and David Maysles). These books survive the former socialite and cousin of Jacqueline Onassis, who died in 2002. Each photograph is an allusive portal to a prerogative past, mysterious not just because of the eccentricity of this particular bibliophile, but also because the books belong to a vanished, foreign dominion (the past). Bartley's skill is in her curiosity in capturing the surprisingly evocative sensibilities of these inanimate objects.

The expansive universe of Cig Harvey is highly curated. The ethos she captures is eclectic but curiously economical and highly sensitized. Her attuned images are calibrated to appear as if they are inactive, latent and half-remembered. In short, her oeuvre presents a beguiling sense of lack. In a literary sense, reading her work is more of a poetic than narrative exploration.

The paradox of Lucas Foglia's photography is that it captures specific incidents, but immediately the incident becomes incidental to an apparent absurdity or perceived aesthetic contradiction, for example, a piece of new construction on a recently solidified lava flow. It blends joy and disappointment: a small child in a delightful pond of invasive water lilies.

If certain images possess something indisputably allusive, implicit and enigmatic, then this exhibition is calibrated to express the poetic synthesis and indirect power of these allusions. In no way a conceptual concern, these references are nothing if not transcendental. They have to be seen and believed, preferably on the scale that the maker intended — seen, shared and discussed in-person, in a world that has become more and more virtual and illusory. This discourse, and the way we value the unique purposelessness of allusive representations, is a collective, palpable and celebratory universal experience.

– Dick Goody, January 2022

MARY ELLEN BARTLEY

B. 1959, NYC

BFA, Purchase College, SUNY. Exhibitions: The Queens Museum, NYC; The Walker Art Center, Minneapolis; Houston Center for Photography; The Drawing Room, East Hampton, NY; Parrish Art Museum, Southampton, NY; The Watermill Center, NY; and National Museum of Archeology and Ethnology, Guatemala City.

I explore a single subject and follow where it takes me, one series leads to another quite organically. I've been exploring books of books, copies of copies and pictures of pictures.

"The Interview in Deeds: Mary Ellen Bartley," Galerie Pugliese Levi, *deeds.world*

Mary Ellen Bartley

Release from Nervous Tension, 2017

archival pigment print

20.75 x 17 inches

© Mary Ellen Bartley, Courtesy of the artist and Yancey Richardson Gallery, New York

*Release
From
Nervous
Tension*

Mary Ellen Bartley
Why Men Like Us, 2017
archival pigment print
20.75 x 17 inches
© Mary Ellen Bartley, Courtesy of the artist and Yancey Richardson Gallery, New York



PETER BIALOBRZESKI

B. 1961, WOLFSBURG, GERMANY

Studied at the University of Essen and the London College of Printing. Professor of Photography at the University of the Arts Bremen, Germany. Publications include: *Neon Tigers: Photographs of Asian Megacities*, 2004; *Chitpur Road Neighborhoods*, 2008; *Case Study Homes*, 2010; *The Raw and the Cooked*, 2011. Public and private collections, include: Museum für Kunst und Gewerbe Hamburg; Sammlung FC Gundlach Hamburg; Ruhrmuseum Essen; Fotoforum Cologne; Museo di Fotografia Contemporanea Milano; DZ Bank Frankfurt am Main; Hessische Landesbank Frankfurt am Main; ING Bank, Netherlands; Deutsche Börse Photography Foundation; Frankfurt am Main, Museo Vaticano, Rome; the Uni Credit Art Collection in Munich.

I think the photographer has an agenda and if they're a good photographer, they have something they can put in the photos that the viewer feels a connection to. One of the big misunderstandings in photography is that the viewer is never able to see the full intention of the image-maker. I think you have to be a very experienced viewer to get this connection, and be very familiar with the place.

"City Diaries: An Interview with Peter Bialobrzkeski,"
December 26, 2018, berlinartlink.com

Peter Bialobrzkeski
Heimat 25, Ruhr, 2004
type-C print
50 × 63 inches
Courtesy of the artist and Laurence Miller Gallery



Peter Bialobrzeski
Heimat 19, *Allgau*, 2003
type-C print
50 × 63 inches
Courtesy of the artist and Laurence Miller Gallery



MARKUS BRUNETTI

B. 1965, GERMANY

The ongoing *Facade* series has been exhibited at Axel Vervoordt Gallery, Hong Kong; Chazen Museum of Art; Museum of Fine Arts, Le Locle, Switzerland; Axel Vervoordt Gallery, Antwerp; Museum für Angewandte Kunst, Köln. His work is in public collections, including: Cornell Fine Arts Museum, Brown University, Hood Museum of Art, Dartmouth College, Jewish Museum, NYC, Musée des Beaux-Arts, Le Locle, Switzerland, National Gallery of Canada, Ottawa.

The builders and architects that built the churches had to be patient. Most of them never saw the finished result of their endeavors, as it would take decades or hundreds of years to complete the buildings. I try to work on this series with the same spirit and patience they must have had when starting to work on those now historic monuments.

“Markus Brunetti,” February 2, 2018, *architecturaldigest.com*

Markus Brunetti

Wells, Cathedral Church of St. Andrews, 2015–16

archival pigment print

59 x 70.8125 inches

© Markus Brunetti, Courtesy Yossi Milo Gallery, New York



Markus Brunetti
Lichfield, Cathedral, 2014–17
archival pigment print
70.8125 x 59 inches
© Markus Brunetti, Courtesy Yossi Milo Gallery, New York



LUCAS FOGLIA

B. 1983, NY

MFA, Yale University. Work in public and private collections: including the Denver Art Museum, Museum of Fine Arts Houston, International Center of Photography, Philadelphia Museum of Art, San Francisco Museum of Modern Art, and Victoria and Albert Museum.

I think the photographs I make result from my relationships with the people and spaces I photograph, and the narratives of my projects result from my choice and sequence of the best photographs. And I always leave room for surprises.

“Lucas Foglia, A conversation with Daniel Shea,” March 2011, *flakphoto.com*

Lucas Foglia

Maddie with Invasive Water Lilies, 2008

pigment ink print

34 x 44 inches

Courtesy of the artist and Fredericks & Freiser, NY



Lucas Foglia
Controlled Burn, 2015
pigment ink print
34 x 44 inches
Courtesy of the artist and Fredericks & Freiser, NY



Lucas Foglia
House Construction after a Lava Flow, Hawaii, 2016
pigment ink print
34 x 44 inches
Courtesy of the artist and Fredericks & Freiser, NY



CIG HARVEY

B. 1973, DEVON, UK

MFA, Rockport College. Exhibitions: Paris Photo, Art Miami, and the Association of International Photography Art Dealers' Annual Show. Awards: finalist for the BMW Prize and The Karl Lagerfeld Collection at Paris Photo, The Clarence John Laughlin Award, The Taylor Messing Photographic Portrait Prize at the National Portrait Gallery, London. Public collections: The Museum of Fine Arts, Houston, The George Eastman Museum, and The Farnsworth Art Museum.

So I go dark all the time, I take all of that stuff off my phone so I won't even be tempted, and I just get to work. Me at my most creative is me totally unplugged. Are you ever unplugged? There's a sort of listening aspect, like a rapport thing, where you don't quite understand something. Sometimes it can be someone's look, the way they stare at you, you don't understand it.

"Interview by Lou Noble, Self-Portrait by Cig Harvey,"
July 20, 2016, thephotographicjournal.com

Cig Harvey
Petunias, 2020
chromogenic dye coupler print
30 x 40 inches
© Cig Harvey, Courtesy of Robert Mann Gallery



Cig Harvey
The Orchard, Ashlinn, Warren, Maine, 2012
chromogenic dye coupler print
28 x 28 inches
© Cig Harvey, Courtesy of Robert Mann Gallery



JACQUELINE HASSINK

B. 1966, ENSCHEDE, NETHERLANDS – D. 2018, AMSTERDAM, NETHERLANDS

Attended William deKooning Academy, the Rotterdam, Royal Academy of Art, The Hague, and the Trondhiem Academy of Fine Art, Norway. Collections and exhibitions, include: Huis Marseille in Amsterdam; Fotomuseum Winterthur, Winterthur; ICP, NYC; the Museum of Photographic Arts in San Diego; the Tokyo Metropolitan Museum for Photography; The Photographers' Gallery and the Victoria and Albert Museum in London; and the Guangzhou Museum of Modern Art, Guangzhou.

But I don't want to get into that political arena, even though people might perceive the work that way, because then I am lost, and that's not what I'm interested in. I'm interested in the complexity of information — in the taxonomy that creates an identity.

"Interview with Jacqueline Hassink," January 5, 2012, *foto8.com*

Jacqueline Hassink

Langisjór 2, 63°58'11"N 18°41'6"W, Road F235, Vatnajökulsþjóðgarður, Iceland, Summer, 17, August, 2015

chromogenic print

63 x 79 inches

Courtesy of the artist and Benrubi Gallery, NYC



Jacqueline Hassink
Lilliehöökfjorden, 79°14'30.8"N 11°41'32.2"E, Nordvest-Spitbergen National Park, Svalbard, Norway, Summer, 18 August, 2016
chromogenic print
50 x 63 inches
Courtesy of the artist and Benrubi Gallery, NYC



ERIK MADIGAN HECK

B. 1983, EXCELSIOR, MN

MFA, Parson School of Design. Heck's work has appeared in *The New York Times* magazine, *The New Yorker*, *Vanity Fair*, *TIME*, and *Harper's Bazaar* UK. He is the recipient of the ICP Infinity Award, the Art Directors Club's Gold Medal, and the AI-IP American Photography Award for his Old Masters Portfolio, published by *The New York Times* magazine.

I don't walk around with the camera. I'm not making observations. Photography objectifies everything and anything by its very nature. The minute you photograph something, you've objectified it.

"Interview by Shawn Waldron: Erik Madigan Heck - The Garden,"
December 23, 2020, museemagazine.com

Erik Madigan Heck

Junya Watanabe, Without A Face, 2018

chromogenic dye coupler print

60 x 45 inches

Courtesy of the artist and Weinstein Hammons Gallery



PIETER HUGO

B. 1976, JOHANNESBURG, SOUTH AFRICA

Exhibitions: Museu Coleção Berardo; the Kunstmuseum Wolfsburg; the Hague Museum of Photography; Musée de l'Elysée, Lausanne; Ludwig Museum, Budapest; Fotografiska, Stockholm; MAXXI, Rome and the Institute of Modern Art Brisbane; National Museum of Modern and Contemporary Art, Seoul; Barbican Art Gallery, London; Tate Modern; and the São Paulo Biennale. Collections: Centre Pompidou, Rijksmuseum, the Museum of Modern Art, Victoria & Albert Museum, San Francisco Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Walther Collection, Deutsche Börse Group, Folkwang Museum and Huis Marseille.

While working in Mexico I was particularly looking at muralist paintings. This image was constructed using a group of garbage collectors who moonlight as a theatre troupe at the market where they work. I showed them a reference to a tableau from Alfredo Siqueiros and asked them to recreate it. I love the junction between premeditation and accident.

"Pieter Hugo's Life in Photos," by Zoe Whitfield, March 11, 2020, *i-d.vice.com*

Pieter Hugo

After Siqueiros, Oaxaca de Juárez, 2018

archival pigment print

47.125 x 63 inches

© Pieter Hugo, Courtesy Yossi Milo Gallery, New York



Pieter Hugo
Making pigments, San Agustin Etla, 2018
archival pigment print
23.5 x 31.375 inches
© Pieter Hugo, Courtesy Yossi Milo Gallery, New York



JOSHUA LUTZ

B. 1975, USA

MFA, ICP/Bard, New York. Monographs: Mind The Gap, 2018, Schilt; Hesitating Beauty, 2013, Schilt; Meadowlands, 2008, Powerhouse. Exhibitions: Clamp Art, New York City, Koch Gallery San Francisco, Blue Sky Lutz, Portland, Robert Morat, Hamburg, Robert Morat, Berlin. Currently, Associate Professor of Photography at Purchase College.

It is not that I am bothered by the picking and choosing of real vs fiction, it's just a bit more effective if people embraced not knowing. In a way that is essentially what the work is about; our collective need to come to conclusions about things. It is about the state of being lost in confusion 99 percent of the time with only tiny glimpses of clarity.

“Mind the Gap: An interview with Joshua Lutz,”
September 28, 2018, photobookclub.org

Joshua Lutz
Untitled (Windmills), 2009
digital C-print
30 x 35.5 inches
Courtesy of the artist and Clamp Art, New York City



Joshua Lutz
Topsoil, 2017
archival pigment print
40 x 30 inches
Courtesy of the artist and Clamp Art, New York City



MICHAEL MASSAIA

B. 1978, NJ

Exhibitions include: Gallery 270, Englewood, New Jersey, J. Cacciola Gallery, New York City, OK Harris Works of Art, New York City, Clampart, New York City, Iris Gallery, Boston, Massachusetts, and Afterimage Gallery, Dallas, Texas.

I became Interested in photography as a result of going through long periods of insomnia. At night I would take long walks and eventually, I started carrying around a camera to document those long nights. Having a bit of an obsessive mind, I quickly started to explore every aspect of both image capture and printmaking (both analog and digital) that I could think of to perfect the vision I was seeking.

“Interview with Fine Art photographer Michael Massaia,”

April 17, 2015, *monovisions.com*

Michael Massaia

Night Fall, The Ramble, Central Park, New York City, 2017

silver gelatin print

53 x 63 inches

Courtesy of the artist and Clamp Art, New York City



Michael Massaia
West Side Sunrise, 2009
silver gelatin print
53 x 63 inches
Courtesy of the artist and Clamp Art, New York City



JEFFREY MILSTEIN

B. 1944, BRONX, NYC

BA in architecture from UC Berkeley. Publications: *CNN Money*, the *Daily Mail*, *Elle Décor*, *Esquire*, *Fortune*, *Time*, the Los Angeles Times, the *San Francisco Chronicle*, and *Wired*. Collections: LACMA, the Smithsonian Museum, Washington, DC, the George Eastman House, and the Akron Art Museum.

I got an 8mm movie camera when I graduated junior high school and started taking movies of airplanes and from the air. In 1969, I got a camera and started photographing iconic places in New York like Coney Island. My style is influenced by Bernd and Hilla Becher's black and white architectural studies: geometrical, symmetrical and classically balanced.

Jeffrey Milstein: "1st Place in Architecture — Cityscapes,"
2015, photoawards.com

Jeffrey Milstein
Versailles Grand Canal, 2019
pigmented print
40 x 40 inches
Courtesy of the artist and Benrubi Gallery, NYC



Jeffrey Milstein
Versailles Jardin des Fleurs, 2019
pigmented print
30 x 40 inches
Courtesy of the artist and Benrubi Gallery, NYC



ZANELE MUHOLI

B. 1972, UMLAZI, SOUTH AFRICA

MFA, Ryerson University, Toronto. Exhibitions: Casa África, Las Palmas, Spain; Goethe-Institut, Johannesburg; Fondazione Cassa di Risparmio di Modena, Italy; Schwules Museum, Berlin; Brooklyn Museum, NYC; Kulturhistorek Museum, Oslo; Autograph ABP, London; Stedelijk Museum Amsterdam; and Museo de Arte moderno de Buenos Aires; Museum of Fine Arts, Boston; High Museum of Art, Atlanta; São Paulo Biennial; Venice Biennale.

I wanted to use my own face so that people will always remember just how important our black faces are when confronted by them — for this black face to be recognized as belonging to a sensible, thinking being in their own right. The key question that I take to bed with me is: what is my responsibility as a living being — as a South African citizen reading continually about racism, xenophobia, and hate crimes in the mainstream media? This is what keeps me awake at night. You are worthy. You count. Nobody has the right to undermine you — because of your being, because of your race, because of your gender expression, because of your sexuality, because of all that you are.

“Zanele Muholi On Resistance,” by Renée Mussia,
September 11, 2018, [aperture.org](https://www.aperture.org)

Zanele Muholi

Senzekile I, Cincinnati, 2016

archival pigment print

17.75 x 23.625 inches

© Zanele Muholi. Courtesy of the artist; Yancey Richardson Gallery, New York; Stevenson Gallery, Cape Town, Johannesburg



Zanele Muholi
MalD III, Philadelphia, 2018
archival pigment print
35.5 x 23.625 inches
© Zanele Muholi. Courtesy of the artist; Yancey Richardson Gallery, New York; Stevenson Gallery, Cape Town, Johannesburg



Zanele Muholi
Phaphama, at Cassilhaus, North Carolina, 2016
archival pigment print
43.375 x 30 inches
© Zanele Muholi. Courtesy of the artist; Yancey Richardson Gallery, New York; Stevenson Gallery, Cape Town, Johannesburg



CHRISTOPHER PAYNE

B. 1968, CAMBRIDGE, MA

Studied architecture at Columbia University and the University of Pennsylvania.
Monographs: *New York's Forgotten Substations: The Power Behind the Subway* 2002; *Asylum: Inside the Closed World of State Mental Hospitals*, 2009; *North Brother Island: The Last Unknown Place in New York City*, 2014; *Making Steinway*, 2015.
Exhibitions: Benrubi, NYC; Vous Etes Ici, Amsterdam; Kalamazoo Institute of Arts; Het Dolhuys, Haarlem; Netherlands; Museum Dr. Guislain, Gent, Belgium.

I taught myself photography when I was writing my first book, "New York's Forgotten Substations: The Power Behind the Subway." The project began as a collection of drawings I was making of old transit substations and their electrical equipment. I rarely had time to finish the drawings on site, so I took snapshots to help me complete them later at home. It took another six years to make the career change but it's the best decision I ever made.

Christopher Payne's Remarkable Work Celebrates the Beauty of Manufacturing and Design, by Mike Kelly, February 5, 2020, apalmanac.com

Christopher Payne

General Pencil Company 09, 2016–17

archival pigment ink print

30 x 24 inches

Courtesy of the artist and Benrubi Gallery, NYC



TOSHIO SHIBATA

B. 1949, TOKYO, JAPAN

Exhibitions: Tokyo Metropolitan Museum of Photography; the Sprengel Museum in Hanover; the Centre National de Photographie, Paris; the Cleveland Museum of Art; the Art Institute of Chicago; and the Museum of Contemporary Art, Chicago. Collections: Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; Museum of Contemporary Art, Chicago; the Denver Art Museum; Sprengel Museum, Hannover; Tokyo Metropolitan Museum of Photography; and Centre national de la Photographie, Paris.

When I started out, the only photos I had seen were in newspapers. There was no photography in museums or art galleries in Japan. Then, in 1979, I went to a photography exhibition in Paris, and was amazed to see people actually buying photos. At the time, Japan was a messy mixture of western culture and old Japanese tradition. It was not a photogenic place, so I chose to focus on finding the beauty in non-photogenic structures, the stuff most photographers would ignore.

“Toshio Shibata’s best photograph: a red bridge at sunset near Ōkawa village,”
by Sian Cain, August, 2015, *The Guardian*

Toshio Shibata
Imabari City, 2007
type-C print
32 x 40 inches
Courtesy of the artist and Laurence Miller Gallery



Toshio Shibata
Nikko City, Tochigi Prefecture, 2008
type-C print
32 x 40 inches
Courtesy of the artist and Laurence Miller Gallery



Toshio Shibata
Yamagata Prefecture, 2007
type-C print
40 x 50 inches
Courtesy of the artist and Laurence Miller Gallery



Toshio Shibata
Takahashi City, Okayama Prefecture, 2014
type-C print
32 x 40 inches
Courtesy of the artist and Laurence Miller Gallery



RAÏSSA VENABLES

B. 1977, NEW PALTZ, NY

MFA, Bard College. Exhibitions: Ostfildern-Ruit, Germany; Kunsthalle der Hypo-Kulturstiftung, Munich; Jersey City Museum, Klaudia Marr Gallery, Santa Fe; Lawrence Miller Gallery, NYC. Collections: Sammlung Knauthe, Berlin; Staatliche Kunstsammlung Dresden; Städel Museum, Frankfurt; Kunsthalle in Emden; Tweed Museum of Art, Nelson-Atkins Museum, Hall Family Foundation; Weisman Foundation, Los Angeles.

At first glance they may seem to be realistic images or even entrances into existing places. My photographs are experiential visions of our environments, whether they are interior or exterior, mundane or opulent. Rather than reveal every visible detail captured by my camera, I delete what I perceive to be distractions. Paradoxically, the white is both the absence of data and the presence of new meaning. This process, along with a new focus on organic spaces, is my response to the over-saturation of electronically communicated information in our society.

“Raïssa Venables: States Project: Vermont,” by Jonathan Gitelson,
September 18, 2015, lenscratch.com

Raïssa Venables
Bedouin Tent, 2018
archival pigment print
23.5 X 30 inches
Courtesy of the artist and Laurence Miller Gallery



Raïssa VENABLES
Sukkah, 2020
archival pigment print
54 x 44 inches
Courtesy of the artist and Laurence Miller Gallery



IMAGE
AND THE
PHOTOGRAPHIC
ALLUSION

Curated by Dick Goody

JANUARY 14 - APRIL 3, 2022

Mary Ellen Bartley

Peter Bialobrzewski

Markus Brunetti

Lucas Foglia

Cig Harvey

Jacqueline Hassink

Erik Madigan Heck

Pieter Hugo

Joshua Lutz

Michael Massaia

Jeffrey Milstein

Zanele Muholi

Christopher Payne

Toshio Shibata

Raïssa Venables

Oakland University Art Gallery
College of Arts and Sciences
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BACK COVER

Cig Harvey

Petunias, 2020

chromogenic dye coupler print

30 x 40 inches

© Cig Harvey, Courtesy of Robert Mann Gallery

