

Ethics of Depiction: Landscape, Still Life, Human



On front cover:

Richard Mosse

The Man Who Sold the World, 2015

digital c-print

28 x 35 inches

© Richard Mosse. Courtesy of the artist and Jack Shainman Gallery, New York

Ethics of Depiction: Landscape, Still Life, Human

OAKLAND UNIVERSITY ART GALLERY

Curated by Dick Goody

FEATURING

Matthew Albanese

Greta Alfaro

David S. Allee

Jasper de Beijer

Amy Bennett

Julie Blackmon

Sharon Core

Roe Ethridge

Richard Finkelstein

April Gornik

David Hilliard

Alex Kanevsky

Patrick Lee

Richard Mosse

Michael Najjar

Toyin Ojih Odutola

Richard Renaldi

Hannah Starkey

Becky Suss

Jörn Vanhöfen

Guido van der Werve

Ethics of Depiction: Landscape, Still Life, Human

CURATOR'S ESSAY

I think that the artist is, in a way, a spokesperson for a generation or country or specific group. I mean, he or she puts his or her life in service of feelings. By taking more time to use your emotions and senses, you become sharper and more sensitive than other people. It's your job to utilize your feelings so that more people can feel these things or get comfort through your work.

"Day Dreaming: an interview with Guido van der Werve," by Francesca Pagliuca, *UOVO Magazine*, 2007.

180 years ago, when the first photographs were made, one can only imagine the certainty the phenomenon must have engendered. Finally, here was the ultimate arbiter of truth, the antidote to fantasy and deception because, as we have all heard, "the camera never lies." Yet it took no time at all for the French photographic pioneer, Hippolyte Bayard, to stage his *Le Noyé (Self-portrait as a drowned man)* in 1840. All art is staged, all depictions are inventions to some degree. Anything that enters the retina is prone to subjectivity. In the realm of goodness or malice, when we explore the truth or falsehood of an image, at some point ethics enter the frame. Photoshop can wipe out wrinkles and flaws. Actors are obsolete because computer-generated stand-ins with pitch perfect voices can be substituted in their place. The two videos included in this exhibition have not undergone such manipulation. They are staged, to be sure, but they capture real action, which took place in the present of their making.

A fascination with the specificity and veracity of content in contemporary image making is what fuels this exhibition. The depiction of places, objects and people has been the raw material of visual art for millennia. This capacity to record and editorialize subject matter is what makes visual art such a crucially informing and contextualizing pictorial capture of the time of its production.

These works represent something just short of an inundation of content, and the presentation — “salon style” — affirms the idea that kaleidoscopic subject matter is enriching and arouses curiosity about the way in which contemporary artists use data and themes in their work to create a reflection of their lifespan on earth. The ethos of the exhibition sees parallels with the cabinets of curiosities from the past. Like the inquiring viewers of old encountering astonishing collections of objects, we today also experience a primary emotional connection to this type of work because its meaning is self-evident.

Concurrently, the viewer’s entry point into these pictures is unclouded by unfamiliarity with contemporary art. Anyone can find their way into these accessible depictions and explore the familiar, the strange, the formalistic and the conceptual stance of each image. But even using the phrase “conceptual stance” creates an unnecessary barrier between the viewer and the images. Perhaps it is much better to say “poetic stance.”

Because there is high craft in the execution of these works, we can admire the labor and time spent in their production. Realism cannot be hurried — its fashioning takes time and skill. Furthermore, in many cases, we are not immediately able to discern exactly how certain works were pulled off. This adds another layer of sophistication and value to the significance of these works. We are always intrigued by such slights of hand. Work that reveals itself gradually in sequential clues arouse our desire to unravel a puzzle. It is for this reason that in writing about the exhibition’s content, I have steered away from the particulars. Even in the artists’ entries, while there are curatorial choices, the only present voice is that of the artist. This gives the viewer agency to explore the work unfettered and encourages us to examine the degree to which artists stage their work, are present in it and are truthful. The degree to which these elements are present in abstraction are more difficult to determine and ultimately obtuse, but they are much harder to conceal in realistic work. This is important because our skepticism, when encountering realism, cannot be distracted. Any whiff of insincerity, phoniness or hypocrisy will immediately be rooted out and become the target for our judgment. This makes our involvement and investment in the artworks more vital and proactive.

In part, this is taking place now because of a need to see tangible things with value that is self-evident. It could be argued that after a couple of decades of seeing a legion of ill-conceived, shoddily-executed artwork — with little or no content — that the consumer might become lethargic. The works here offer a viable alternative, an antidote. Moreover, when there is a dearth of content, there is so little to respond to that the only natural reaction to such truncation of

substance is indifference. Modernism reduced content flow, if not to a trickle, to an ebbing shallow stream. In the wake of Postmodernism, which initiated a reactive deluge of subject matter, content flow was restored. In counterpoint to this, over the last 30 years, there has been a vast production of works of art that either through austerity, leanness, economy or a desire to remain obscure, have bled content out, leaving a film of ambiguity. Art that may or may not say anything and refuses to take any particular position, exists in something of a void, shielding itself from clinical scrutiny by virtue of its posed ethereal aloofness. In short, ambiguity fatigue has been a driver for recent realism.

Ethics of Depiction supports the virtue of truth. At the same time, it evenhandedly embraces the integrity of fiction when it reveals a greater truth. Its position values the qualities of realism and the specificity of real things even when they are staged or performed. Since ambiguity is noncommittal and formless, the works in this exhibition are conclusive and possess tangible readable subject matter that has a point to make.

This expedition into the actual also has much to do with the declarative qualities of realism. Realism marks its territory accurately and demonstratively. But, the ethics of realism are not necessarily predicated by truth. Oscar Wilde's essay, *The Decay of Lying*, 1889, was written in response to art that had enslaved itself to nature. He may well have been thinking of Henry David Thoreau's *Walden*. To us, in today's hindsight, we can also perceive Wilde's essay as being reactive to the earnestness of embryonic Modernism and the objectivity implied by its tightening control over content. If Wilde ever saw them, Monet's haystack paintings would probably have appeared terse and banal. Wilde wrote the essay before the invention of abstraction, before the coining of the term "Modernism" and the advent of acute ambiguity. One of his essay's tenets was that art was better when it didn't stick to the truth. "The telling of beautiful untrue things, is the proper aim of art." This is a premise that lies at the heart of all allegorical fiction.

Realism and narrative go hand in hand. Each can be molded and manipulated to the author's ends. Nevertheless, the clarity engendered by realism is what makes it such an expedient means of revealing (or concealing) an unfolding story. Unless it is in the service of symbolism, realism is metonymic. Metonyms require no interpretation and so this exhibition seeks to avoid it. At the same time, it wishes no ill will against interpretation because to ponder vacancy is to ponder the void from which form and ideas will inevitably coalesce. But this exhibition moves at a faster pace and delivers a speedily succinct message that lives in the present moment. It explores the tangible, resolved, specific final draft of an image. At this moment in time, hermeneutics —

always a conjectural slippery path — is too equivocal and too remote from the important work of changing the world and advancing culture towards greater civility.

Unequivocally, it is now said that all photographs are staged events. No one has ever formally announced this about painting, probably because painting has been with us since the beginning of time. We know that painting's history, until the late 19th century, was essentially embedded in storytelling with all the hubris, flattery and hyperbole that revealing a well-paid, well-told drama entails. Truth was part of this too, but since many of the depictions dealt with myth, which always arouses skepticism, how well the story was told became the domineering factor. If the depiction was moving, authoritative and convincing, it would help shape our understanding of the nuances of truth in the face of myth. Imagine never having seen the way Caravaggio “told the truth” about a religious subject and then all at once seeing such authoritative perfection — the understated swagger of it must have been a revelation.

Debate surrounding the ethical nature of a particular work of art is not what is at stake here. Although, it must be said that realism is an efficient lens with which to explore morality. Art and morality have always been inseparable, but can sometimes be uncomfortable bedfellows. The problem is, in part, temporal. That which we find intolerable today, may well be acceptable in the future. The controversy surrounding Édouard Manet's *Olympia* at the Paris Salon of 1865 happened because the model was depicted as a prostitute, something that was deemed too outré at the time for public taste. Today, there would be no controversy at all. Robert Mapplethorpe's photographic oeuvre may still offend some people, but in enlightened cultures, homophobia is equally offensive. Contemporary art always pricks at the skin of good taste and public consensus, but we should beware of overreaction because there is a supposition that during certain epochs humanity evolves for the better. Of course, this is an optimistic perhaps spurious philosophy. Yet humanity, at its most elevated, perceives itself to be engineered to exist as an evolving, self-improving construct.

Good artists are remarkable because they show things in their work that we have not seen or thought of before. That is their value, because such discoveries are rare, enlightening and moving. Usually debates about the goodness of a work of art surround questions of quality rather than morality. Unique works of art are always deemed better than ordinary ones. The unique tends to eclipse the ethical. When in 1866 Ottoman diplomat Khalil Bey commissioned Gustave Courbet's *L'Origine du monde*, he was buying objectification but he was also purchasing uniqueness. Today, for contemporary artists, pushing the envelope is part of their *raison d'être*

and they are more concerned with making something unique than something safe. Sometimes this turns into spectacle, but spectacle is not a bad thing if it unites us in our humanity to pursue civility. In this exhibition, there is purposefully little controversy but there are revealing varied genres to explore a range of realist strategies.

This celebration of contemporary realism, is as equally embedded in morality as it is in aesthetics. But we should take a moment to ponder that one of the main problems with beauty is that it is malleable and possesses no moral compass. In short, beauty is always morally suspect because beauty and objectification are corruptible and therefore corrupted.

Loosely, it could be said that all Western art, until around 1850, on some level had to be worthy of God. This would seem to make it an ethical construct. Yet now, art is perceived as a game, a form of play, albeit a very serious one. When the great 20th century painter Francis Bacon summed it up as thus, he was alluding to his belief that the great masters were "...slightly conditioned by certain types of religious possibilities, which man now, you could say, has had completely cancelled out for him."

All artists, particularly figurative ones, have a narrative to unfold. In most instances, their productions do this without text. The way in which the tale is told is stylistically of paramount importance because when we look back, it will be tied and time-stamped to the era of its manufacture. For example, Pop Art reveals the banality — and fetishized spectacle and wonderment — of coming-of-age capitalism, personified in the gluttony of visual material associated with mass media and advertising.

This exhibition speaks to our bewilderment in the face of what we see as a threat to the primacy of the sublime, the menace of incivility and the prospect of making progress in the war against cliché, hyperbole and hubris — all of them ethical concerns, which mirror our own stamp-dated epoch. Usually it is left to artists, activists and journalists to see through the miasma of dissimulation to reveal a genuine version of the greater truth. Here, surrounded by concrete images, we have the opportunity to reflect upon our existence and morality, and ponder the tangible, our anxieties and the danger of believing solely in our personally constructed judgments.

— **Dick Goody**, August 2017

Matthew Albanese

b. 1983, Englewood, New Jersey; BFA Photography, SUNY Purchase School of Art and Design, 2005.

Collections and Exhibition Highlights: Museum of Art and Design of New York, New York;
Virginia Museum of Contemporary Art, Virginia Beach; Winkelman Gallery, New York;
MUba (Musée des Beaux Arts), Tourcoing, France; Galeria Civica Cavour, Padova, Italy.

Methods become more and more simplified allowing me to build even more complex sets.

I have also become less and less interested in absolute realism ... was always more interested in how something was created rather than just seeing the final product.

Miniatures were always what I found the most fascinating particularly how the methods used to film or shoot an object would affect one's perception of it.

"The Strange Worlds of Matthew Albanese," *silverlakevoice.com*, London, United Kingdom, December 5, 2014.



Matthew Albanese

New Life 1, 2011

digital chromogenic print

28 x 30 inches

Courtesy of the artist and Benrubi Gallery, New York

My work involves the construction of small-scale meticulously detailed models using various materials and objects to create emotive landscapes. Every aspect from the construction to the lighting of the final model is painstakingly pre-planned using methods which force the viewer's perspective when photographed from a specific angle. Using a mixture of photographic techniques such as scale, depth of field, white balance and lighting, I am able to drastically alter the appearance of my materials.

"Strange Worlds by Matthew Albanese," petapixel.com, January 25, 2010.



Matthew Albanese

New Life 2, 2011

digital chromogenic print

28 x 30 inches

Courtesy of the artist and Benrubi Gallery, New York

Greta Alfaro

b. 1977, Valencia, Spain; MFA Photography, Royal College of Art, London, 2011.

Collection and Exhibition Highlights: Scan Project Space, London, United Kingdom;

Sala La Gallera, Valencia, Spain; MoCA, Hiroshima, Japan; Bass Museum of Art, Miami;

Fotomuseum, Maastricht, Netherlands; Saatchi Gallery, London, United Kingdom;

Real Academia de España en Roma, Rome, Italy; Ministry of External Affairs of Spain, Madrid, Spain;

BilbaoArte, Bilbao, Spain.



This work is very much like a painting. The camera doesn't move, the composition is done in such a way that we have the action happening close to us and the landscape surrounding acts as a background. The table makes reference to topics such as still life and the representations of the Last Supper.

But then, the unexpected takes place. I find this linked to Surrealism and to the Baroque concept of "the harmony of the contraries," in which the artwork links two elements that apparently have nothing in common, to create new meanings.

Vultures are harbingers of menace and death, and they come to represent that in the video, destroying the table as a symbol of civilization, human values, possessions and control.

As in a Baroque vanitas, In Ictu Oculi (in the twinkling of the eye), we are not there anymore. Our constructions don't exist anymore. Our pleasures, our possessions, our knowledge, all succumb to time and death, to destiny and also to the unstoppable forces of human destruction.

Greta Alfaro Statement, July 5, 2017



Greta Alfaro

In Ictu Oculi, 2009

single-channel video

HDV, color, sound, 16:9

10 minutes 35 seconds

Courtesy of the artist

David S. Allee

b. 1969, New York, New York; MFA Photography, School of the Visual Arts, New York, 2001

Collection and Exhibition Highlights: Knoxville Museum of Art; The Bronx Museum of the Arts; Museum of Modern Art, New York; White Columns, New York; The Santa Barbara Museum of Art; The Art Institute of Chicago; The Tampa Museum of Art.

Structure, environments, spaces interest me for the stories they tell and layers of meanings they can describe. Photos of these forms usually require people to look closely, study, interpret and infer. If a viewer is drawn into an image of a built environment, they're forced to use their imagination to understand it, make sense of it and in effect complete the image. The more an image has this relationship with people who view it the more successful I see my artistic process. I also have great interests in architecture and planning and a desire to build and create. Photographing these forms and framing them probably also helps to fulfill some of these desires.

I'm obviously inspired by the built world. But I also feel as though I see and notice things differently than most people and that I'm able to find things to photograph that are interesting or compelling or beautiful that most people wouldn't notice or might take for granted. This is very meaningful to me because I enjoy the idea that after people see my photos they might look at certain things differently — a reimagining of a cityscape for instance or that I have changed their perception or their perspective. It is inspiring to do that.

"David S. Allee Interview: Finding the Unreal and Strange in the Buildings Seen Every Day," by Freddy Martinez, *blog.photowhoa.com*, June 27, 2014.



David S. Allee

Fireworks, 2016

dye sublimation metal print

48 x 72 inches

Courtesy of the artist and Morgan Lehman Gallery, New York





David S. Allee

Room, 2013

dye sublimation metal print

40 x 60 inches

Courtesy of the artist and Morgan Lehman Gallery, New York

Jasper de Beijer

b. 1973, Amsterdam, the Netherlands

MFA Autonomous Design, Utrecht School of the Arts, 1997.

Collection and Exhibition Highlights: The Hague Museum of Photography, Hague, Netherlands;
Museum of Contemporary Art Denver, Denver; Museum Het Domein Sittard, Netherlands;
Asya Geisberg Gallery, New York; Galerie Ron Mandos, Amsterdam, Netherlands;
Galerie TZR, Düsseldorf, Germany; Studio d'Arte Cannaviello, Milan, Italy.

We experience reality through interpretation. For me, the most interesting feature of this process is that the interpretation of reality gains a new actuality, forming a corpus of imagery that becomes more and more disconnected from what actually took place. This is where images start to lead their own life — becoming more or less autonomous. Historical events are transformed into a collection of images and anecdotes that combine to form a new, living phenomenon. The further these images and stories are removed from their original context, the more one can read them as a new narrative rather than as a dramatic report on reality.

"The Devil Drives — Jasper de Beijer,"
nyartsmagazine.com, June 13, 2007.

I want to break patterns of perception. To create awareness that the images to which we are constantly exposed are only five percent real and about ninety-five percent are influenced and complemented by our individual memory and especially by the collective memory.

"Jasper de Beijer — Expeditions in Perceptual Worlds," by Elke Backes, *atalierbesuche.com*,
September 21, 2016.



Jasper de Beijer

12-26-2004 (from 'Mr. Knight's World Band Receiver'), 2014

c-print

45.25 x 71 inches

Courtesy of the artist and Asya Geisberg Gallery, New York





Jasper de Beijer

The Brazilian Suitcase (Part 2) #1, 2017

c-print

44.5 x 67 inches

Courtesy of the artist and Asya Geisberg Gallery, New York

Amy Bennett

b. 1977, Portland, Maine; MFA New York Academy of Art, 2002.

Collection and Exhibition Highlights: Richard Heller Gallery, Santa Monica;
Galleri Magnus Karlsson, Stockholm, Sweden; Tomio Koyama Gallery, Tokyo, Japan;
Linda Warren Gallery, Chicago; Metropolitan Museum of Art, New York;
MUba Eugene Leroy, Tourcoing, France; Museum of Arts and Design, New York;
Hudson Valley Center for Contemporary Art, Peekskill.

A bird's eye or distant view is like an omniscient narrator where the viewer/reader is privileged to more information than a more limited perspective would provide. By zooming out a bit, so that more of a scene is revealed, you get the sense that what you're seeing is just a small part of a larger puzzle. By seeing the proximity of one home to another with an awareness of the various dramas and events that each has experienced, the viewer is invited to discover narrative connections and to empathize with the characters.

Each painting usually begins with a feeling or moment and could belong to a sequence of images. I'll then try to set up my model in a way that best gets my idea across. Playing around with the model is key to helping me develop narratives and images. Often, the model surprises me with something better than the scene I initially imagined. Also, lighting usually plays a key role in achieving the right mood. I usually document this play with my digital camera and then look through all the different things I tried to see which arrangement and which lighting works best. Afterward, I set up the model accordingly. On average, I spend about a month working on a painting. Once it's finished, I brush on layers of polymerized oil, sand it and a final coat creates a glass-like surface.

"Mr. Rogers Neighborhood on LSD: The Paintings of Amy Bennett,"
ifitshipitshere.com, September 12, 2007.



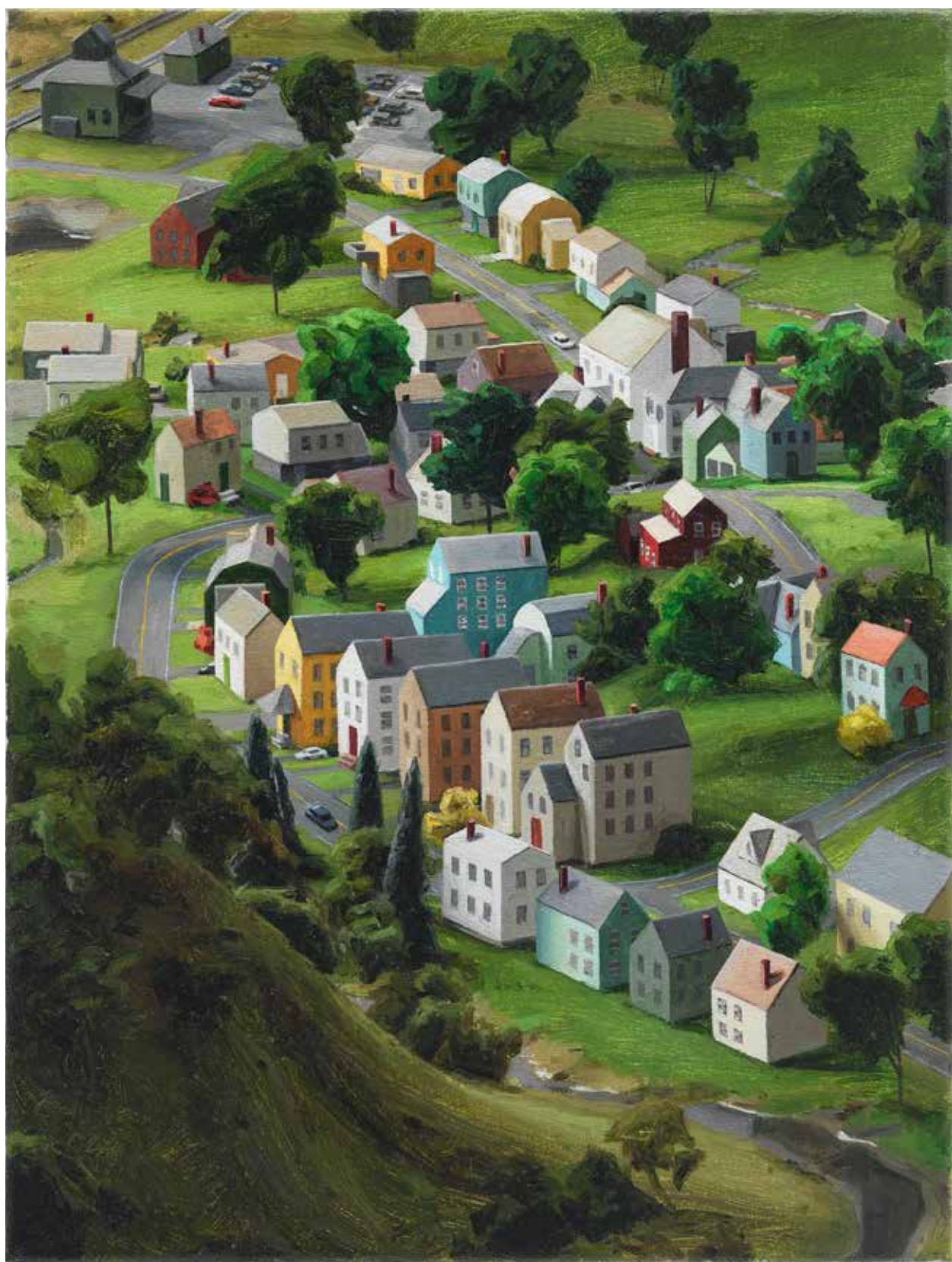
Amy Bennett

Sweetness in the Air, 2016

oil on canvas

20.125 x 28 inches

Courtesy of the artist and Ameringer | McEnery | Yohe, New York



Amy Bennett

Now is Gone, 2016

oil on canvas

12 x 9 inches

Courtesy of the artist and Ameringer | McEnery | Yohe, New York



Amy Bennett

Blue Hour, 2016

oil on canvas

9 X 12 inches

Courtesy of the artist and Ameringer | McEnery | Yohe, New York

Julie Blackmon

b. 1966, Springfield, Missouri; BFA Missouri State University.

Collection and Exhibition Highlights: George Eastman House, Rochester;

Nelson-Atkins Museum of Art, Kansas City; Kemper Museum of Contemporary Art, Kansas City;

Museum of Fine Arts, Houston; Photographic Center Northwest, Seattle;

Toledo Museum of Art, Toledo; Portland Art Museum, Portland; Museum of Contemporary Photography, Chicago;

C/O Berlin, Berlin, Germany; University of Arkansas at Little Rock, Little Rock.



Julie Blackmon

Waiting Room, 2016
archival pigment print
26 x 26 inches

© Julie Blackmon. Courtesy Robert Mann Gallery, New York

The starting point is usually just photographing somebody in an environment I find interesting. Then I edit through what I've taken and pick out what I think are the strongest moments. It's not an entire image I'm considering at this point, just maybe one little thing. And then I usually work from that. I try to think what kind of narrative I could imply from, for example, a certain gesture or expression, and then how to enhance that moment, whether it's through lighting or different props or other moments added in later. And because I photograph on a tripod in the environment that will serve as the backdrop for the entire image, it makes it possible to go back to add in anything later from the same vantage point without it seeming to be collaged or Photoshopped.

While my work involves a lot of staging and digital work, usually the moment the photo revolves around — whether it's a certain gesture or expression — is truly spontaneous and captured in the traditional, “decisive moment” kind of way. So in that sense, the way I start out working is still very much rooted in photography. I may give the kids or my sisters some ideas of things to do, but usually the strongest moments are truly un-orchestrated. It's afterwards that I can change the context of a certain expression or gesture and imply a narrative.

*“Julie Blackmon: Domestic Vacations,” *Insight Magazine*, Photomedia Center, Vol. 3: Portrait, 2009.*



Julie Blackmon

Laying Out, 2015
archival pigment print
35.75 x 46 inches

© Julie Blackmon. Courtesy Robert Mann Gallery, New York

Sharon Core

b. 1965, New Orleans, Louisiana; MFA Photography, Yale University, 1998.

Collection and Exhibition Highlights: Grand Palais, Paris, France; Gallery Hyundai, Seoul, South Korea; White Columns, New York; Hermes Foundation Gallery, New York; The J. Paul Getty Museum, Los Angeles; Solomon R. Guggenheim Museum, New York; Yale University Art Gallery, New Haven; Princeton University Museum of Art, Princeton; Guggenheim Bilbao Museoa, Bilbao, Spain.

I have long been enthralled by the still life. I see the genre as a family of images all related to each other. It is a genre about poetry, the up-close and personal in people's lives throughout history and about how what we call 'nature' intersects with culture. I am attracted to the anonymity of the genre. The old still life painters don't reveal their 'hand.' Not until modernism, or after photography, does the genre become a framework for individual formal achievements seen in Cézanne or Picasso. There is a psychological intimacy in all of still life that is attractive to me.

I really don't make work with the audience in mind. I come to it as a question. It's about what I want to explore and what I want to see. What would a Thiebaud painting look like recreated for the camera with all of the extraneous material, the crumbs and so forth? Maybe the audience will see the paintings differently. I like to ask a lot of questions in my work. What is the nature of time, of truth, of history, of content? Today, we live in a world of many illusions brought to us through photography. I am just pointing the camera in another direction.

"Sharon Core — Homegrown," *museemagazine.com*, March 27, 2017.



Sharon Core

Untitled 7 (from the **Understory** series), 2015
archival pigment print
18 x 14.25 inches

Courtesy of the artist and Yancey Richardson Gallery, New York

Roe Ethridge

b. 1969, Miami, Florida; BFA Photography, The College of Art, Atlanta Georgia, 1995.

**Collection and Exhibition Highlights: Metropolitan Museum of Art, New York;
Whitney Museum of American Art, New York; Hammer Museum, Los Angeles;
Museum of Contemporary Art, Chicago; La Loge, Brussels, Belgium;
Les Recontres d'Arles, Arles, France; Garage, Moscow, Russia.**



Roe Ethridge

Scissors at Andy's Studio, 2014
dye sublimation print on aluminum
33 x 49.5 inches

Courtesy of the artist and Andrew Kreps Gallery, New York

You have to decide what kind of person you are. I'd like to help people understand the work, but by letting it float, there's a risk that's interesting to me. It's like seeding for the future, and I love that — the idea that it will unfold over time or open up to you on a third read or later when you look at it again.

Glenn Gould famously played Bach's Goldberg Variations. Basically, it's two keyboards and he's playing two at one time. The music, ironically, is the length of a pop song! You start off with a run, a line of notes. So one hand is playing one line of notes and the other hand is playing another line of notes. And it goes through these variations fifteen times. The keyboards are playing over each other and there's this harmony and disharmony. It seems like some things are left to chance and some things are quite intentional and for me, getting to that place of the musical definition, just made everything click. I thought, 'that is what I'm doing. That's what I'm up to.' It's more about that sound, the harmony and disharmony, rather than making meaning or illustrating a thesis. It's synesthesia. It's a feeling. It's a sound. It's a vibration. It's not a project. And so all of those things are coming into my young 30-ish mind at the same time.

I'll go back to this critical moment of me coming out of art school in Atlanta. At that time, I would have called myself a Conceptual artist using photography, even though going further back to when I started, all I wanted to do was be a photographer. During that time in the early 1990s, I was exposed to the Düsseldorf School through Thomas Ruff, Thomas Struth and Andreas Gursky — the Becher students. It was clarifying. It eliminated some of the things associated with being in the south — romantic subjects, selective focus. Or maybe I was exhausted by the dampness and the rot and a romantic re-envisioning of a Walker Evans black-and-white, large-format photograph. Even with William Eggleston, who was coming through as an influence, I was trying to hold off the seduction of the 35mm that you hold to your eye. I wanted to do something more structural. There was something about those Thomas Ruff portraits and buildings that made so much sense to me.

All of a sudden, I was like, I'm a photographer, but I'm also an editor. I'm also a lousy conceptual artist or whatever. I'm a colorist. I'm a pictorialist. I'm a commercial photographer. Suddenly I was allowed to do all of that stuff at the same time.

"Roe Ethridge is a Good Southern Boy," by William J. Simmons, aperture.org, January 26, 2017.

Roe Ethridge

Model Prints on Broken Pencil, 2014

dye sublimation print on aluminum

60 x 40 inches

Courtesy of the artist and Andrew Kreps Gallery, New York

Richard Finkelstein

b. 1950, Philadelphia, Pennsylvania. Finkelstein was formerly a public defender and Law Professor at New York University.

Collection and Exhibition Highlights: DFN Gallery, New York; BCB Art, Hudson; Robert Mann Gallery, New York; Parsons School of Design, New York.



Richard Finkelstein

Still Alice, 2015
archival pigment print
32 x 38 inches

© Richard Finkelstein. Courtesy of Robert Mann Gallery, New York

[When asked the best advice he had ever been given, Finkelstein replied]:

One, I was told when I started painting, was that the way you know that you want to do this is when you are sitting in a room with four blank walls and need to and want to do something with them — with no model, no instructor, no lesson. The second had to do with appreciating a picture, in that it had to merit a second or third look and that there is always more than meets the eye at first glance and rewards further viewing. And the third was from an artist named Bruno Schulz, who was said to have written that everyone is born with one or two ideas or sentences which they spend the rest of their lives working through and figuring out.

Trial lawyers, actually all lawyers, are more interested in what they can exclude rather than what they can include. In a criminal trial, the defense lawyer is always trying to keep out evidence which is prejudicial to his or her client — a prior criminal record, certain statements made in order to frame the story in the light most favorable to the client. In most cases, you are trying to limit what the jury hears rather than provide them with everything that may be relevant. That's why you see lawyers always making objections in court. In these photos, you never see the whole scene which allows them to be more cinematic and perhaps mysterious. There is part of a story in the photo but hopefully you wonder what you are not seeing, where it is happening, what came before and who is outside the frame.

"Richard Finkelstein Interview," by Liz Rice McCray, blissmag.com, May 3, 2016.



Richard Finkelstein

Crimes and Misdemeanors, 2015
archival pigment print
32 x 38 inches

© Richard Finkelstein. Courtesy of Robert Mann Gallery, New York

April Gornik

b. 1953, Cleveland, Ohio; BFA Nova Scotia College of Art and Design, 1976.

Collection and Exhibition Highlights: Metropolitan Museum of Art, New York;
Whitney Museum of American Art, New York; Museum of Modern Art, New York;
National Museum of American Art, Washington, D.C.;
National Museum of Women in the Arts, Washington, D.C.

I never started painting landscapes to express anything in particular. In fact, I initially resisted landscape because the genre seemed too old-fashioned and not trendy enough. But, I was so powerfully drawn that I couldn't, or didn't, ultimately resist. My initial and abiding interest is abstract and to represent a sense of light, space and place for contemplation. Now that species extinction, dwindling wilderness and global warming are increasingly present and irreversible, I spend a lot of non-studio time trying to get the word out and supporting organizations that try to slow global warming. My art is not necessarily made to inspire people to care about the environment, but I'd be very happy if it did have that effect. I think and worry about the environment and global warming constantly. And, I don't like the euphemism "climate change" because it was coined to make people feel that it's less our fault.

"Interview with April Gornik," by Eliot Fearey, staythirstymedia.com, 2012

Paintings to me are machines that generate emotion, thought and real experience through what's been embedded there by the artist. If a person is inured to that from image overkill, they'll just see a painting as an image and not go into the hand within the work. It's a loss I'm trying to push against.

"April Gornik: Recent Paintings and Drawings at Danese/Corey," by John Seed, huffingtonpost.com, May 2, 2014



April Gornik

Big Storm Light, 2016

oil on linen

70 x 77 inches

Courtesy of the artist and Danese/Corey, New York

David Hilliard

b. 1964, Lowell, Massachusetts; MFA, Yale University, 1994.

Collection and Exhibition Highlights: Whitney Museum of American Art, New York;
Museum of Fine Arts, Boston; Museum of Contemporary Art, Los Angeles;
Philadelphia Museum of Art, Philadelphia.



David Hilliard

Still with Sticks, 2013

archival pigment print

three panels of 24 x 20 inches each

total size 24 x 60 inches

Courtesy of the artist and Yancey Richardson Gallery, New York

Many artists explore multiple images/the panorama, but in my case it truly is a dense hybrid of many of the influences within my life — a confluence of theater, history of painting, film, fiction writing and art therapy — all mediated through the lens. So my high key performative/tableaux images live between the static still photo and a moving cinematic strip of film. Images shift in time, focus and mood. Ultimately, in theory, I present a single moment but it's actually comprised of multiple moments in time, a continuum, that as a whole present a scenario to the viewer. A scenario that lives between fact and fiction, the personal and the universal. I hope my images are open-ended enough that the viewer can project their desire, history, judgment and such into them ... finishing the story.

Much of the fictive aspects are my wanting the world to look a certain way perhaps, or wanting you to notice (hence the exaggerated optical seduction) that you might not notice otherwise, wanting to change your mind, wanting you to see the beauty, pain, dignity, importance that I see in the world. Really, that could be said of any artist. I think with photography, that isn't "straight" photography, often has to explain its subjective flourishes in quite a different way than artists in other mediums do, or are not even asked to explain. Photography, all these years later, is still sometimes trying to push back against certain expectations.

"David Hilliard: Sum of Our Affections," by Grant Gill, lenscratch.com, August 2, 2016.



Alex Kanevsky

b. 1963, Rostov-na-Donu, Russia; B.S. Vilnius University, 1983.

Collection and Exhibition Highlights: Royal Society of British Artists, London, United Kingdom;

Asheville Art Museum, Asheville;

Dolby Chadwick Gallery, San Francisco; Hollis Taggart Galleries, New York.

If you have an orange and one of these smooth-bottomed salad bowls, you can drop the orange into the bowl and the orange will settle at the bottom of the bowl, in the center, where it will want to remain. You can push it, but it will roll right back to the center — that is a stable equilibrium. If you flip the bowl upside down, you can still balance the orange on the top. However, when pushed, the orange will roll off and probably bounce off the table — unstable equilibrium. It will not return back to its original position but will instead produce dramatic and unexpected results.

At the moment, I am interested in making paintings that are a form of unstable equilibrium. You come to see a painting. Everything appears stable and harmonious for a moment. Maybe a little cryptic, like a narrative that doesn't quite add up. The pieces don't connect into a coherent pattern. The statement, if there is one, is confusing. At this point, a viewer assumes his or her own interpretation, contributing a narrative or a meaning from the outside of the painting. That meaning finds a resonance in the painting, like a face that reflects in a mirror suddenly in an unexpected way. The painting reflects what the viewer brought to it and multiplies the impact of this contribution upon reflection. The orange rolls off the table.

"Alex Kanevsky: 'Unstable Equilibrium,'" by John Seed, huffingtonpost.com, October 7, 2015.



Alex Kanevsky

**Man riding a horse from South Carolina to
Key West in Search of Better Life, 2017**

oil on linen

66 x 66 inches

Courtesy of Hollis Taggart Galleries, New York

Patrick Lee

b. 1969, Butte, Montana; attended Minneapolis College of Art and Design, 1989.

Collection and Exhibition Highlights: Minneapolis Institute of Art, Minneapolis;

Maureen Paley Gallery, London, United Kingdom; Inman Gallery, Houston; Salon 94, New York;

High Museum of Art, Atlanta; Museum of Fine Arts, Houston.

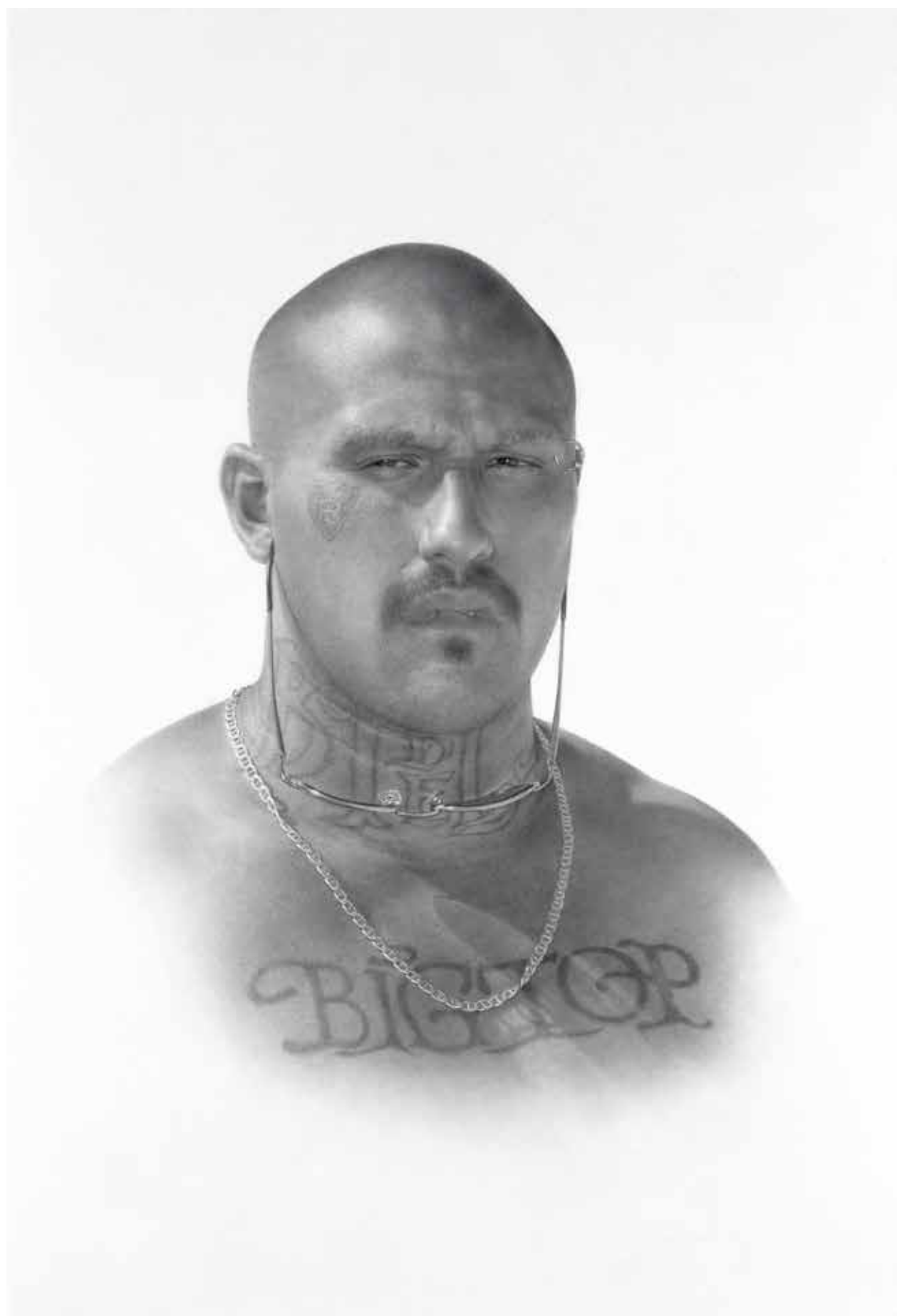
Patrick Lee

Deadly Friends (Big Top), 2010

graphite on paper

36 x 24 inches

Courtesy of the artist and Ameringer | McEnery | Yohe, New York



*Wherever I go, I bring a little
portfolio with me that has samples
of drawings and photographs of
subjects I've taken. I cut right to the
point. I go up to these guys and I
say, "Hey, I don't mean to bother
you, but would you be up for a
photo." I just tell them what I'm
doing. And, I have to say I'm really
shocked — most guys are receptive
to it and immediately get it. Most of
these guys are either on their break
or working or going somewhere, so I
have to be really quick and really
blunt. The photo sessions last
anywhere from 30 seconds to a
couple of minutes.*

*Men are extremely vain and if you
tap into that ever so slightly — I
don't really have to give much
direction to these guys. They really
get it. I just say, 'Be yourself' and
walk around them and take shots.*

*I love the idea of lone wolves and
the individual. I have a disdain for
the group. I find that a lot of these
individuals can't really function
within society that well, either.
That's why they run into trouble.
They have contempt for [society]. I
kind of share that.*

*"The New Issue: Patrick Lee," by Andrew Belonsky,
queerty.com, September 6, 2007.*

Patrick Lee

Deadly Friends (City of Angels), 2010

graphite on paper

36 x 24 inches

Courtesy of the artist and Ameringer | McEnery | Yohe, New York



Richard Mosse

b. 1980, Kilkenny, Ireland; MFA Photography, Yale University, 2008.

Collection and Exhibition Highlights: Jack Shainman Gallery, New York;
Künstlerhaus Bethanien, Berlin, Germany; Venice Biennale, Venice, Italy;
Photographers Gallery, London, United Kingdom; Barbican Center, London, United Kingdom.

I appreciate the retreat into your imagination that happens. I love the blank canvas. I spent hours watching lizards creeping up on clouds of mosquitoes. I brought Conrad's Heart of Darkness with me and I read it over and over and over and over. I fixated on certain paragraphs. Now I can't touch it.

You'd take a Land Cruiser as far as you could go, about half a day depending on rain, and then you'd walk, stay a night and then walk another day, until you passed the front line and into the enclave. Once you're in there, time changes, as does logic. Some of these rebels believe they're bulletproof.

I almost didn't process the film. I was so horrified by my impending bankruptcy. I was looking for jobs as a dishwasher. I went from lab to lab thinking, 'I'm ruined, I can't do anything with this amazing footage.' But at last I found an old-timer in Denver. It took him six months, but finally he cracked it.

"Richard Mosse: Congo's Civil War, Interview," by Lucy Davies, telegraph.co.uk, April 1, 2014.



Richard Mosse

Before the Flood, 2015

digital c-print

28 x 35 inches

© Richard Mosse. Courtesy of the artist and Jack Shainman Gallery, New York

I was searching for a new form, or generic hybrid, that would go a step further. While making the work, I was acutely aware of the fact that infrared light is invisible so I was literally photographing blind. The whole process seemed preposterous. I felt like the protagonist in Gogol's Dead Souls, quantifying an absence using a meticulous scientific method while engaged in a picaresque trajectory through an impossible land.

Using color infrared film and making Photoshop manipulations are both creative decisions. There's nothing more or less truthful about either of them. However, the decision to use analogue infrared film refers to the specificity of that medium, its genesis as a military technology, its potential to reveal the invisible and a host of other factors. Infra is concerned with that specificity and a deeper understanding of the work does require the knowledge that these images are the result of a particular kind of film that is sensitive to infrared light. This is why I renamed the work Infra (it was originally titled Quick, after the film's potential to differentiate between the quick [living] and the dead), to emphasize the decision to use infrared film.

The subject of my work in Congo is the conflict's intangibility, the irruption of the real beneath the generic conventions — it is a problem of representation. The word 'infra' means below, what is beneath. A dialogue about form and representation is one of the work's objectives so I don't think it's a bad thing if people get hung up on the way Congo has been depicted, rather than what is being depicted. That's the point, really.

"A Conversation with Richard Mosse," by Jörg Colberg, Conscientious Extended, jmcolberg.com, September 21, 2010.



Richard Mosse

The Man Who Sold the World, 2015

digital c-print

28 x 35 inches

© Richard Mosse. Courtesy of the artist and Jack Shainman Gallery, New York

Michael Najjar

b. 1966, Landau, Germany; Bildo Academy for Arts, 1993.

Collection and Exhibition Highlights: Akademie der Künste, Berlin, Germany;
Palazzo da Mosto, Reggio Emilia, Italy; Museum of Contemporary Art, Karlsruhe, Germany;
Multimedia Art Museum Moscow, Russia; Gemeentemuseum Den Haag, Hague, Netherlands;
Somerset House, London, United Kingdom; Ballroom Marfa, Marfa.

I was fascinated by the medium of photography since a little boy, when I got my first Polaroid camera. During the time at the art school, in the early 90s in Berlin, the transformation of photography from analog to digital led to a completely new form of photographic expression, which seemed to be the perfect tool for my artistic visions. Photography was no longer about showing reality, but about construction of reality.

At the academy, I was trained in the practices of conceptual and interdisciplinary art. During this time, I immersed myself in the visionary theories of media philosophers, such as Vilém Flusser, Paul Virilio and Jean Baudrillard, who have markedly influenced my later work.

My work constantly interrogates the relationship between reality and representation in the technical image. I am interested in a constant reconstruction of time and space for which I deploy a broad array of image processing techniques, including the montage of multiple image sources and elements. I call this technique hybrid photography. At the beginning, every artwork is a theoretical idea. From there I move forward into the photographic execution and then comes the digital composition. This process of digital postproduction is not merely a process of technical enhancement, it is above all part of the creation process for me.

"Interview With Michael Najjar: The First Artist In Space," by Dana Dimitras, visualatelier8.com, June 14, 2017.



Michael Najjar

space garden, 2014
archival pigment print
52 x 80 inches

Courtesy of the artist and Benrubi Gallery, New York

Toyin Ojih Odutola

b. 1985, Ife, Nigeria; MFA California College of the Arts, 2012.

Collection and Exhibition Highlights: Museum of African Diaspora, San Francisco;
Jack Shainman Gallery, New York; Contemporary Art Museum, St. Louis;
The Drawing Center, New York; Seattle Art Museum, Seattle; Studio Museum, Harlem.

I've always been interested in surfaces, textures. Having travelled to and resided in such distinctive locales in my life has often made me question and explore ideas about communication and translation. Drawing is a form of language; so is the art of making textiles. In Nigeria, as in many African countries, there's a rich history involving textiles — the wearing of them, the making of them and so forth. But that wasn't always what drew me in that direction. My early drawings on t-shirts were a means of making money and playing with (the then very new) drawing style that I am known for today. I honestly didn't think much would come of it, for I mostly sold them to friends. What I ended up learning from the experience of making them was how my hand moved and adjusted to the surface as I was drawing. It's a hugely significant skill whether dealing with paper, mylar, wood, stone, metal, etc. It taught me how to compose a surface on top of a surface.

Toyin Ojih Odutola

A Land That Was Home for a Time, 2017
charcoal, pastel and pencil on paper, triptych
14 x 11 inches each

©Toyin Ojih Odutola. Courtesy of the artist and
Jack Shainman Gallery, New York



I have an ambivalent relationship with incorporating the 'blackness' of identity politics with personal portrayals of family members. There are times when these two points are very much exclusive and others when it goes without saying that these are inextricably linked. When I set about drawing a portrait of either one of my brothers, I approach the initial stages from a personal and practical perspective. I want to emphasize the importance of this person who means a great deal to me, but I also wish to explore an inquiry that is broader than that personal realm. It's difficult to describe. There's a lot of back and forth in the process of making that deals more so with implication rather than (sic) direct correlations. I am always trying to use the portrait as a means of questioning dogmas or things that appear socially impenetrable, standard and solid. To shake up the notion of something is always exciting to me, even if that means that I am proving myself wrong or attacking a principle or belief that I hold dear. It's a weird balance that I teeter on constantly as I work.

"Artist in Conversation — Toyin Oduola: On Race, Representation and Inspiration," by Ashley Stull, bombmagazine.org, February 9, 2015.



Richard Renaldi

b. 1968, Chicago, Illinois; BFA, New York University, 1990.

Collection and Exhibition Highlights: National Portrait Gallery, London, United Kingdom;
Center for Creative Photography, Tucson; Robert Morat Galerie, Berlin, Germany;
George Eastman Museum, Rochester; The Cleveland Institute of Art, Cleveland.

*I try to go for something simple compositionally and clean. The cleanliness always, in a way, informs the backgrounds and the choices that I'm making about keeping other people out of the frame. Previously, I wasn't as interested in the tension between someone competing with the primary subject. I like to let ... I mean if you look at *Touching Strangers*, the subjects own the frame.*

...I probably made 205, maybe 220 pairings. I would say about half of them were successful. The set up is slow and laborious. I don't know how much you've read about the project, but certainly the parameters made it more challenging than any other kind of portrait project because you had to find a willing companion and sometimes that took forever.

The process initially was more experimental. It was like, you person A, you person B, let's see what happens when we try and pair you together. If I looked back on those early attempts, I think that they were not as strong as the ones I made later. I started thinking more and more about the casting and the choices as far as people, and the more careful I started thinking about it, the stronger I think they became. Instead of just random people, I was more intentional in the way I would be for any other portrait project, where I would really only ask people to make their photographs if they're visually compelling or they have a story to tell or I saw whatever characteristics cause me to want to make a portrait of someone.

Initially, I found myself making portraits of people I probably wouldn't have normally asked, if it were not for the experimental nature of the work. More and more I became more intentional and I think that was part of the process. Also, of course, just the introduction of these two strangers would ... often the ice would kind of break down between them because I was busy framing and composing the set up. I would be just like, 'Just relax. I'm just going to take a few minutes here and make sure I have everything set up.'

During that time period where I was behind the cloth they often sometimes would just start chatting and I think that was really helpful, the slowing down ... slower process of a view camera, I think, in general, lent itself to that extended situation...

"Richard Renaldi's Portraiture Offers An Honest Look At The Human Condition," by Parker Hilton, *uproxx.com*, August 17, 2016.



Richard Renaldi

Craig and Gabe, 2011
archival pigment print
24 x 20 inches

Courtesy of the artist and Benrubi Gallery, New York



Richard Renaldi

Bill and Travis, NY, 2012

archival pigment print

24 x 20 inches

Courtesy of the artist and Benrubi Gallery, New York



Richard Renaldi

Jeromy and Matthew, OH, 2011

archival pigment print

24 x 20 inches

Courtesy of the artist and Benrubi Gallery, New York

Hannah Starkey

b. 1971, Belfast, Northern Ireland, United Kingdom; MFA Royal College of Art, London, 1997.

Collection and Exhibition Highlights: Tate Liverpool, Liverpool, United Kingdom;

Huis Marseille Museum for Photography, Amsterdam, Netherlands;

Institute of Contemporary Arts, London, United Kingdom;

Musée des Beaux-Arts de Nantes, Nantes, France; Schirn Kunsthalle, Frankfurt, Germany;

National Portrait Gallery, London, United Kingdom; Huis Marseille Museum for Photography, Amsterdam, Netherlands;

Seattle Art Museum, Seattle; Victoria and Albert Museum, London, United Kingdom;

Saatchi Gallery, London, United Kingdom; Irish Museum of Modern Art, Dublin, Ireland;

Museo d'Arte Contemporanea Castello di Rivoli, Turin, Italy; Centraal Museum, Utrecht, Netherlands.

Well, I've never thought of myself as a staged photographer. I see what I do as particular to my eye. It's how I see the world in its 2-D representation. My composition is instinctual. I'm composing pictures even when I don't have a camera and I don't carry a camera around with me. Over time, I store up my observations and visual influences until I'm ready, which is about every two years, and I shoot in about two months. It's like big burst of energy in the third trimester. I also think of my language as a photographer — it's how I communicate best — so making new work and sending it out there is an extension of that.

"Five Questions with Hannah Starkey,"

by Emily Steer, *elephantmag.com*, January 2016

From my perspective, this is the challenge because you have to build the image so that it can allude to movement. I suppose this is naturally how we think about narrative. I have to make it so that the picture isn't a set of contradictions. It has to be nothing and everything. It's a fleeting moment, yet it's a scene that is so still that it seems to continue. It's trying to get the balance of those contradictions into the single image that evokes some of the references to film, or painting I suppose.

"Hannah Starkey: In Conversation (with Diarmuid Costello)," *The Telegraph*, London, United Kingdom, January 26, 2011..



Hannah Starkey

Untitled, February 2013, 2013

c-print

49 x 65.125 inches

Courtesy of the artist, Tanya Bonakdar Gallery, New York, and Maureen Paley, London

Becky Suss

b. 1980 Philadelphia, Pennsylvania; MFA University of California, Berkeley, 2010.

Collection and Exhibition Highlights: Jack Shainman Gallery, New York; ICA, Philadelphia; Vox Populi, Philadelphia; The Front Space, New Orleans; Kunsthalle Galapagos, Brooklyn; University City Arts League, Philadelphia.

In terms of the painting world, I do feel like sometimes there's a dismissal of subject matter: "What is it? It's just a room. It's just a domestic interior. What does it mean?" There's this idea that somehow it's not terribly meaningful. But so much of our time is spent in these domestic spaces; they are where the scenes of our lives play out. Again, it's something that's undervalued. It's taken for granted in some ways, like it's an undeserving thing for a big painting to be made about.

Like the William Morris wallpaper [in Hallway, 2017]. To look into William Morris a little bit more, when this is something that is sort of ubiquitous — certain neighborhoods in Philadelphia have a lot of foyers that have William Morris wallpaper — and find out that he was a socialist, he had this background as an activist, but then, when he really made it and he had a factory, he was conflicted. He wasn't the greatest guy. He had better standards for his workers than a lot of factories, but he didn't go all in with the ideals that he talked about. It's amazing when I pick something for an aesthetic reason or a sentimental reason — I don't



shy away from the use of that word because I like it, I think it's very useful and it's meaningful — but then I'll research it and realize, 'Oh my god, there's this whole other rich story to it.' That helps me to build on my understanding of what it means, what stories objects can reveal.

When I think about these paintings and that neutral light source and the empty house, I didn't start doing it consciously, but I go back and I think about the way that my house felt in the middle of the day when I came home from school and nobody was there. There was something very specific to that sort of emptiness, and I think about that a lot with these paintings. I don't think I did that deliberately, but it reminds me of it, and I always felt like that time of day was always really weird.

"Becky Suss in New York, April 2017," by Haley Weiss, *interviewmagazine.com*, May 5, 2017.



Becky Suss

Hallway, 2017
oil on canvas
84 x 180 inches

© Becky Suss. Courtesy of The West Collection

Jörn Vanhöfen

b. 1961, Dinslaken, Germany; MFA Hochschule für Grafik und Buchkunst, Leipzig, 1991.

Collection and Exhibition Highlights: Robert Mann Gallery, New York;

Oldenburger Landesmuseum, Oldenburg, Germany;

Galerie Römerapotheke, Zürich, Switzerland; Kulturhaus Osterfeld, Pforzheim, Germany;

K.Galerie, Lisbon, Portugal; Altonaer Museum, Hamburg, Germany.

First of all, the pictures tell a little about the world, how it appears to me, as I experience and evaluate it for myself. Secondly, I go to selected places that have fallen victim to our belief in permanent growth opportunities.

Morality is often a question of guilt. I'm not interested. I think that we are in a cycle where everything decays and then rebuilds. We humans only speed things by our greed and boundlessness.

The concept of beauty in art has been preserved for a very long time, the horror as an aesthetic component is very young. We often refuse to involve the passionate, cruel and terrible in our consideration of art. This is like in real life. But I am conscious of this limit.

"Interview with Jörn Vanhöfen," by Stephan A. Dudek, *main-spitze.de*, August 18, 2015.



Jörn Vanhöfen

Carrara 635, 2010

chromogenic color print mounted to Dibond

48 x 58 inches

© Jörn Vanhöfen, courtesy of Robert Mann Gallery, New York



Jörn Vanhöfen

Duisburg 111, 2005

chromogenic color print mounted to Dibond

48 x 58 inches

© Jörn Vanhöfen, courtesy of Robert Mann Gallery, New York



Jörn Vanhöfen

Zürich 367, 2011

chromogenic color print mounted to Dibond

48 x 58 inches

© Jörn Vanhöfen, courtesy of Robert Mann Gallery, New York

Guido van der Werve

b. 1977, Papendrecht, Netherlands; BFA Gerrit Rietveld Academie, 2003.

Collection and Exhibition Highlights: Luhring Augustine, New York; Garage, Vienna, Austria; Dallas Museum of Art, Dallas; Hirshhorn Museum, Washington, D.C.; Seattle Art Museum, Seattle; Jyväskylän Taidemuseo, Jyväskylä, Finland; Stedelijk Museum Amsterdam, Netherlands; Museum of Modern Art, New York.

When I'm running my mind is blank and when I stop I'm confronted once again with my thoughts, demons and everyday life. For this reason, I don't run to finish, but see the finish line as a starting line for the next race. I think that this is the reason why I couldn't understand mountaineering. I would rather circle the mountain than climb it. I'm not interested in routes from A to B but more in the distance in-between.

I abstracted a few important childhood memories to integrate into the script. Abstracting my personal memories and experiences is a process that I always apply in my work. I try to make my work as open as possible by doing this. I abstract the narrative until only the mood is left. Mood is a medium that everybody can relate to and, more importantly, everyone has their own relationship to the mood. The artist stops being important.

The movements correspond to the three disciplines in the triathlon (swim, bike, run). The twelve acts follow the classical structure of the requiem (1. Introitus, 2. Kyrie Eleison, 3. Gradual, 4. Communion, 5. Sequence, 6. Tract, 7. Sanctum, 8. Agnus Dei, 9. Offertory, 10. Libera me, 11. Pie Jesu, 12. In Paradisum). I didn't use the original mass text but wrote my own libretto. The texts are based on my diaries, experiences, memories and the mass text itself. The twelve parts of the requiem are all in a different minor key so the requiem becomes half a book of preludes. The musical theme consists of the notes d.e.a.d.

"Endurance and the Art of Guido van der Werve: Nummer veertien, home," by Robert Sparrow Jones, *michiganquarterlyreview.com*, April 22, 2015.



Guido van der Werve

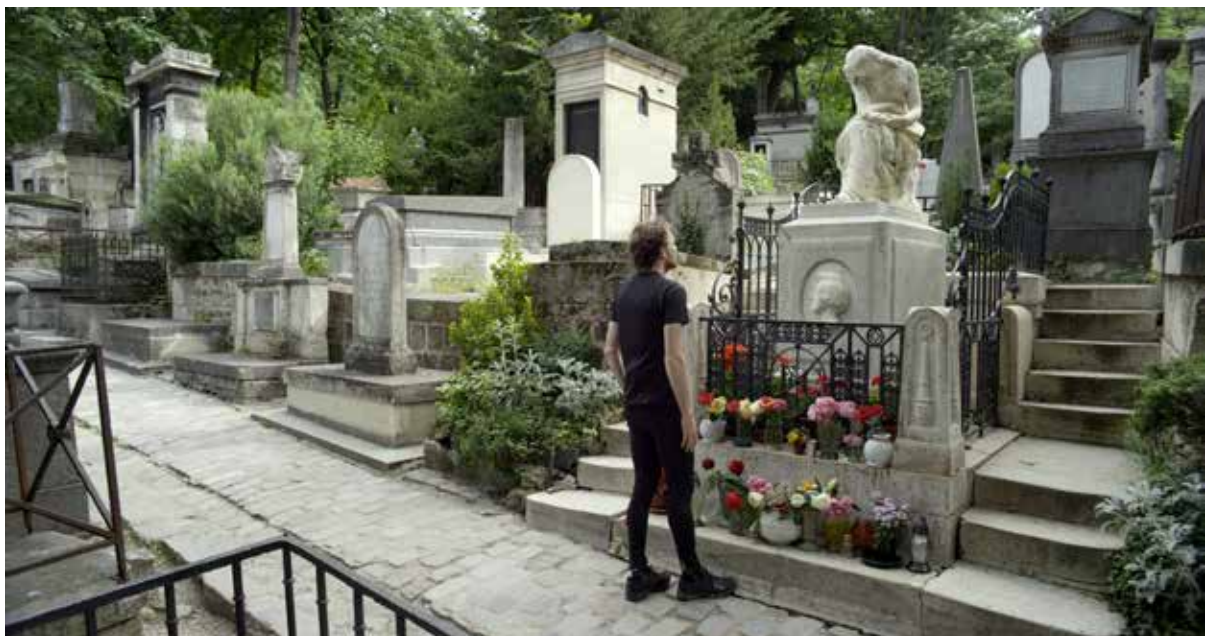
Nummer veertien, home, 2012

4K video

54 minutes

© Guido van der Werve. Courtesy of the artist and Luhring Augustine, New York





Guido van der Werve

Nummer veertien, home, 2012

4K video

54 minutes

© Guido van der Werve. Courtesy of the artist and Luhring Augustine, New York

Ethics of Depiction: Landscape, Still Life, Human

Curated by Dick Goody

FEATURING

Matthew Albanese
Greta Alfaro
David S. Allee
Jasper de Beijer
Amy Bennett
Julie Blackmon
Sharon Core
Roe Ethridge
Richard Finkelstein
April Gornik
David Hilliard
Alex Kanevsky
Patrick Lee
Richard Mosse
Michael Najjar
Toyin Ojih Odutola
Richard Renaldi
Hannah Starkey
Becky Suss
Jörn Vanhöfen
Guido van der Werve



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