

Nassau County Museum of Art

The Big Picture: Photography's Moment

19 November 2022 – 5 March 2023

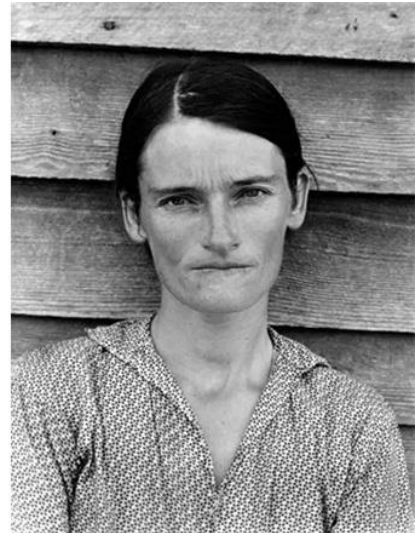
Nassau County Museum of Art

One Museum Drive

Roslyn Harbor, NY 11576, USA

Tuesday–Sunday 11.00 am – 4.45 pm

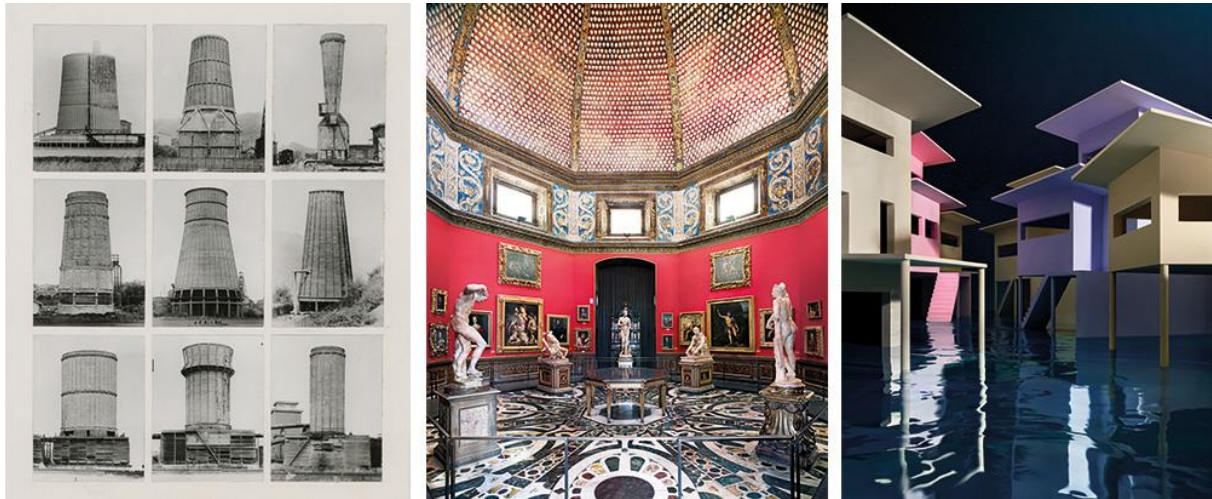
www.nassaumuseum.org



In a major survey exhibition, Nassau County Museum of Art presents masterpieces from 100 years of photography history. It spans the medium's historical roots (Ansel Adams and his generation) to the large-scale color works of major contemporary artists such as James Casebere, Gregory Crewdson, Candida Höfer and Thomas Struth. From the documentary to the painterly, the assembled images bear witness to the times and multiple genres through portraiture, landscape, science and photojournalism.

Roslyn Harbor, NY – The rise of photography in the art world is an international phenomenon. The many facets of photography as a medium are brought together in this museum presentation of considerable range and diversity. Drawing on major private and public collections as well as gallery holdings, the exhibition covers the medium's historic breakthroughs, from its beginnings in black and white to its explosion onto the contemporary art scene with large-scale color works.

Photography is accessible: anyone with a smartphone has access to its creative and documentary possibilities. *The Big Picture: Photography's Moment* shows it at its peak, bringing together the iconic works of master photographers from the 20th and 21st centuries, and tracing the technological innovations that have pushed the boundaries of its medium.



The generations of artists from America, Asia, Europe, North Africa represented in the exhibition are as diverse as their subjects: beginning with a tribute to canonical greats such as **Ansel Adams**, **Alfred Stieglitz**, **Berenice Abbott** and **Man Ray**, the intimate small-format prints (mostly made by the artists themselves) reveal the technical and compositional skill that puts photography's success on par with painting.

A stunning gallery of works by **Lewis Hine**, **Dorothea Lange**, **Walker Evans**, **Edward Weston** and **Robert Capa** (one of the *Magnificent 11* shots from D-Day 1944), many from the finest private collections as well as from the Magnum agency, recalls the *Golden Age* of photography. Their powerful contributions to bearing witness to history as it unfolded in front of their cameras lay the foundation for the show.



Then the exhibition moves into large-scale color prints by **James Casebere**, **Gregory Crewdson**, **Ahmet Ertuğ**, **Candida Höfer**, **Thomas Ruff** and others, that take viewers into impressive scientific and architectural interiors. Or to **Thomas Struth's** new family portraits, which reveal the artist's special interest in family life with its psychological entanglements.

A gallery of **Bernd and Hilla Becher**, the famous teachers of Candida Höfer, Ruff and Struth at the *Düsseldorf Photo School*, offer precise portraits of European industrial plants.



Yongliang Yang works with digital manipulation, referencing scenes from traditional Chinese landscape paintings and literary sources in his vast dream-like panorama.

Sarah Charlesworth and **Laurie Simmons** are two important representatives of the *Pictures Generation* group of artists whose photographic realism challenges stereotypes of American culture.



Highlights of the show include a spectacular, large-scale portrait by **Lalla Essaydi** that explores the way women are portrayed in the Muslim world, and a moving installation by **Christian Boltanski** in which electric light bulbs cast a seemingly bittersweet light on images of female Holocaust victims.

Grace and horror are also closely matched in the work of **Bettina Witteveen**, whose visual poems explore, among other things, the effects of modern warfare. Her photograph of what appears at first glance to be a paradisiacal beach landscape on the Caribbean island of Vieques traces one of the U.S. military's greatest environmental, judicial, and political scandals.

The exhibition also celebrates the creative life and takes us into the studios of famous artists: **Constantin Brâncuși** in a rare self-portrait, **Roy Lichtenstein** at work while **Laurie Lambrecht** quietly photographs, captivating portraits of **Ernest Haas**, **Bernard Gotfryd**, **John Jonas Gruen**, **Hans Namuth** of greats such as **Lee Krasner**, **Alexander Calder**, **Jackson Pollock**, **Andy Warhol**, **Barnett Newman**, **Robert Rauschenberg**, **Francis Bacon** and others.



Nassau County Museum of Art is located at One Museum Drive in Roslyn Harbor. The museum is open Tuesday–Sunday, 11 am–4:45 pm. Admission is \$15 for adults, \$10 for seniors (62 and above) and \$5 for students and children (4 to 12). Docent-led tours of the exhibition are offered at 2 pm each day; tours of the mansion are offered each Saturday at 1 pm.

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Hochauflösendes Bildmaterial stellen wir auf Anfrage gerne zur Verfügung.

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Image credits

Bernd and Hilla Becher, Cooling Towers: Belgium, France, Luxembourg, 1967-1971, nine gelatin silver prints mounted to a single board, 9 1/4 x 7 3/8 in. Titled by Hilla Becher with photographers' copyright stamp and annotated in unknown hand on mount verso, Courtesy of Bruce Silverstein Gallery, New York

Christian Boltanski, Réserve La Fête de Pourim, 1987, 80 tin boxes, 4 photographs, 4 black lamps, electric wire, Frame: 19 3/4 x 23 5/8 in. (50 x 60 cm) (each), Overall: 61 1/2 x 73 3/4 x 14 in. (156.2 x 187.3 x 35.6 cm), Courtesy of Marian Goodman Gallery, New York

James Casebere--Flooded Street, 2019--framed archival pigment print mounted to dibond--paper- 65 3-16 x 46 3-4 in.--framed- 68 x 49 5-8 x 2 1-4 in.--Edition of 5 + 2 APs (#1-5)--Courtesy of Sean Kelly Gallery, New York

Lalla Essaydi, Harem #10, 2009, chromogenic print mounted to aluminum and coated in laminate, 48 x 60 in., Courtesy of the Artist and Edwynn Houk Gallery, New York

Walker Evans, Tenant Farmer's Wife, Alabama (Allie Mae Burroughs), 1936, gelatin silver print, printed 1971, 9 1/4 H x 7 1/4 W in., Private Collection

Candida Höfer, Uffizi Firenze III, 2008, C-print, Edition #1/6 + 3 APs, paper: 70 7/8 x 60 1/4 in., framed: 72 9/16 x 61 15/16 x 2 in., Courtesy of the artist and Sean Kelly Gallery, New York

Man Ray, Noire et Blanche, 1926, posthumous print of the original internegative, 9 x 11 in., Courtesy of the Man Ray Trust, New York

Thomas Ruff, Portrait (F. Simon), 1998, Color photograph, Diasec 80.31 inch x 62.6 inch

Thomas Struth, The von Aretin Family, Berlin, 2020, 2020, Inkjet print, Image: 59 7/8 x 80 1/4 in.; Frame: 63 1/2 x 83 7/8 x 1 7/8 in., Edition #4/6, Courtesy of the Artist and Marian Goodman Gallery

Thomas Ruff, phg.s.04_I, 2012, Chromogenic print with Diasec, 137 x 110 cm

Bettina Witteveen, Vieques, Puerto Rico, US Navy Amphibious Training Range; Part of "When We Were Soldiers...once and young" installation at Brooklyn Navy Yard, 2015, C-Print 27 x 27 in., Courtesy of the artis

YANG Yongliang, Peach Blossom Colony No.1, 桃花源图, 2011, Inkjet print, 33 3/8 x 92 1/8 in., framed: 42 1/4 x 97 1/4 in., Courtesy of the artist