

ON VIEW PROGRAM FEATURES PHOTOGRAPHY, ADVERTISING,
AND CINDERELLA

The ON VIEW series of exhibitions will continue this summer from June 21 - August 10, 1986 in the Museum lobby, New Work Gallery, and Broadway and Mercer Street Windows.

In the New Work Gallery, PAST, PRESENT, FUTURE, a photography exhibition organized by Director Marcia Tucker features the work of Daniel Faust, Amanda Means, Andres Serrano, Susan Unterberg, and Carrie Mae Weems. The work of these five photographers is more closely aligned to contemporary painting and sculpture than to recent photography. Using original images, each artist constructs a distinct world, exploring psychological, physical, social, or emotional realities set apart from the mainstream concerns of constructed or appropriated photography.

Both Anne Doran's installation in "The Window" on Broadway and Leslie Sharpe's work in the Rear Window have been influenced by advertising. Anne Doran's installation assembles a variety of photographic images derived largely from commercial advertising and newspapers, and situated in a three-dimensional, architectonic setting. Emphasizing the sometimes poetic juxtapositions of the continuous assault of media images, Doran also explores the political subtext of this material. Through slide projections, still photographs, and transparencies, her work creates a spellbinding montage of light and color.

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For the passers-by on Mercer Street, Leslie Sharpe will present an unusual kind of "shop window" that explores the relationship between the article of clothing and the human body. The department store trappings of window graphics and mannequins are staggered in front of a photomontage on the back wall. The montage blends images of the garment worker, the garment separate from the body, and images that illustrate the way that the body is used in advertising. Aspects of production, display, consumption, and advertising are all put under glass in Ms. Sharpe's investigation of basic advertising strategies. Items of clothing on display are not for sale.

In the Museum lobby, several of Ericka Beckman's elaborate sets from her new, 16mm musical film, Cinderella, will be on view. Beckman's film weaves the classic tale of Cinderella into a number of "games" which analyze accepted social norms and values. The use of elaborate sets to define an abstract, artificial realm is crucial to the film's "game," in which the key player, or protagonist, is launched pinball-fashion through different environments. Among the sets included in the exhibition are the massive forge/hearth, the smelting pot, the steam whistle/time clock, and the enormous Jack O'The Clock sign. Photographs from the film will also be shown.

The ON VIEW Program is supported in part by grants from the Jerome Foundation, Citibank, N.A., and by funds from the Arthur Sahn Memorial Fund.

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