

EXHIBITION CHECKLIST

Peter N. Turnley, (American, b. 1955), *Street Vendor Weighs Piece of Poultry for His Customer, Moscow, Russia*, 1991, Archival pigment print on paper, Gift of Suken Shah, 2018.15.16

Peter N. Turnley, (American, b. 1955), *A Soldier Loyal to the Coup Leaders Stands atop His Tank in Red Square*, 1991, Archival pigment print on paper, Gift of Suken Shah, 2018.15.20

Walter Looss, (American, b. 1943), *Elgin Baylor and Bill Russell, Los Angeles, CA*, 1965, Archival pigment print on paper, Gift of Kurt Olender, 2017.35.12

Walter Looss, (American, b. 1943), *Serena Williams, Key Biscayne, Florida*, 2005, Archival pigment print on paper, Gift of Brad Trimble, 2017.40.1

Donna Ferrato, (American, b. 1949), *Constance Wolf, Blue Bells*, 1991, Archival pigment print on paper, Gift of Steve Hannah, 2018.17.22

Donna Ferrato, (American, b. 1949), *Maggie's Holy Fever, Olive Branch Mission, Chicago*, 1999, Archival pigment print on paper, Gift of Steve Hannah, 2018.17.34

Caleb Cain Marcus, (American, b. 1978), *Concrete, Water, Earth, Wood, and Space*, 2013, Archival pigment print on paper, Gift of Harry Schiavi, 2018.13.14

Caleb Cain Marcus, (American, b. 1978), *Bricks, Water, Humans, and Space*, 2013, Archival pigment print on paper, Gift of Souren Ouzounian, 2018.14.15

David Seltzer, (American, b. 1947), *Man on Bike 1985-2017*, 2017, Archival pigment print on paper, Gift of Kevin D. Willsey, 2018.12.6

David Seltzer, (American, b. 1947), *Lauren (w/leaf) 1997-2014*, 2015, Archival pigment print on paper, Gift of Kevin D. Willsey, 2018.12.16

Larry Fink, (American, b. 1941), *Julie Delpy and Ethan Hawke, Oscar Party, Los Angeles, California, February*, 2005, Gelatin silver print on paper, Gift of Anna and Jeff Moon, 2019.22.32

Larry Fink, (American, b. 1941), *Hair Wars, Detroit, Michigan, July*, 1997, Gelatin silver print on paper, Gift of Anna and Jeff Moon, 2019.22.40

Larry Fink, (American, b. 1941), *Philadelphia, Pennsylvania, September*, 1996, Gelatin silver print on paper, Gift of Prem Raxit Shah, 2020.31.6

Carol Beckwith and Angela Fisher, (American and Australian, b. 1945 and 1947), *Ashanti Chief Sword Bearer, Protector of the King, Ghana*, 1995, Archival pigment print on paper, Gift of Benjamin Pogofsky, 2020.28.6

Carol Beckwith and Angela Fisher, (American and Australian, b. 1945 and 1947), *Tuareg Nomad, Niger*, 1981, Archival pigment print on paper, Gift of Laura and Darrel Seibert II, 2020.30.9

Carol Beckwith and Angela Fisher, (American and Australian, b. 1945 and 1947), *Lalibela Priests Carrying Tabots of Ten Commandments, Ethiopia*, 2010, Archival pigment print on paper, Gift of Raxit N. Shah, 2020.32.15

Carol Beckwith and Angela Fisher, (American and Australian, b. 1945 and 1947), *Edo Chief at Igue Ceremony, Benin City, Nigeria*, 2010, Archival pigment print on paper, Gift of Raxit N. Shah, 2020.32.21

Carol Beckwith and Angela Fisher, (American and Australian, b. 1945 and 1947), *Balave Millet Stalk Masks, Burkina Faso*, 2014, Archival pigment print on paper, Gift of Raxit N. Shah, 2020.32.33



Carol Beckwith and Angela Fisher, *Balave Millet Stalk Masks, Burkina Faso*, 2014, 2020.32.33



David Seltzer, *Man on Bike 1985-2017*, 2017, 2018.12.6



Peter N. Turnley, *A Soldier Loyal to the Coup Leaders Stands atop His Tank in Red Square*, 1991, 2018.15.20

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THE TROUT GALLERY

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POWER & POLITICS

Recent Acquisitions in Photography



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INTRODUCTION

From its inception in the nineteenth century, the medium of photography has been creatively manipulated to amplify its powerful claims to truth. The result is that photographs are often seen as documents, physical proof of presence. In this exhibition an eclectic sampling of recent photographic acquisitions provides an opportunity to interrogate the many ways that photographers construct images of power, both personal and political. Individual artistic choices such as color, framing or lighting impact the visual expression of photographs and demonstrate the power of the photographer to shape how audiences interpret the subjects they choose. Featuring global locations and subjects that range from sports to hairstyles, tanks to bicycles, these photographs showcase how humans' perceptions of the world are formatively shaped through the kaleidoscope of images through which it is presented.

ABOUT THE ARTISTS

Peter Turnley (b. 1955) – French-American artist Peter Turnley has been telling stories of global significance for media outlets such as *Newsweek*, *Harper's* and *Life* since 1972. Inspired by the work of photojournalists like Robert Capa and Edward Boubat, Mr. Turnley has claimed a spot for himself between two approaches to his subject matter. He does not see himself as a war correspondent, like Capa, nor as a “peace correspondent,” like Boubat. “One might say I am a correspondent of life,” Mr. Turnley has said. His career has taken him to over ninety countries, including the former Soviet Union in the late 1980s. The photographs in this exhibition were taken as part of a series focusing on the realities of everyday life amidst the political upheaval that would lead to the collapse of the Soviet Union and the birth of modern Russia.

Donna Ferrato (b. 1949) – Donna Ferrato is a self-taught photojournalist best known for her groundbreaking images of domestic violence and experimental sexuality in America. When she was working as a freelancer for *Playboy* in 1982, Ferrato witnessed the husband of a model brutalize his spouse; this experience led to Ferrato's focus on domestic violence, which more recently expanded into a multi-faceted exploration of womanhood. In this exhibition a photograph from Ferrato's 2021 book, *Holy*, is on view. Ferrato writes that the book is “about the unleashed power of women. What women have gained over the last fifty years. The hard-won freedom that women are losing.” Tracing the experiences of women from the sexual revolution of the 1960s to the #MeToo movement, *Holy* represents a call for women to embrace and support one another amidst contemporary political threats to their freedom.

Caleb Cain Marcus (b. 1978) – Caleb Cain Marcus is a New York-based photographer whose work investigates the tense relationships among city, nature and humankind. His photographs reproduce the sense of solitude experienced in nature by imagining spaces free from the “pollution” of people. The mysterious and dream-like photographs in this exhibition were taken during a 1,500-mile trip Marcus took along the Ganges river. While many photographers have focused on the river itself, Marcus was interested in the spaces that had arisen along the banks of the river, spaces that he saw as shaped by Indian spiritual beliefs which view the river as holy water. Marcus gives physical form to the sacredness of these spaces through the mist-filled landscapes featured in photographs taken on his trip, which he published as a collection in the 2015 book *Goddess*.

David Seltzer (b. 1947) – American David Seltzer is known for his black and white photos of large-scale, dynamic compositions taken from his personal life. Seltzer often manipulates and layers his images, working for weeks, months or even years on a single photograph as he scratches, erases, marks and adds text. The resulting image is both familiar and other, revealing the photographer's personal experiences with everyday situations common to the human experience. In each case, however, the artist has transformed these memories into records that demonstrate his individual perceptions of irony, irritation and even sensual power in casual moments.

Walter looss (b. 1943) – Hailed as the “Rembrandt of Sports Photography,” Walter looss is among the most celebrated sports photographers of the 20th century. Known for his use of light and shadow and masterful framing of dynamic movements, the style of looss' photographs is widely attributed to crafting the look of *Sports Illustrated* magazine, for which he has photographed over 300 covers. looss cites a childhood spent with his father at sporting events as inspiration for his unique photographic perspective. His father always brought a camera and encouraged him to view the game through its lens. looss emphasizes that it was his experience viewing the game as a fan from the stands (and not the field) that shaped his approach to sports photography: “I bought tickets for so long that I found all these other angles that were quite beautiful to shoot. If you're with everyone else, your pictures are going to look like everyone else's.”

Larry Fink (b. 1941) – Larry Fink is best-known for photographing American high society and social events with a hand-held flash that creates a sharp contrast between the black and whites of his images. He explains “I began to photograph society benefits in New York fueled by curiosity and rage against the privileged class—its abuses, voluptuous folds, and unfulfilled lives.” His series *Hair Wars* (1997) features photographs of creative hair and beard styles showcased at an annual runway event held in Detroit, MI. This exploration of the overwrought nature of the high-fashion world can also be seen in the contemporaneous *September* photograph of a man imitating the beefed-up shoulders of a model in an Altoids ad. From 2000-2009 Fink was the official *Vanity Fair* photographer of Oscar after-parties. The image of co-stars Julie Delpy and Ethan Hawke on view in this exhibition dates from this time, and its focus on an older actress opposite the famous pair highlights the fleeting nature of personal fulfillment Fink sees in celebrity lives.

Carol Beckwith and Angela Fisher (b. 1945 and 1947-) – For over forty years British photographers Carol Beckwith and Angela Fisher have worked individually and together photographing African cultural events and customs. The photographs in this exhibition are part of a two-volume collection published in 1999 titled *African Ceremonies*. In the book's preface, the artists write that their work represents “a visual exploration of the meaning and power of traditional rituals and ceremonies in Africa before they disappeared forever.” The sumptuous color photographs resulting from this exploration provide a telling example of the complexities involved in claiming truth value for any photograph. In reviewing the book, critics noted that one must look very carefully at the photographs to find references to the contemporary world (sunglasses, cell phones, American sports t-shirts) that are, in fact, ubiquitous in the times and places represented. Socio-cultural anthropologist Allen F. Roberts observed of the book that the artists “limit themselves to the visual allegory of a timeless African primitivity, ‘vanishing’ because of the ‘erosion’ from ‘Western ways.’” This criticism highlights both the power of photography in its ability to argue for truth and the inherently political nature of the medium, which arose alongside capitalism and colonial expansion. As noted art historian Jonathan Crary has argued, “photography and money became homologous systems of power in the 19th Century. They are equally totalizing systems for binding and unifying all subjects within a single global network of valuation and desire.” The photographic gaze is inherently political and its power to shape viewers' perceptions of the world is great.

Ultimately, a critical look at power and politics in individual photographs highlights the responsibility of viewers in perceiving and interpreting photographic images. Like other forms of art, photographs represent the particular viewpoint of an artist at a specific moment in time. That artist will represent his or her subject matter based on a perspective shaped by personal biography and historical context, including the cultural and political attitudes that formatively shaped their image of the world. It is up to the viewer to actively engage the photograph, to explore detail, question artistic choices, and, to critically form an opinion.

~Frances Taylor, '22

FURTHER READING

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