

ALBANY INSTITUTE OF HISTORY & ART

Albany Institute of History & Art

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NEWS

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NEW PHOTOGRAPHY EXHIBITION TO OPEN AT ALBANY INSTITUTE OF HISTORY & ART

Summer Exposure: Photographic Works by Martin Benjamin, Carolyn Marks Blackwood, Tom Fels, Dana Hoey, and William Jaeger will open June 28, 2014

ALBANY, NY— On Saturday, June 28, 2014, the Albany Institute of History & Art will open *Summer Exposure: Photographic Works by Martin Benjamin, Carolyn Marks Blackwood, Tom Fels, Dana Hoey, and William Jaeger*, a new exhibition that features the work of a diverse assortment of area photographers. Each piece that will be featured in the exhibition has been selected by the artist to highlight their own unique photographic vision. Thus, the content of the exhibition varies from series, to thematic selections, to career reflections. Subject matter ranges from recognizable and familiar views of the Hudson River Valley region (Blackwood and Jaeger), to cyanotypes of a specific tree (Fels), and from international locations (Benjamin), to the study of human aggression (Hoey). In total, their work comes together for a wonderful summer display at the Albany Institute of History & Art.

On Thursday, July 17, 2014, from 5PM-8PM there will be a Reception and Artist's Talk for Summer Exposure which will be free and open to the public. It will be a great opportunity to listen to the five photographers speak about their work and meet with these artists. To learn more about this exhibition and other programs at the Albany Institute, please visit our website at www.albanyinstitute.org.



Martin Benjamin, *Albany Bus*, silver print, 1974. Image courtesy of the artist.

The photographs selected by **Martin Benjamin** represent several periods in his artistic career, from the documentary images of his American Road Trips series shot during the early 1970s to the more recent color diptychs of Vietnam and Italy that allows Benjamin to pair images and show “uniformity within diversity.”

“As a photographer, I respond to what looks beautiful, engaging, or intriguing. That is what I photograph,” Benjamin notes. “I like pictures that ask questions. For me, it can be as simple as pointing the camera at interesting things in an interesting way and usually in good light. Photography has been my vehicle into other worlds and others’ lives, to people and things I may not have experienced otherwise.”

Benjamin has been photographing for over forty years, and for thirty-five of those has taught photography at Union College. Benjamin’s photographs are in numerous collections and his work has been exhibited in New York City, throughout the United States, and in Europe, China, and Vietnam. Photographs from his Rock Shots series have been published internationally, and have appeared in numerous television productions by VH 1 and MTV network. Benjamin is a recipient of the Ernst Hass Golden Light Award, a New York State CAPS Photography Fellowship, and was a First Prize Winner in *Life Magazine’s* Bicentennial Photography Competition. He lives in Schenectady, New York.

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Carolyn Marks Blackwood, from *Cloud* series, archival pigment print, 2013. Image courtesy of the artist.

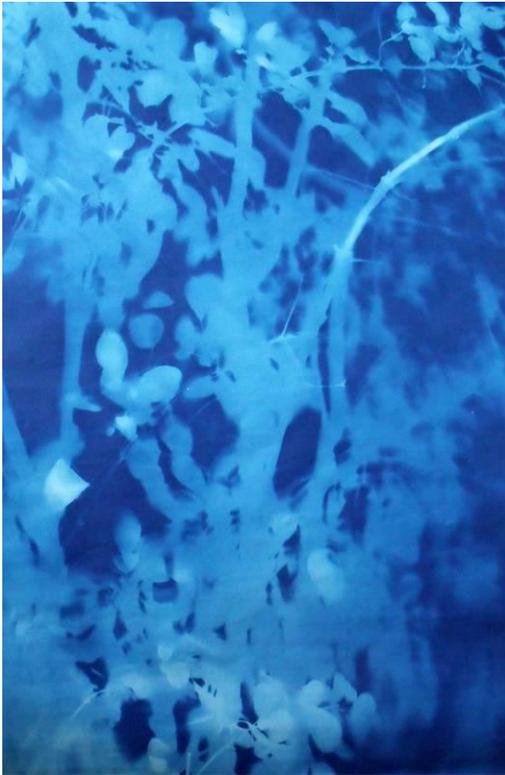
Carolyn Marks Blackwood views the Hudson River from a house on a 120 foot cliff. From that elevated position, she documents the passage of time by photographing the ever-changing seasons, weather and light. When she sees the clouds, she sees abstract paintings. When she looks at water she sees patterns and textures. When she sees the ice breaking in the river's tide she sees a kind of geometry; golden edges, color and light- a kind of cubism. The photographs in this exhibition, *The Elements of Place*, are a study of one place, and its many manifestations.

"In many ways, Carolyn is a misplaced painter who has awakened to find a camera in her hand rather than a brush," says Alan Klotz, Blackwood's longtime New York City Gallerist.

Born in Anchorage Alaska, Carolyn was thrilled to go back for the first time last summer, when she was a guest artist on a Scientific Expedition on a Coast Guard Icebreaker in the Arctic. In addition to her more recent work in photography, Blackwood has had careers as a singer-songwriter, and film producer. *The Duchess* (2008), *The Invisible Woman* (2013) and *Philomena* (2013) are among those films she has helped to produce.

Blackwood's photographs have been shown in the Alan Klotz Gallery in NYC and in other exhibitions in NYC, and in The Hudson Valley. In 2013, The Mattatuck Museum in Waterbury Connecticut, presented a solo exhibition of her photographs entitled "Strange Beauty." Blackwood's photographs have appeared in magazines, *The New York Times*, on album covers, and book covers, including *The Wind Blows Through The Doors of My Heart: Poems by Deborah Digges*, published by Alfred A Knopf. As an avid weather person, she was thrilled when the Weather Channel showed twenty-one photographs from her Ice Series.

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Tom Fels, from *Arbor* series, 6/27/11, 2011, cyanotype. Image courtesy of the artist.

In addition to curating and writing about photography, **Tom Fels** also creates art in various media. His *Arbor Series* cyanotypes, represented in the exhibition, arose from his lengthy engagement with a single subject: a tree and its dappled shadows on his house in North Bennington, Vermont. Previously he had addressed these transitory effects through pencil drawings, watercolor, and photographs. The discovery of the availability of large-scale cyanotype paper in the summer of 2011 took Fels' work in a new direction. His cyanotypes are cameraless photographs developed outside a darkroom. There are no negatives and each cyanotype is unique. In 2013 he expanded his efforts to other subjects in nature, such as his series of catalpa, lilac, and crab apple. In this exhibition groups from all these series are represented, as well as some of the artist's work in other media to show the context in which he turned to the cyanotype.

Fels has spent more than thirty years curating exhibitions and writing about the history and processes of early photography. His exhibition *Carleton Watkins: Western Landscape and the Classical Vision* was mounted in 1990 at the Getty Museum's Malibu campus, in California. *Fire and Ice: Treasures from the Photograph Collection of Frederic Church*, organized for the Olana State Historic Site and the Dahesh Museum in New York City, traveled to the Van Gogh Museum in Amsterdam. The accompanying volume, published by Cornell University Press, was nominated for several awards. Fels's *Sotheby's Guide to Photographs*, published by Henry Holt, appeared in 1998.

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Dana Hoey, detail from *Demonstration 1*, archival pigment print, 2013. Image courtesy of the artist.

Photographer **Dana Hoey's** fascination with aggression—especially female aggression—has led to her new series of photographs, “Love Your Enemy,” which examine fighting as an inevitable human activity. In order to construct the series, Hoey engaged a choreographer to demonstrate different methods of attack and response, and hired skilled master fighters to play out the dramatization since, as Hoey remarked, “I never see what I want to photograph, so I set it up.” The resulting pictures, shown as grids, like the motion study photographs of Eadweard Muybridge, evoke “How to” manuals and analog contact sheets. The different grid series present avenues for speculation and narration, opportunities for the viewer to become the storyteller as they follow through the frames of photographs. Hoey has also included still portraits and details from the fight scenes that show the more emotional side of conflict.

Hoey was born in San Francisco and currently resides in Rhinebeck, New York. After completing her BA in Philosophy from Wesleyan University, she attended Yale University for photography and received her MFA in 1997. Hoey has had several solo exhibitions of her photography and her work is included in the collections of the Hirschhorn Museum and Sculpture Garden, the Los Angeles Museum of Contemporary Art, the Solomon R. Guggenheim Museum, and the Mint Museum of Art in Charlotte, North Carolina, among others.

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William Jaeger, *Statues without Bodies*, Congress Park, silver print. Image courtesy of the artist.

William Jaeger is both a writer and a photographer living in Albany, New York. For more than thirty years he has taught courses on photography and the history of photography at universities and colleges across the Northeast, and he currently adjuncts at State University of New York, Albany. Jaeger’s photographs are in the collection of IBM, New York City, the Center for Photography at Woodstock, and the University at Albany Art Museum.

The exhibition includes works from various periods in Jaeger’s artistic career and depicts recognizable places and buildings in the Hudson Valley as well as views from farther afield, including the French Riviera. His series titled “Short Stories” is a study in time and space, the seizing of time’s ever-constant march forward—its movement— within the confined and non-moving space of a photographic print. Here, Jaeger’s camera shutter is left open to record the reading of a complete short story whether on a sandy beach at dusk, by the pool on a summer’s day, or under the shaded canopy of trees.

Recently Jaeger began experimenting with video, which he likens to photographs: “they are almost exactly like a long exposure photograph, but if things move during the exposure, you see the movement through time rather than piled up in single blurred exposure.” He also explains, “There is no sound and no narrative impact in order to insist on their photographic basis.”

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The Albany Institute is open Wednesday-Saturday 10AM-5PM, Thursday until 8PM, and Sunday Noon-5PM. On Tuesdays, the museum is open to registered groups only. The museum is closed on Mondays and some holidays. Admission is FREE for Albany Institute members; \$10/adults; \$8/seniors and students with ID; \$6/children 6-12; FREE/children under 6. Thursday evenings (5PM-8PM) are now FREE at the Albany Institute! For more information and a listing of our upcoming events, please visit www.albanyinstitute.org or call (518) 463-4478.

Founded in 1791, the Albany Institute of History & Art is New York's oldest museum. Its collections document the Hudson Valley as a crossroads of culture, influencing the art and history of the region, the state, and the nation. With more than 35,000 objects and one million documents in the library, it is an important resource for the region, giving our community a sense of the part the Hudson Valley played in the American story, and our own place in history. Permanent and temporary exhibitions are open year-round and create a sense of place, allowing visitors to meet the people who helped shape this region. Over 25,000 people visit the Albany Institute of History & Art every year, enjoying the collections, workshops, school programs, and lectures, helping to build an understanding of the history and culture of our region. Among the museum's best-known and most-loved collections are the 19th century Hudson River School landscape paintings by artists like Thomas Cole and Frederic Church, the 19th century sculpture collections, and, of course, the famous Albany Mummies that came to the museum in 1909 and have been on view ever since. For more information, please visit www.albanyinstitute.org and be sure to follow us on Facebook (www.facebook.com/albanyinstitute) and Twitter (@AlbanyInstitute).

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