

Eugene Richards: The Run-On of Time at George Eastman Museum

For more than forty years, photographer Eugene Richards has explored complicated subjects such as racism, poverty, emergency medicine, drug addiction, cancer, family, aging, the effects of war and terrorism, and the depopulation of rural America. Until now, his work has been known primarily through international news and media outlets, for which he created images on assignment, or through books, wherein he delves into his subjects further using his photographs and first-person texts.

Through 146 photographs, fifteen books, and selected moving image works, *The Run-On of Time* provides a fuller understanding of Richards's career, demonstrating how his personal artistic vision draws on the legacies of W. Eugene Smith and Robert Frank to address the salient issues of our time.



Eugene Richards (American, b. 1944). *U.S. Marine, Hughes, Arkansas, 1970*. Gelatin silver print. Collection of Eugene Richards. © Eugene Richards



Eugene Richards (American, b. 1944). *Wonder Bread, Dorchester, Massachusetts*, 1975. Gelatin silver print. Collection of Eugene Richards. © Eugene Richards



Eugene Richards (American, b. 1944). *Back from prison, Shantytown, New York City*, 1986. Gelatin silver print. Collection of Eugene Richards. © Eugene Richards



Eugene Richards (American, b. 1944). *Dustin Hill with his daughter, Mineral, Illinois*, 2008. Gelatin silver print. Collection of Eugene Richards. © Eugene Richards



Eugene Richards (American, b. 1944). *Robert Frank, New York, New York*, 2013. Chromogenic development print. Collection of Eugene Richards. © Eugene Richards

About Eugene Richards

Born in Dorchester, Massachusetts, Richards began to photograph seriously while taking classes from Minor White at Massachusetts Institute of Technology after graduating from college. During the Vietnam War, Richards refused the draft and joined VISTA (Volunteers in Service to America), working as a healthcare advocate in eastern Arkansas. Later, he cofounded an organization that published a newspaper, *Many Voices*, devoted to informing local minority communities of their rights as voters and citizens. Deeply affected both

physically and emotionally by the poverty and racial violence he witnessed, Richards found a purpose for his photography. The photographs he made in Arkansas during this period resulted in the publication of his first monograph, *Few Comforts or Surprises: The Arkansas Delta* (1973). Beginning with this modest yet powerful publication, Richards has used the book format as the primary vehicle for his personal documentary work, publishing more than seventeen monographs throughout his career.

About the exhibition

Co-curated by Lisa Hostetler and April M. Watson, the exhibition is accompanied by a catalogue with essays by each of the curators, published by the Hall Family Foundation in association with The Nelson-Atkins Museum of Art and the George Eastman Museum, distributed by Yale University Press.

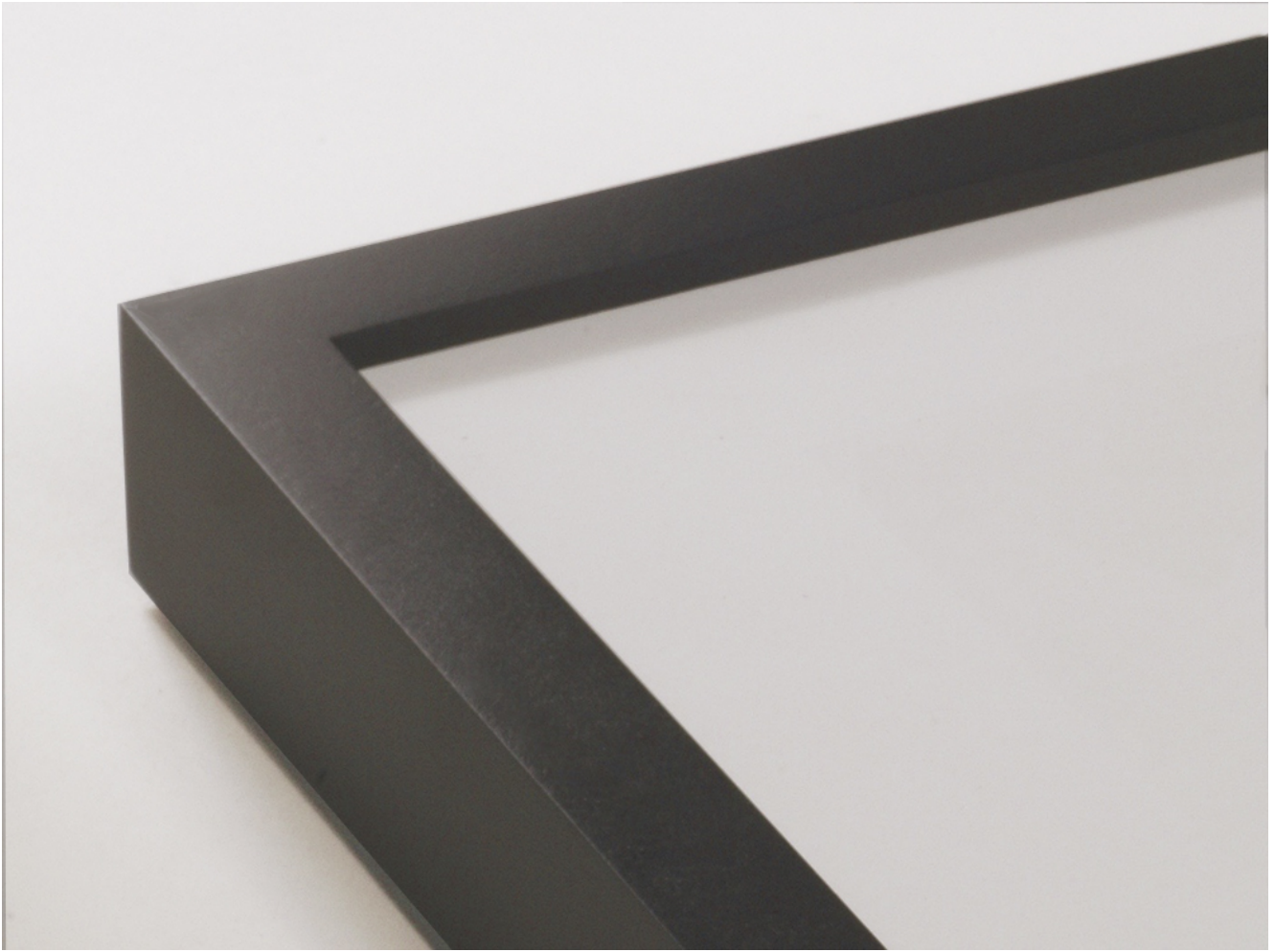
The exhibition will travel to The Nelson-Atkins Museum of Art in Kansas City, MO, and will be on view there December 9, 2017–April 15, 2018.

Eugene Richards: The Run-On of Time

June 10, 2017 – October 22, 2017
George Eastman Museum
Rochester, NY

December 9, 2017–April 15, 2018
The Nelson-Atkins Museum of Art
Kansas City, MO

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Standard Profile: 106

Type: Standard Gallery Frame

Wood and Finish: maple frame with charcoal finish

Purchasing Option: joined wood frame

Framing Advice: fitting gallery frames

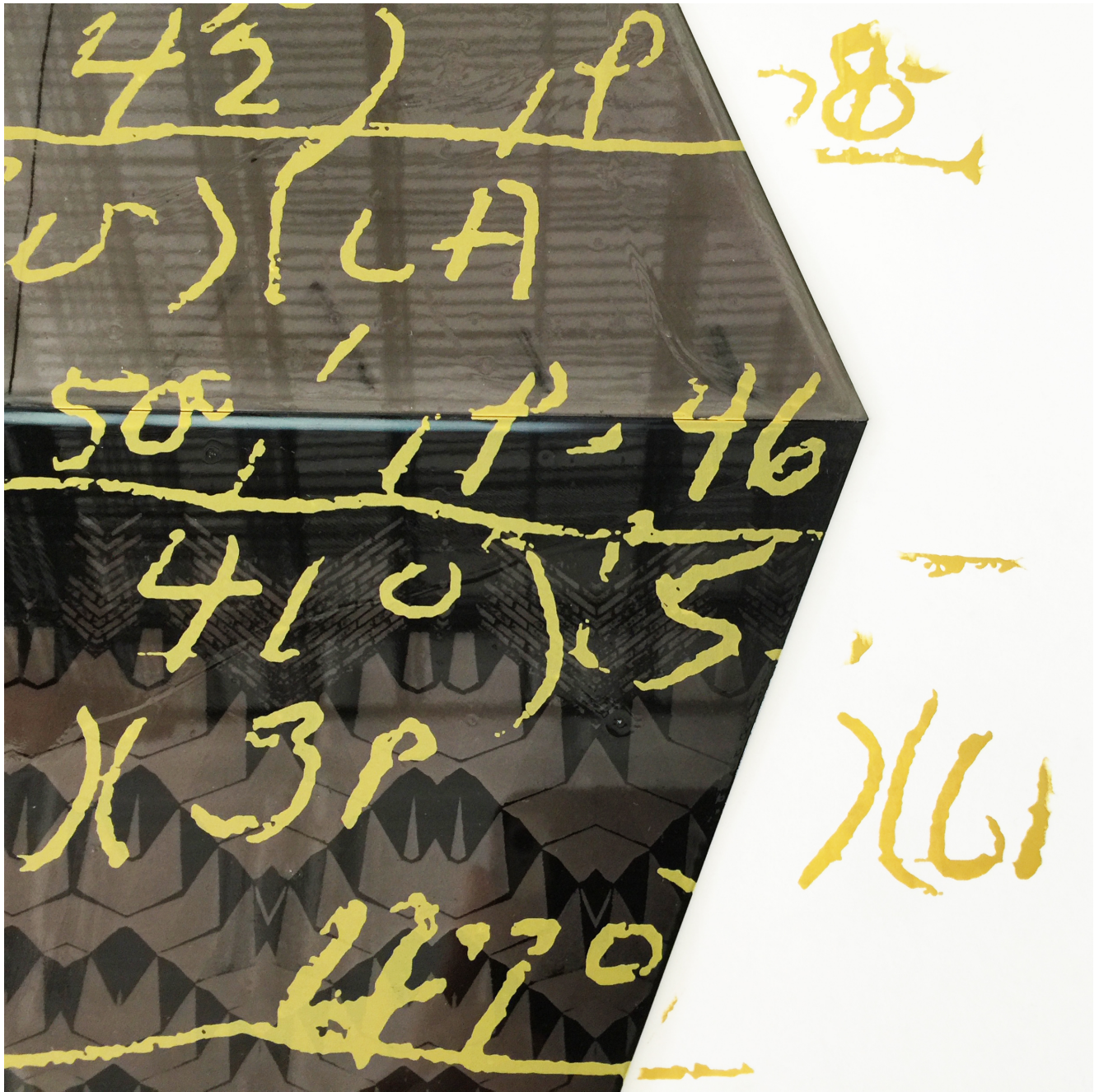
**Amy Rockett-Todd “MANUS :
ab.sum”**



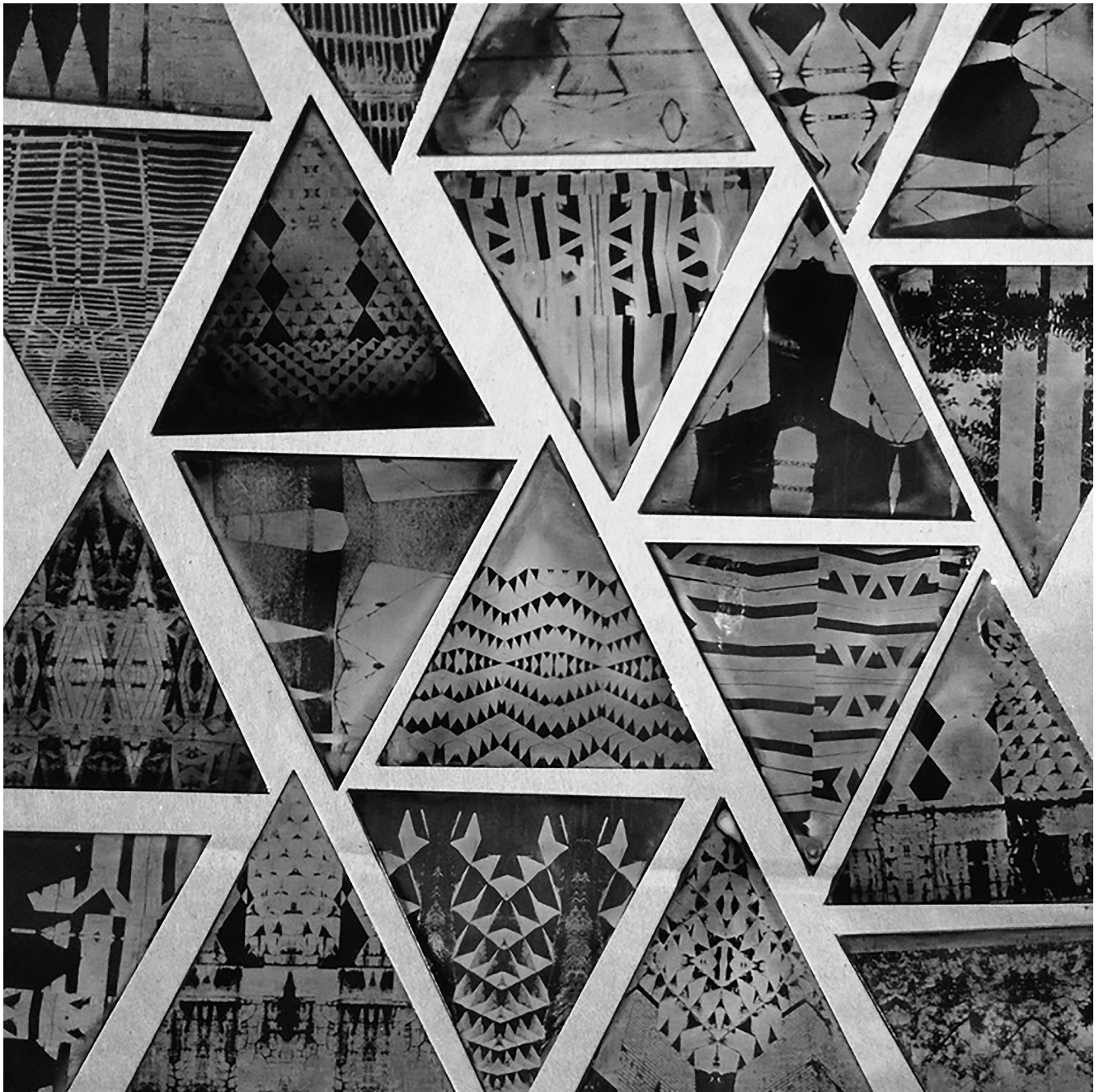
The exhibition “MANUS : ab.sum” is rendered using the 19th Century photographic process known as Wet Plate Collodion. The work deals with hand-made attributes of creating photographic images of our environment ... the building up, the habitation, and the abandonment of it ... and of nature reclaiming its place.

Drawing from a history of past studies in the Latin language, Amy uses Latin portfolio descriptors. Her latest work, MANUS (Latin for “hand”) presents a re-emergence of hands-on photographic processes, such as wet plate collodion, yet she enjoys marrying modern techniques with antiquated ones. The imagery also follows a modern aesthetic, employing digital photo-manipulations of pieces of architecture and natural flora. Using digital positives, Amy returns to the 1800s process for final output. For select arrangements, a focus on the unique structural aspects of a particular building or site is translated into the final structural-relief tintype

assemblage.



Amy Rockett-Todd "Process"



Amy Rockett-Todd "Process"



Amy Rockett-Todd "Bomb"



Amy Rockett-Todd "Remember"



About the artist

A native of the foothills of North Carolina, Amy Rockett-Todd wears many creative hats; as an educator, designer, studio artist and photographer in Tulsa, Oklahoma with her husband, children, and their two dogs.

She received her Bachelor of Science in Interior Architecture and Studio Arts Minor from the University of North Carolina at Greensboro. Her Studio Arts instruction included mentor and photographer, Arnold Doren (a student of photographer, Minor White in the late 50's).

Amy has work in many private collections and has exhibited in galleries across the USA, UK, Spain and Romania.



Amy Rockett-Todd

MANUS : ab.sum

April 7 – May 21, 2017

Hardesty Arts Center/AHHA Tulsa OK

FRAMING SPECIFICATIONS AND ADVICE



101 maple with clear finish

GALLERY FRAMES

Standard Profile: 101 and Standard Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frame with clear lacquer finish

Custom Wood Spacer: 1/2" wood frame spacer

Purchasing Option: joined wood frame

Framing Advice: fitting gallery frames



NIELSEN METAL FRAME

Profile: Nielsen Profile 117

Finish: black metal frame

Framing Advice: fitting metal frames

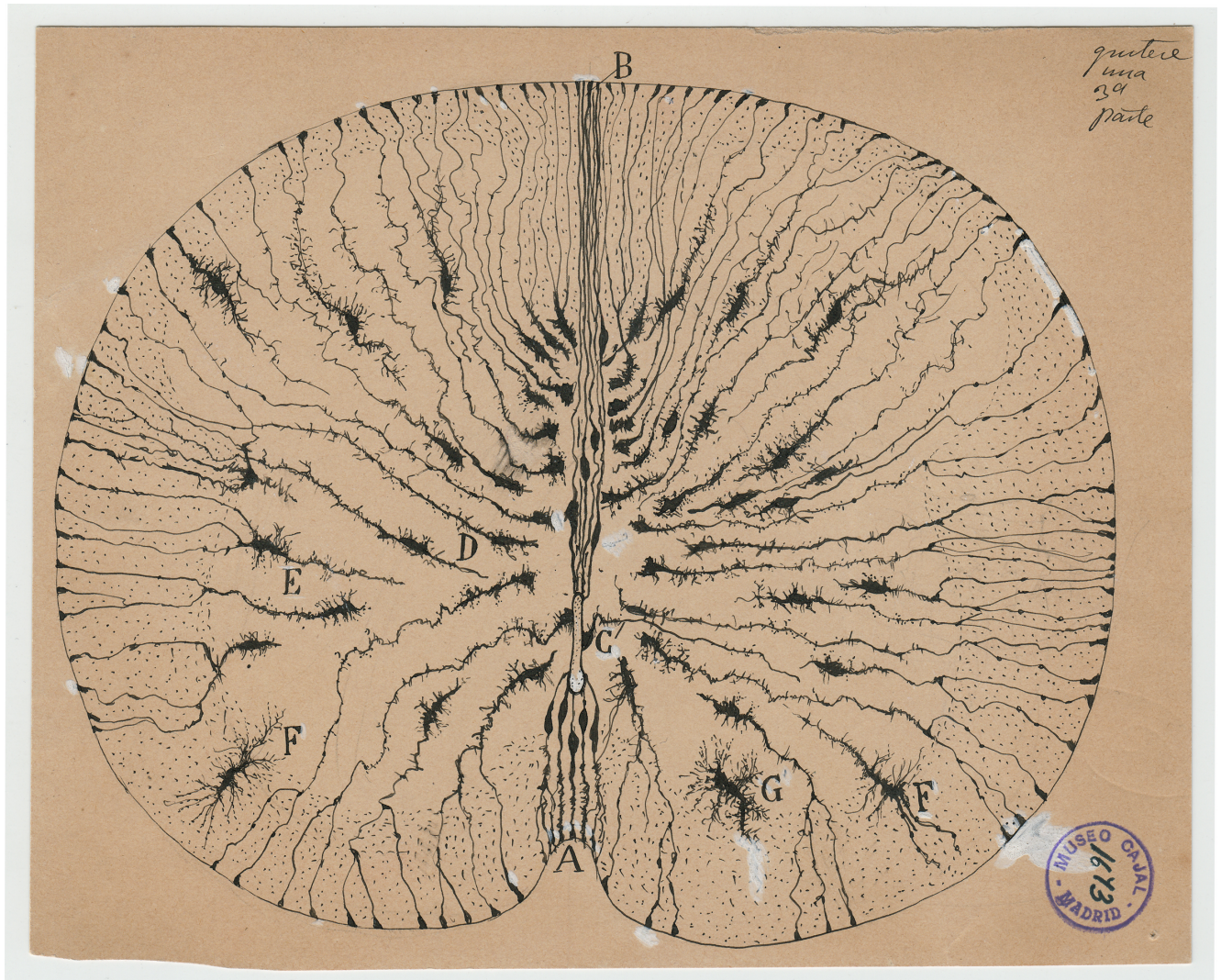
The Beautiful Brain: The Drawings of Santiago Ramón y Cajal

Santiago Ramón y Cajal, considered the father of modern neuroscience, was also an exceptional artist. He drew the brain in a way that provided a clarity exceeding that achieved

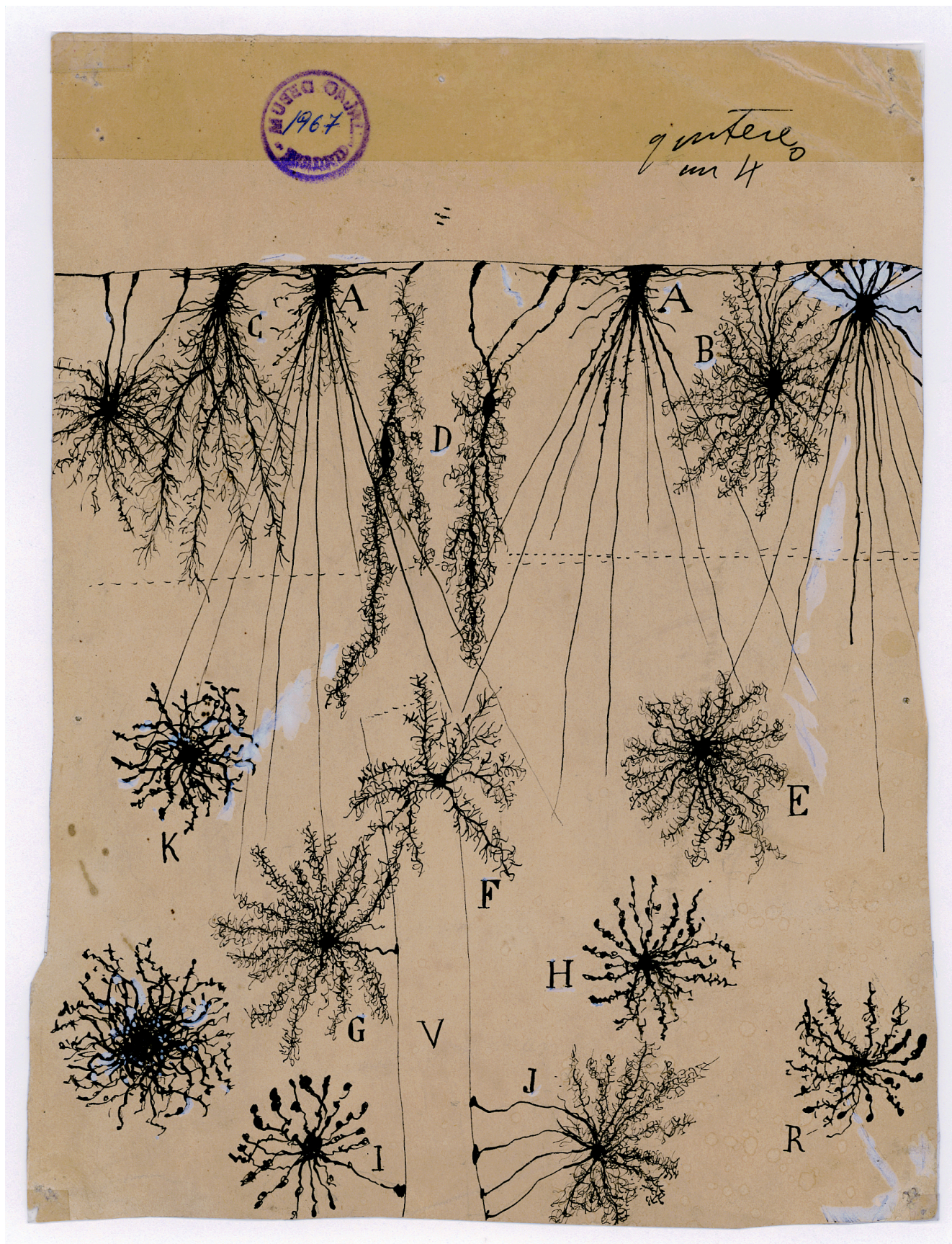
by photographs. Combining scientific and artistic skills to produce drawings with extraordinary scientific and aesthetic qualities, his theory that the brain is composed of individual cells rather than a tangled single web is the basis of neuroscience today.



Santiago Ramón y Cajal, Untitled (self portrait), c.1885.



Santiago Ramón y Cajal, glial cells of the mouse spinal cord, 1899, ink and pencil on paper. Courtesy of Instituto Cajal (CSIC).



Santiago Ramón y Cajal, glial cells of the cerebral cortex of a child, 1904, ink and pencil on paper. Courtesy of Instituto Cajal (CSIC).



Santiago Ramón y Cajal, endotelioma de la duramadre, 1890, ink and pencil on paper. Courtesy of Instituto Cajal (CSIC).

About the Exhibition

This traveling exhibition of Cajal's original drawings was organized by the Weisman Art Museum in collaboration with Drs. Eric Newman, Alfonso Araque, and Janet Dubinsky, neuroscientists at the University of Minnesota and leaders in the field of neuroscience. Dr. Araque was formerly at the Instituto Cajal in Madrid, where Cajal worked and where his drawings are housed.

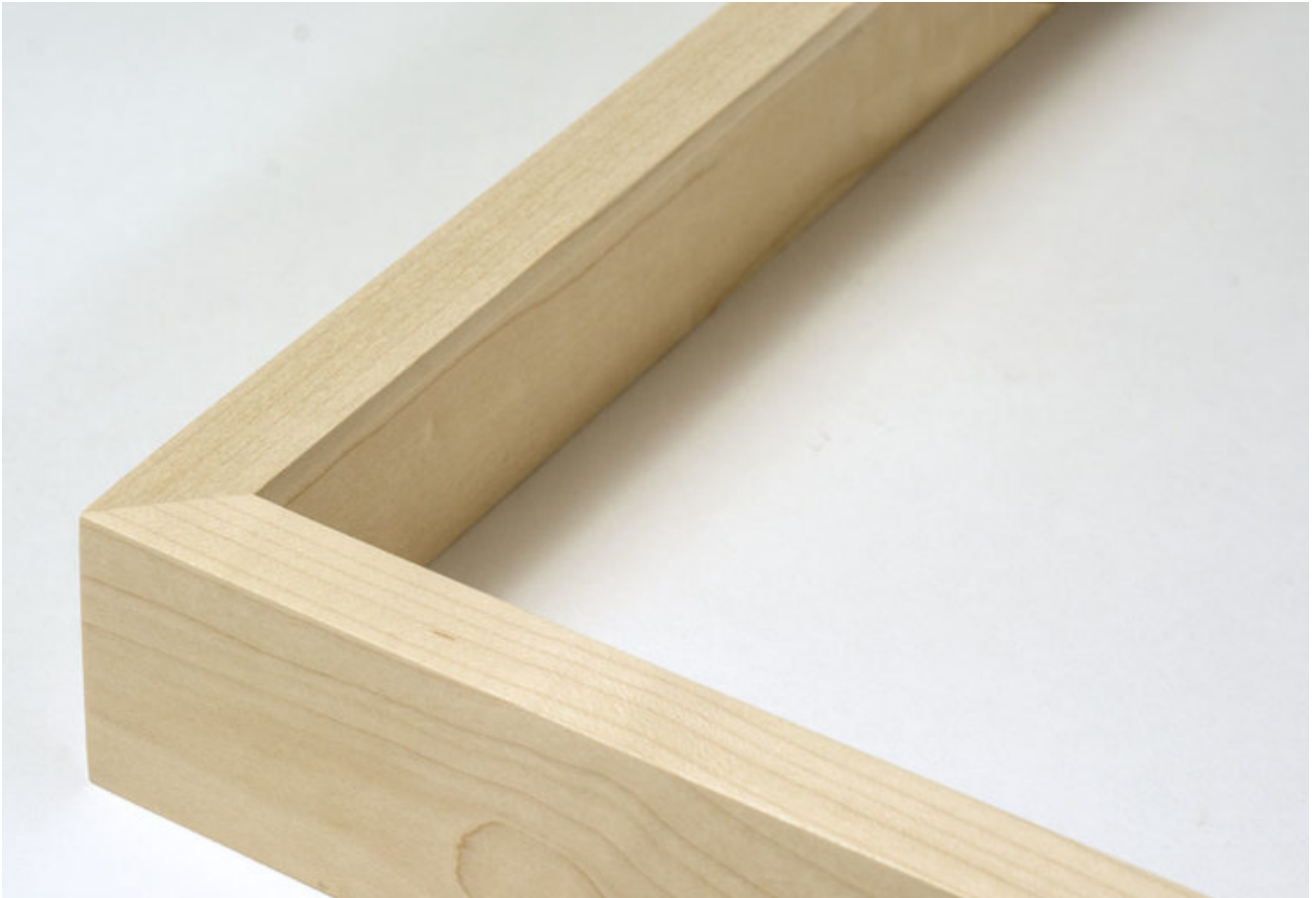
The Beautiful Brain: The Drawings of Santiago Ramón y Cajal

January 28 through May 21, 2017

Weisman Art Museum

University of Minnesota Minneapolis, MN

FRAMING SPECIFICATIONS AND ADVICE



106 maple clear water based finish

GALLERY FRAMES

Standard Profile: 106

Type: Standard wood frame

Wood & Finish: maple wood frame – clear water-based finish

Custom Wood Strainer: 3/4" wood frame strainer

Purchasing Option: joined wood frame

Custom Frame Acrylic: 1/8" UV acrylic cut to size

Framing Advice: fitting gallery frames