

# Behind-the-scenes look at “André Kertész: Postcards from Paris”



Planning and mounting an exhibition is always difficult. This one was made even more difficult because most of the work was done during the pandemic when the museum staff at the Art Institute of Chicago was working remotely or spending limited time at the museum.



We asked **Elizabeth Siegel**, the curator of the show if she would share the background story of the exhibit and some of the special challenges they faced. Her answers are below. **1. An exhibit of this size normally takes how long?** An exhibition like this usually takes several years. Each layer of complexity-research, travel, many to international lenders, planning for a tour, or publishing a catalogue-adds time to the project. But that doesn't mean we are working on a single project for the entire time. I typically juggle different projects at different stages of completion. Things definitely heat up in the final stretch! **2. Was this exhibit planned before the pandemic started?** Oh, yes. (See the answer to question #1 about how long a show like this takes!) The travel and bulk of the research was completed before the world shut down, but then we had the added complexity of doing much of the collaborative work remotely. **3. Did the funding come from one or multiple sources i.e. individual donors, foundations, grants, etc,**

We had funding from several sources. We are always grateful to our funders, who help turn our ambitions into reality, and we always thank them wherever we can. You can see the list of individuals and foundations who helped support the exhibition and book in the acknowledgments pages of the catalogue, the exhibition credits on the title wall of the show, and on our **website**.

**4. I know you used photos from the AIC collection and you were loaned additional photos from collectors, galleries, and museums in the United States, Canada, and Germany. Can you explain the process the AIC goes through to assemble the**

**photos that will ultimately be in the exhibit?** Well, one thing that was definitely reinforced for me during the pandemic was the need to see photographs in person! One of my main arguments in this exhibition is that photographs are objects, not just images, and so I needed to go see each one to assess the quality of the print. (Fortunately, Kertész was a very good and consistent printer, so there weren't many surprises.) And I was also trying to show a range of works he produced during this period (known and unknown), as well as make sure that really key photographs-such as *Satiric Dancer*, *Chez Mondrian*, and *Fork*-could be included in the show. The process is a bit of detective work, combing through old auction catalogues, relying on the terrific memories of dealers and colleagues, visiting museums, locating collectors. **5. Each lender was sent a complete frame package (frame, strainer, matboard, acrylic and backing board). They then framed their photos and shipped them back to the AIC. This, obviously, takes extra work and more time. What is the reason you didn't have them send you the photo unframed and had the framing done at the museum?** As I mentioned, I wanted to make sure visitors understood these photographs as complete objects, not just images. That meant, to me, including all the blank space of the carte postale, which I believe Kertész included as a kind of built-in frame for the image. The way that the objects are framed is a crucial part of this argument: each photograph is floated in an 8-ply mat, which emphasizes the material qualities of the whole print. We also wanted a uniformity of appearance among the many lenders' works, and so we devised a framing profile that just looks fantastic. (Thank you, Metropolitan Picture Framing!). Once we figured out how we wanted everything to look, we had to consider logistics of shipping (as well as the object's return) and the safety of the art. Working with our registrar, preparator, and conservator, we decided it was best to ship the frames to each lender in advance and have the whole package sent back to us.





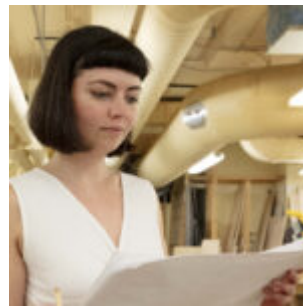








Working with multiple staffs and departments is always challenging. Doing this during a pandemic with reduced museum hours and many of the staff working remotely takes a Herculean effort. Can you discuss some of the issues that each had to address i.e. curatorial, marketing and communication , exhibition design, installation, funding, public programming , interactive education, preparators, etc. It was quite an experience! To begin with, it helps to have a really top-notch team, and every single person working on the exhibition demonstrated creativity, resourcefulness, and personal pride in the project. One example I can speak to is



the exhibition design process. Our designer, **Samantha Grassi**, worked with me over Zoom to iterate several designs (she is a whiz with changing things in the software on the fly). What we ended up with was a design that really speaks to the blank and negative spaces of the paper and the individuality of the photographic object, all in a beautiful setting for viewing. We had one bang-up, four-hour design session in which we laid out every single object in the exhibition. After that, there were small tweaks but we basically got it. If only I could be that productive in other areas of my life!





## André Kertész

Photographer André Kertész (American, born Hungary, 1894-1985) arrived in Paris in the fall of 1925 with little more than a camera and some savings.

By the end of 1928, he was contributing regularly to magazines and exhibiting his work internationally alongside well-known artists like Man Ray and Berenice Abbott. The three years between his arrival in Paris and his emergence as a major figure in modern art photography marked a period of dedicated experimentation and exploration for Kertész. During this time he carved out a photographic practice that allowed him to move between the realms of amateur and professional, photojournalist and avant-garde artist, diarist and documentarian.

For those three years only, Kertész produced most of his

prints on *carte postale*, or postcard, paper. Although his choice may have initially been born of economy and convenience, he turned this popular format toward artistic ends, rigorously composing new images in the darkroom and making a new kind of photographic object. The small scale of the cards also allowed them to circulate in a way befitting an immigrant artist-shared with a widening circle of international friends at the café table or sent in an envelope to faraway family.



*S. Kertész*

*Paris*



André Kertész. Satiric Dancer, 1927. Family Holdings of Nicholas and Susan Pritzker. © Estate of André Kertész 2021



André Kertész. Mondrian's Pipe and Glasses, 1926. Family Holdings of Nicholas and Susan Pritzker. © Estate of André Kertész 2021.





*A. Kertész*

*Paris*

André Kertész. Hilda Daus, 1927. Private collection, courtesy

Corkin Gallery, Toronto. © Estate of André Kertész 2021.

André Kertész: Postcards from Paris

Oct 2, 2021 – Jan 17, 2022

Art Institute of Chicago

Chicago, IL

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# **Lisa McShane “Fluid Reflection” at SMITH & VALLEE GALLERY**

My paintings tend to be a map of my life and my thinking, and these are what I spent my time doing during an odd time in our history.

My last show opened March 7, 2020. For many of us that was the last time we were together indoors in a large group. I treasure those memories.

Within two weeks of that opening we were under a Stay Home order to reduce the spread of Covid and in early April I began to mail out drawings, a poem, and a note to friends, family, people I wanted to thank. I sent out over 200 drawings. The Pandemic Drawing Project brought me joy and took all the creativity I had during that period.

Except for one painting, this show was created entirely in 2021. Painting during the pandemic – like a lot of things – was challenging. For me the pandemic combined with the election, the lies about vote fraud, the attack on our

democracy – it was hard to turn away from the relentlessly bad and strange news. So I focused on health, family, friends, and witnessed as history unfolded around us.

Here's how I found my way back to my work.

My studio is on Samish Island on the coast of Washington State and the Skagit Land Trust purchased a beach on Padilla Bay near my house. I started going there nearly every day at the end of my run or walk, to see what was up with the water and the sky that day. Then I bought muck boots and started to venture out onto the tidelands to have a better view of the water flowing over sand and rocks. I'm especially interested in reflections and when I'm ankle deep in water I can see more, and more interesting, reflections. Especially sky and cloud reflections.

This show began with muck boots, standing ankle deep in salt water, watching the patterns of water and ripples of fluid reflections. It brought me joy and hope.

Lisa McShane





Lisa McShane "January 6, 2021", Oil on Linen on Wood Panel, 24" x 40", 2021





Lisa McShane "Beach", Oil on Linen on Aluminum, 38" x 54.25" , 2021



Lisa McShane "Green Lake" Oil on Linen, 36" x 36", 2021

## About the artist

Lisa uses layers of oil paint and glazing to capture deep waters, the pattern of waves on wet sand, and the eroded hills of the Pacific Northwest. Her paintings are abstracted, graphic, and focused on light and land and water.

In 2015 she was the Artist in Residence at Petrified Forest National Park and in 2017 was the Artist in Residence at Grand Canyon-Parashant National Monument. One of her paintings, *The Sun Sets on the Slope of the Horse Heaven Hills*, was on exhibit in the American Embassy in Yemen for several years and *Mountains at Dusk* is in the collection of the Washington State Governor's Mansion in Olympia, Washington.

Lisa's studio is on 15 acres of forest on Samish Island. She's represented by Smith and Vallee Gallery in Edison, WA.

Lisa McShane

"FLUID REFLECTION"

October 1, 2021 – October 31, 2021

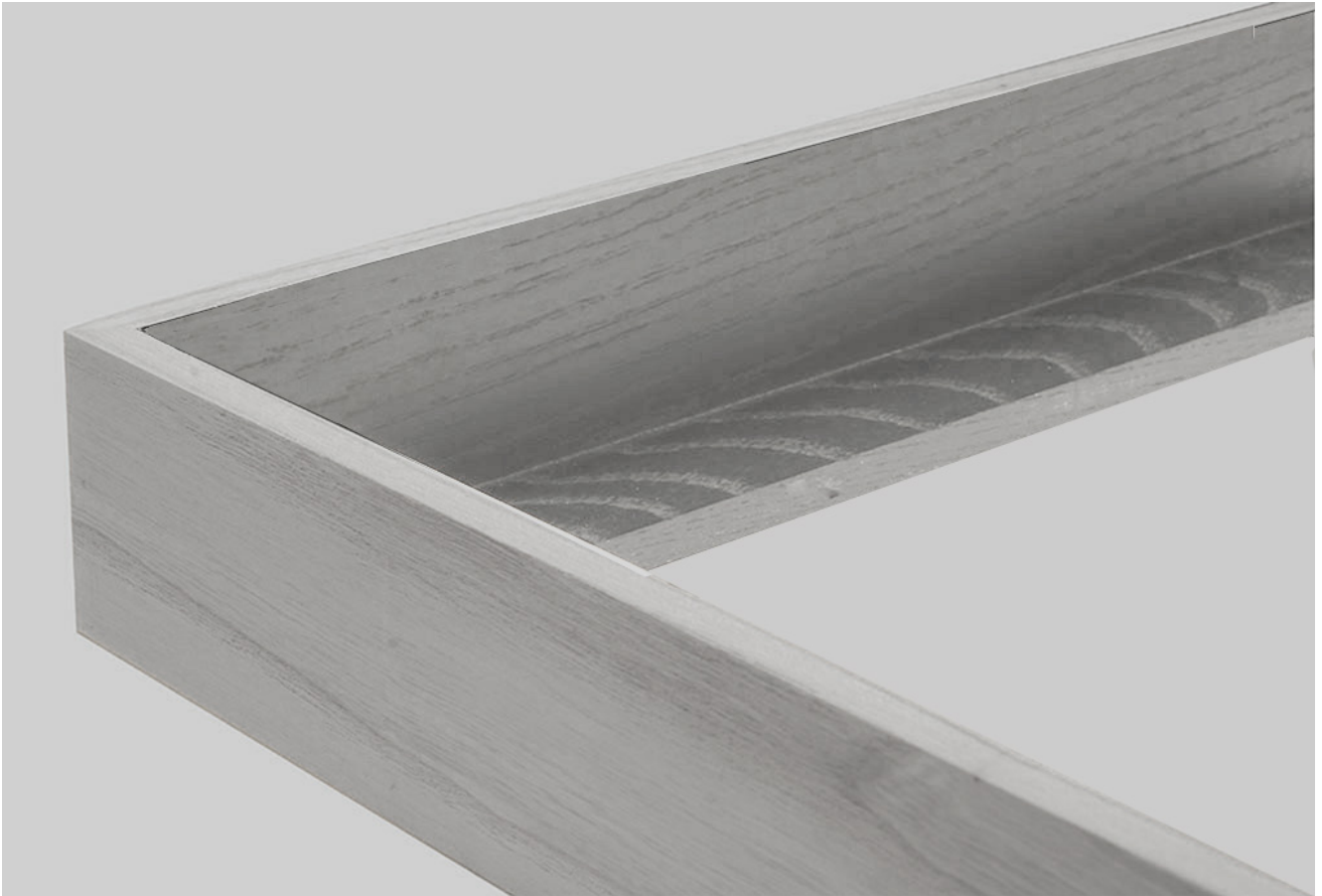
SMITH & VALEE GALLERY

Edison, Washington



## Framing Specifications





## **METRO FLOATING FRAME**

Deep Floating Profile: 124

Type: floating frame for 1-1/2" deep painting

Wood & Finish: ash frame with pickled white finish

Purchasing Option: unjoined frame cut to size with wedges

Framing Advice: Joining Wood Frames with wedges

Framing Advice: Fitting Floating Frames

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# **JOHN BRADFORD By Land and By Sea at Anna Zorina Gallery in**

# New York

As the show was being hung, the virus came. Assumptions collapse into a fog, inside an unfolding unknown. Who would have imagined the immediacy of a quote like Churchill's "Victory at all costs, victory in spite of all terror, victory however long and hard the hard may be; for without victory there is no survival "?

Now it's all about the space within the house, between homes, towns, states, and countries.

When I was painting these works from 2018 to 2020, New York, the whole country was bustling with energy and life. My works were about mayhem, argumentation, celebration, all together, having a common denominator of an American air, space and light.

First, as a painter, my job is to paint the most spectacular, engaging, relevant, even overwhelming works as possible. And using iconic stories from America's Ur-narrative could help to re-arrange the interaction between artist and viewer away from being exclusively subjective. I wanted the subject matter to serve as the boundary lines of a game played out on an open field. With the way I had developed my style and act of painting, especially the sharp edges between reduction, abundance, action and abstraction that I had achieved over my career, I could invite the widest possible participation by many diverse viewers to feel free to participate in the game, completing my paintings for themselves.

Thinking about my work in this stark moment, it's clear that art is almost exclusively about the power of expression and,

above all, beauty. I hope all my work powerfully expresses my sentiments in beautiful forms that can give pleasure to people.

John Bradford 2020



Mayflower November 11, 1620, 2019  
acrylic, oil on canvas  
48 x 60 in



Washington Returns to Mount Vernon, 2019  
acrylic, oil on canvas  
48 x 60 in





Plymouth Rock, 2019  
acrylic, oil on canvas  
48 x 72 in





## About the artist

JOHN BRADFORD (b. 1949, Wilmington, Delaware) received his BFA from Cooper Union in 1971 and MFA from Yale University School of Art in 1979. He is the 2011 recipient of prestigious American Academy of Arts and Letters Award for Painting. John Bradford's work has been reviewed in the New York Times, ArtNews, Village Voice, the Jewish Press and Hudson Review.

JOHN BRADFORD

By Land and By Sea

by appointment only



(Originally Scheduled for February 27 – April 25, 2020)

Anna Zorina Gallery New York, NY

## FRAMING SPECIFICATIONS



### METRO FLOATING FRAME

Profile: 120 & Profile: 124

Type: floating frame for 1-1/2" deep paintings & 2-1/4" deep paintings

Wood & Finish: unfinished maple

Purchasing Option: cut to size with wedges

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# Lisa McShane paintings at Smith & Vallee Gallery

Light is the main element in my paintings. I use layers of oil paint and resin, usually over linen, to create deeply luminous paintings of light and the way it falls on land and water. I want my work to breathe and to convey the beauty of our world, though I don't paint an untouched landscape. I paint a world that includes the impact we have on our lands.

In the west our world is increasingly altered by wildfire smoke and I work to capture that: the strange filter that a blanket of smoke casts on the land that changes the way we see color, bonfires near dry trees, strangely vivid suns and moons, and smoke pouring off a distant forest. Fire moves fast. It's changing the west in late summer and I'm painting those impacts.

My work is increasingly abstracted. I find I have less to say about specific places, and more to convey about the embrace of light on landscapes, whether I'm looking down at a reflection on a river or at a wide horizon line. I rarely paint onsite; I want distance from the experience so that I can engage my memory and my mind. My images often start with a photo, then are abstracted through rough sketches, then drawings, and finally, the painting.





Okanagan: Fire on the Horizon, 2020, Oil on Linen Panel, 26" x 42"



"Lhaq'te'mish: Morning Fog" on the Nooksack Delta, 2020,  
Oil on Linen over Wood Panel, 30" x 20"





"Yakama: Autumn on the River", Oil on Linen over Aluminum, 20"  
x 24"



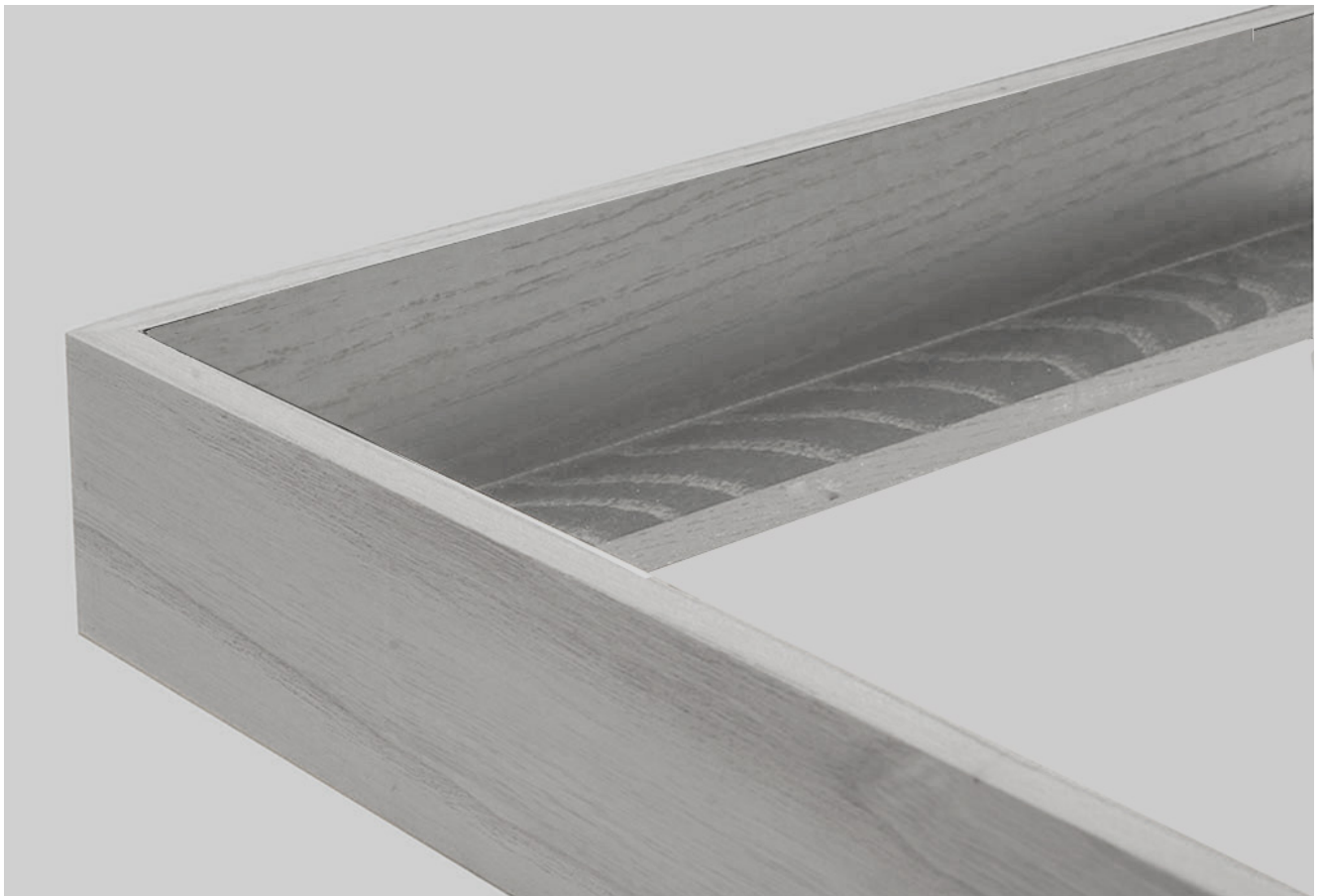
**LISA MCSHANE**

March 6, 2020 – March 29, 2020

Smith and Vallee Art Gallery

Edison, WA

## **FRAMING SPECIFICATIONS**



## **METRO FLOATING FRAME**

Profile: 124 Profile: 121

Type: floating frame for 1-1/2" deep paintings

Wood & Finish: ash various finishes

Purchasing Option: cut to size with wedges

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# **Brian Dailey WORDS: A Global Conversation at Baahng & Co in New York City**

**WORDS** is the artist's investigation into the impact of globalization and its effect on key human structures of language, society, culture, and environment. In each country, Dailey set up his camera with green-screen backdrop and invited random individuals. Participants were asked 13 words in their native languages: peace, war, love, environment, freedom, religion, democracy, government, happiness, socialism, capitalism, future, and United States. Each person responded—in a single word—with a first impression and selected a background flag reflecting his or her societal allegiance. **WORDS MULTIMEDIA** is a time-based art and engages the viewers in present day issues while invoking a communal sense among global citizens. In **WORDS on WORDS**, distinct single-word responses are layered in an immeasurable array of colors enhanced by the lenticular 3D effect. Interjecting his voice in a collaborative manner with the project's participants, Dailey creates iconoclastic yet playful statements reminiscent of Dada and Surrealist word play.





## About the artist



Born 1951 in California, Brian Dailey earned MFA from Otis Art Institute in 1975 and Ph.D. from University of Southern California in 1987 and participated in the pioneering creative experimentation defining the prolific artistic milieu in California in this era. His early career launched him on a path that—before his full circle back to his arts in 2008—took him through a twenty-year interlude working on arms control and international security. These unusual experiences were a fertile source of inspiration in his idiosyncratic art practice. With dual citizenship of USA and New Zealand, He lives and works in the Washington D.C. and in Woodstock, Virginia. His selected solo exhibitions include at Katzen Arts Center, American University Museum in Washington D.C., in 2018 and his mid-career retrospective at Bulgaria's National Art Gallery in Sofia in 2014. The evocative video JIKAI was screened on multiple synchronized monitors in New York City in February, 2014, as the featured video in the Times Square Midnight Moment series; a project of ART PRODUCTION FUND. Brian Dailey is represented by Baahng Gallery.

Brian Dailey

WORDS: A Global Conversation

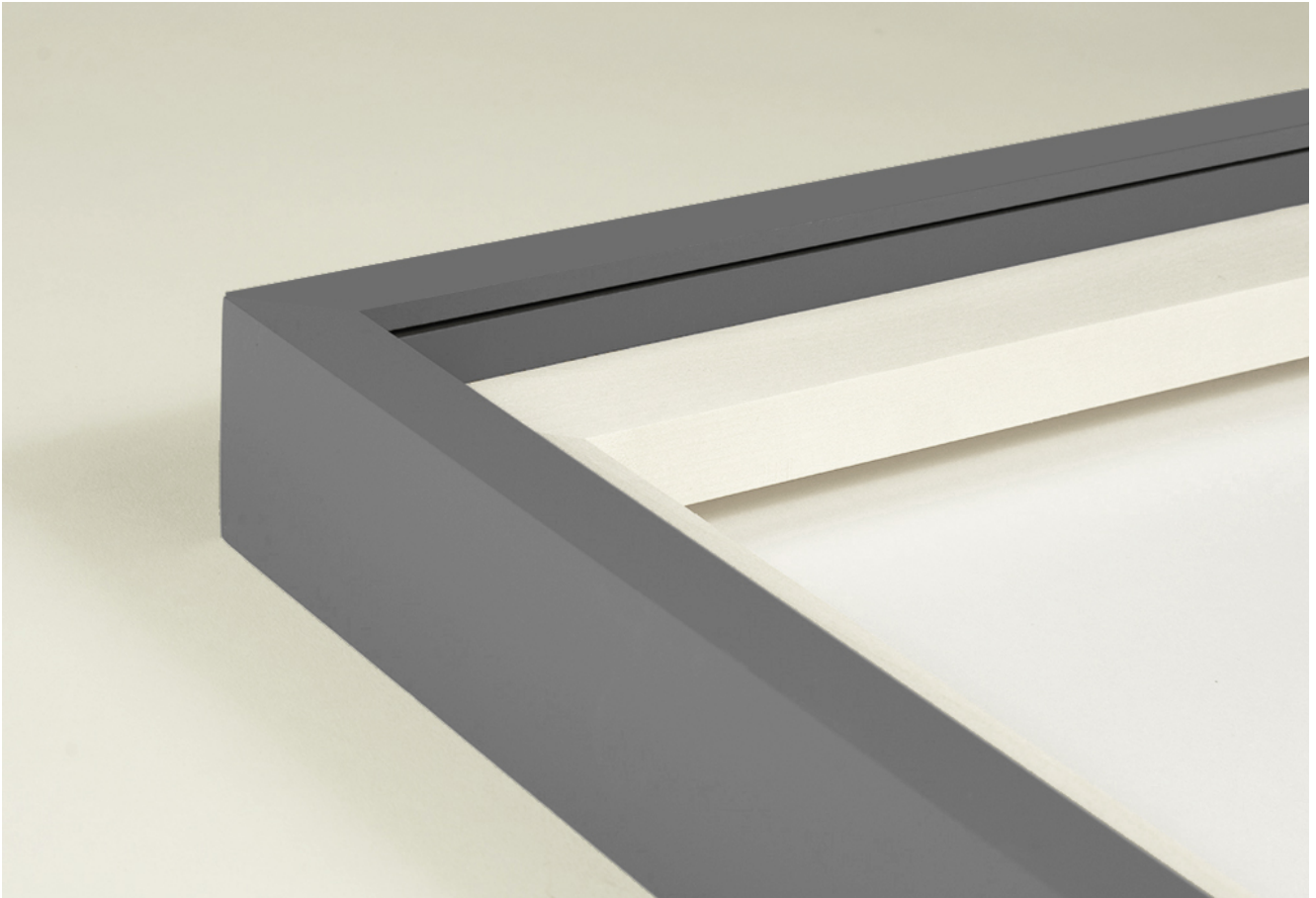
February 11 – March 17, 2020

Baahng & Co New York City, NY



## Framing Specifications





## **METRO GALLERY FRAME**

Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple frame with painted dolphin finish

Purchasing Option: joined wood frame

Custom Wood Spacer: 1/2" wood frame spacer

Custom Wood Strainer: 3/4" wood frame strainer

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**Dave Shafer “Through an  
Artist’s Lens” at Davis and**

# Blevins Gallery in Texas

Dave Shafer's photographic art work is strongly rooted in Americana themes, adventures and totems. The images for this exhibit have all be captured with film and a 50+ year old 4×5 format camera. No matter the camera or subject, Dave's devotion is to capture the fleeting moments of gesture and light.



Cowboy Boot No. 2, 2019 4" x 5" archival pigment ink in acrylic – photograph reverse gilding with gold leaf





Sombrero, 2015 24" x20" archival pigment ink – Photograph  
Hahnemühle Photo Rag 308 100% Cotton/Acid-Lignin Free



Cattle, 2015 24" x20" archival pigment ink – Photograph  
Hahnemühle Photo Rag 308 100% Cotton/Acid-Lignin Free





Napping Cowboy 24" x20" archival pigment ink – Photograph  
Hahnemühle Photo Rag 308 100% Cotton/Acid-Lignin Free

## About the artist



Born and raised in the hard working steel country of Western Pennsylvania, his father at an early age introduced Dave to the camera and magic of the darkroom.



For 20 plus years his eye has been focused on commercial, advertising and magazine editorial pursuits. Dave has been recognized with some of the most prestigious awards in the industry, including two Communication Arts – Award of Excellence and just recently a Gold Medal from the International Regional Magazine Association



Dave Shafer

“Through an Artist’s Lens”

February 29, 2020 – April 25, 2020

Davis and Blevins Gallery

St. Jo, Texas

**Framing Specifications**



## **NIELSEN METAL GALLERY FRAME**

Profile: 117

Finish: black

Finish: white

Custom Frame Mat: 8 ply white museum mat

Custom Cut Matboard: 8 ply white museum matboard

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

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# **Tania Dibbs debuts at Art Palm Springs 2020 with Ether Arts Project**

**ETHER Arts Project**, an international nomadic cultural organization that links artists, curators and exhibition

spaces, has invited Tania Dibbs to participate with a solo project booth at this premier art fair. With a strong focus on environmental art, which responds to ETHER's mission, the display includes works from Tania's **Arctic** series and her most recent endeavor, **The Ripple Effect** series, which emphasizes the dynamic between personal choices and collective impact. *"It is important to understand that every action that we take and every decision that we make has a consequence. The only way to look into the future is by thinking in the present, even if only by raising the level of consciousness and discourse which is valuable in itself."* the artist commented.



Scramble, 36" x 48" acrylic





Melt 60" x 84" mixed media on canvas



## About the artist

Tania Dibbs is an accomplished mid-career artist originally from Washington D.C., who has been living in Aspen, Colorado, since the 1980's. With a degree in Biology and Fine Arts, her work explores the jagged intersection between the natural world, humanity and culture through painting and sculpture. She was a pioneer artist in exploring the Anthropocene Era, focusing on the effects of man on the environment with her successful **Anthropocene** series which she released in 2015. The screens and overlays that she painted over her scenes both highlighted and obscured the masterfully created landscapes

beneath, speaking to the beauty of nature as well as to the conflicting yet fantastic constructs of man.

Her work is present in several international collections and she has been recognized with numerous awards, amongst which stand out a residency she did in 2016 in the Arctic Circle.



**Tania Dibbs**

**Art Palm Springs 2020**

February 13, 2020 – February 17, 2020

Palm Springs, CA

## **FRAMING SPECIFICATIONS**



## **METRO FLOATING FRAME**

Profile: 120 and Profile: 121

Type: floating frame for 1-1/2" and 2-1/4" deep paintings

Wood & Finish: ash unfinished and black lacquer on ash

Purchasing Option: joined frame

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# **Stephen Mallon “Passing Freight” Front Room Gallery in New York City**

Front Room Gallery is pleased to present a solo exhibition of photographs by Stephen Mallon. “Passing Freight” is a visual



celebration of the unique beauty and function of freight train cars in United States. In 2018 there were 1,637,000 freight cars in operation across North America, each distinctive in their construction, markings and utility. Time and human contact add to each train car's individuality: all carrying a vast, and sometimes surprising array of goods and resources. This series of photographs captures the still active rail lines that carry freight to destinations across the country. Mallon's industrial landscape photographs isolate freight cars within this iconic transportation system, which has played a critical role in supply infrastructure across the continent for hundreds of years.

Mallon has been finding locations from New York to California, patiently waiting for the combination of light, subject and environment to capture unique images where they intersect. He has chosen the "decisive moment" to capture these speeding boxcars photographically. There is an intersection of mechanical and natural worlds, singular encounters where the trains activate the landscape, which for Mallon are fleeting and hard to predict. Patience leads to the essential moment when these elements come into position: the points in time where the colors and shapes of each railcar, all of the nuances of the light reflecting from the loads of steel, wood, and everything else are composed and captured.



copyright Stephen Mallon Images courtesy of Stephen Mallon & Front Room Gallery

## About the artist

Stephen Mallon is a photographer and filmmaker who specializes in the industrial-scale creations of mankind at unusual moments of their life cycles. Mallon's work blurs the line between documentary and fine art, revealing the industrial landscape to be unnatural, desolate and functional yet simultaneously also human, surprising and inspiring. Mallon's work has been exhibited in museums and galleries internationally, and his work has been written about in many publications, including National Geographic, The New Yorker, New York Times, Vanity Fair, Wired, Stern, PetaPixel, Viral Forest, BuzzFeed, New York Magazine, The Huffington Post, and featured on CNN, CBS, MSNBC and NPR.

STEPHEN MALLON

### *PASSING FREIGHT*

February 13 – March 15, 2020

Front Room Gallery

New York, NY



copyright Stephen Mallon Images courtesy of Stephen Mallon & Front Room Gallery



# Framing Specifications



## **METRO GALLERY FRAME**

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame

Custom Wood Spacer: 1/4" wood frame spacer

Custom Wood Strainer: 1/2" wood frame strainer

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

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**Sara Tabbert at the the  
Alaska State Museum in Juneau**





Lowlands is an exhibition of new work that reflects my relationship to a very specific place. Though specific in my mind, the lowlands of my backyard are not unlike a thousand various other swampy places throughout Interior Alaska. These are not the lands of the Alaskan tourist brochure – they are cold in the winter, wet in the summer, unmanageable for building, mosquito-filled, and visually relentless in their endless forests of stunted trees. It is not the easiest landscape to love. Luckily, I've never equated love with ease or perfection. I believe that in nature there is brutality, misshapenness, a degree of loneliness, and that the natural world does not bend to accommodate us. This is particularly true in the lowlands.

The basins of spruce and swamp between the mountains are places of enormous beauty. Every tree that grows on the inhospitable permafrost takes a unique shape. The muskeg is home to an infinite variety of small plant forms, grasses, berries and surprising creatures. Waterways surge with overflow even in the coldest weather, foiling travel and creating evolving ice sculptures. Over the years, I've seen animal life in my backyard ranging from bear to muskrat, shrew



to sandhill crane. I've had the disorienting pleasure of being lost on my own land. I think it is a place that puts up with my presence, but barely. It can hinder my control in a thousand ways, which somehow seems only fair.

□These lowlands are also the context for human lives, some settling here by choice and others due to economic necessity. A lack of building codes and a tradition of do-it-yourself leads to both unique and often inadequate or dangerous structures. In the lowlands, we give each other space and don't ask too many questions of our neighbors. Between the trails and dog teams and tidy log homes are drugs and darkness, mistreatment, abandoned dreams, junkyards and guns. This place is made of all these things at the same time – beauty, difficulty, occasionally desperation. Through my work, I attempt to get beneath Alaska's overly edited myths to try and understand the whole.





## About the artist

I make art out of compulsion, curiosity, and my love of process. I learn through the act of making, and this passion for discovery is integral to who I am. The things I make often speak for me. Art allows me to be in places and with people and, hopefully, to talk across space and time. My work is an opportunity to know materials and to develop mastery.

Sara Tabbert is a printmaker and mixed media artist from Fairbanks, Alaska. With an MFA in printmaking from University of Nebraska – Lincoln, her love of woodblock printing has led to the creation of carved, painted wooden panels. In addition to smaller work, Tabbert's large-scale public art commissions can be found throughout Alaska. Her work is housed in public collections through the state and far beyond.



Sara Tabbert

“Lowlands”

February 7, 2020 – April 4, 2020

Alaska State Museum

Juneau, Alaska

## **Framing Specifications**





## **METRO GALLERY FRAME**

Profile: 106

Type: Standard Gallery Frame

Wood & Finish: maple frames with clear water based finish

Purchasing Option: cut to size with wedges

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

Custom Frame mat: 4 ply white museum mat

Custom Cut Matboard: 4 ply white museum board cut to size

Custom Frame backing: acid free foamboard cut to size



## **METRO FLOATING FRAME**

Deep Floating Profile: 122

Type: floating frame for 3/4" deep artwork

Wood & Finish: maple with clear water based finish

Purchasing Option: chopped with wedges

Framing Advice: Fitting Floating Frames

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# **ALEJANDRO CARTAGENA: PHOTO STRUCTURE / FOTO ESTRUCTURA at Eastman Museum**

For this latest body of work, Cartagena spent time sifting through landfills on the outskirts of Mexico City to collect

thousands of discarded photographs—portraits, snapshots, and tourist views. Cartagena excises figures, faces, or other details from the found photographs and reconfigures the original compositions by either moving the cut fragments or removing them entirely. The altered photographs remain strangely whole and strikingly familiar, compelling the viewer to consider what gives a photograph meaning. His arrangements reveal that seemingly crucial aspects of an image are both central and incidental to our ability to understand the works.

Cartagena is producing works of art specifically for this exhibition, giving visitors to the Eastman Museum the first opportunity to see the newest photographs in his most recent body of work.





**StudioSession-849**

Alejandro Cartagena (Mexican, b. Dominican Republic, b. 1977). Detail from *Narciso / Narcissus*, 2019. Altered gelatin silver print. Courtesy of the artist. © Alejandro Cartagena



**StudioSession-904**

Alejandro Cartagena (Mexican, b. Dominican Republic, b. 1977). Detail from *Rostros / Faces*, 2019. Altered gelatin silver print. Courtesy of the artist. © Alejandro Cartagena





### StudioSession-901

Alejandro Cartagena (Mexican, b. Dominican Republic, b. 1977). Detail from *Vacaciones familiares (después Roma) / Family Vacation (after Roma)*, 2019. Altered gelatin silver print. Courtesy of the artist. © Alejandro Cartagena

## About the artist

Cartagena lives and works in Monterrey, in northeastern Mexico. His projects employ landscape and portraiture as a

means to examine social, urban, and environmental issues. His work has been exhibited internationally and is part of public and private collections, including the San Francisco Museum of Modern Art, the Museum of Contemporary Photography in Chicago, the JPMorgan Chase Art Collection, the Museum of Fine Arts in Houston, the Harry Ransom Center at the University of Texas, and the George Eastman Museum.

Cartagena is also a self-publisher and co-editor of photobooks and has been published internationally in magazines and newspapers such as the *New York Times*, *Le Monde*, and the *New Yorker*. He is the recipient of several awards, including the international Photolucida Critical Mass Book Award, the Lente Latino award in Chile, and the Premio IILA-FotoGrafia Award in Rome.



## ALEJANDRO CARTAGENA: PHOTO STRUCTURE / FOTO ESTRUCTURA

January 31, 2020 – June 28, 2020

George Eastman Museum, Rochester, NY

## ALEJANDRO CARTAGENA: PHOTO STRUCTURE / FOTO ESTRUCTURA

January 31, 2020 – June 28, 2020

George Eastman Museum, Rochester, NY



## Framing Specifications





## **METRO GALLERY FRAME**

Profile: 114

Type: Thin Gallery Frame

Wood & Finish: unfinished ash frame

Purchasing Option: joined wood frame

Custom Wood Strainer: 1/2" wood frame strainer