

Andrew Smith Gallery, Inc.
Masterpieces of Photography

PRESS RELEASE
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August 31, 2013

LEE FRIEDLANDER
MANNEQUIN

Exhibition Dates: October 4, 2013 - January 5, 2014
Reception for the Artist: Friday, Oct. 4, 2013 4-6 p.m.

*On the silvered summit, I came upon the goddess.
Then one by one, I lifted her veils.
"Dawn" - Arthur Rimbaud*

Andrew Smith Gallery at 122 Grant Ave., Santa Fe, NM 87501 opens the exhibition "**Mannequin**" by American Master **Lee Friedlander** on Friday, October 4, 2013. Lee Friedlander is acknowledged to be one of America's most influential photographers of the last 60 years. His photographs are the result of his genius in structuring and ordering the density of vision. The Mannequin prints appear to be four dimensional, as if the viewer is looking down, forward, up and behind while adding visual memory associations to what Friedlander puts on paper. Lee Friedlander plays what chief photography curator at the Museum of Modern Art, Peter Galassi, calls, "a double game of light and shadow, near and far, which Friedlander wins by knitting the opposing terms together in a riotous and irregular but articulate pattern, making a whole that pulsates with life."

In his most complex and multi-dimensional series in recent years, Lee Friedlander pays homage to the monolithic deities of faux models in fashion. Between 2003 and 2011 Friedlander photographed female mannequins in storefront windows throughout the United States. Shot through glass, the pictures describe an array of fashion mannequins, clothing, displays, advertising signs and light fixtures. These physical objects interact with reflections of buildings, flags, cars, retail displays, skyscrapers, passersby, and, occasionally, the photographer himself. Friedlander's camera reveals immensely intricate conjunctions of light and form that the mind and eye fluidly capture and record. The fifteen photographs exhibited at Andrew Smith Gallery were taken in New York City and New Orleans.

Mr. Friedlander will be at Andrew Smith Gallery for the opening reception on Friday, Oct. 4, 2013 from 4 to 6 p.m. to meet the public. The exhibit continues through January 5, 2014.

For nearly sixty years Friedlander has been photographing what critics call the "American social landscape," showing us the world as the camera sees it (which is different from how the eye sees it). With phenomenal mastery of his craft and often with dry wit, he has expanded the vocabulary of such traditional artistic themes as nudes, gardens, trees, self-portraits, landscapes, and cityscapes. He has also pursued more unusual subjects such as factory workers, jazz musicians, cars, graffiti and signs.

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As subject matter, Friedlander's store mannequins lend themselves to a wide variety of social and surreal associations originating from Eugene Atget's Parisian photographs of the 1920s. But Friedlander sticks to the documentary disguise that these life-like or droid-like dummies behind the glittering glass windows of Madison Avenue and less prestigious storefronts have been designed for one sole purpose; to entice consumers into buying fashionable brand names. Dressed, coifed and bejeweled in high style, they provide a fascinating focal point for each photograph. But Friedlander expands the subject by including a myriad of reflections in the glass that distort and fragment the clarity and scale of the mannequins and their environment.

What we normally conceive as separate objects; buildings, window displays, pedestrians, etc., merge together in a floating world of opaque and transparent screens of information. Human passers-by are transparent and shadowy. Seemingly solid objects in one part of a picture vanish unexpectedly, eclipsed by reflections of something else. Opacity, translucency and transparency are all part of the layered game in these jammed pictures whose dynamic compositions soar upward, following the serpentine curves up the female body that dissolves into the patterned geometry of city buildings.

Wearing shimmering gowns, clutching huge handbags, the mannequins loom as tall as skyscrapers, and Friedlander leaves us with the half-humorous impression that we are glimpsing the powerful, supreme being of Fashion Herself, who not only controls commerce, but our collective psyche, as well.



"1859-09: New York City," 2008 (LF1670)

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"1902-28: New York City," 2009 (LF/1672)



"1962-22: New York City," 2011 (LF/1674)



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“1980-03: New York City”, 2011 (LF/1678)



"1980-08: New York City, 2011" (LF/1680)

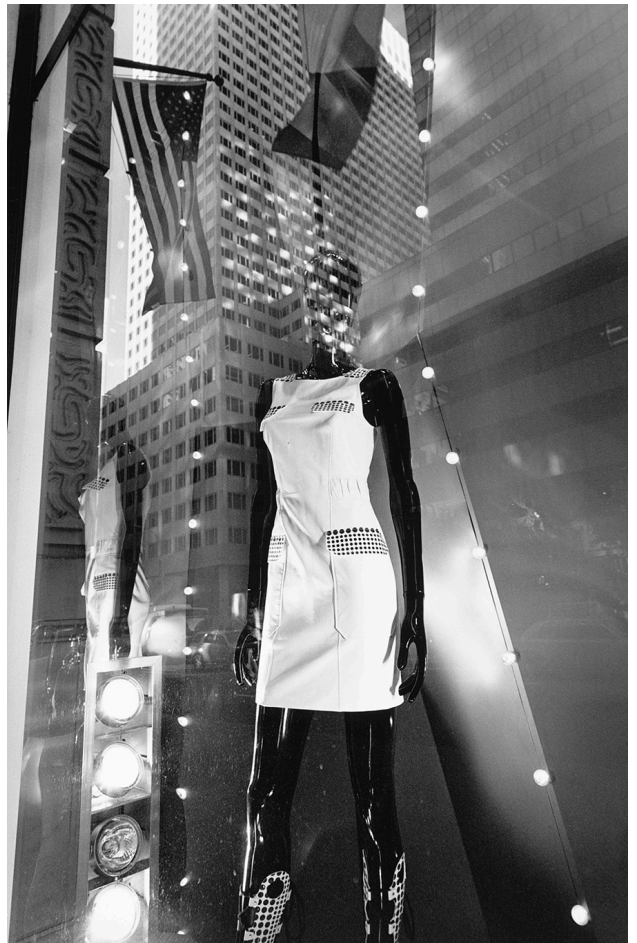


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"1978-04: New Orleans," 2011 (LF/1682)

"1963:29: New York City, 2010" (LF/1684)



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"1914-35- New York City," 2010 (LF/1686)



"1962-29: New York City," 2011 (LF/1666)
Cover of the *Mannequin* book.



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"New York City, " 2011 (LF/1668)

Lee Friedlander was born in Aberdeen, Washington, in 1934. Beginning in 1963 with an acclaimed one-man show at George Eastman House, he has had exhibitions at the Museum of Modern Art, New York; Corcoran Gallery, Washington D.C.; National Gallery of Victoria, Melbourne; Center for Creative Photography, Tucson; and the San Francisco Museum of Modern Art. He is the recipient of numerous awards and fellowships including a MacArthur Grant (1990) and the MacDowell Colony Award (1986). Friedlander's photographs have been widely exhibited and published. They have also been the subject of over two dozen books including *Self-Portrait*, *Like A One-Eyed Cat*, *American Musicians*, *Sticks and Stones: Architectural America* and *Friedlander: The Museum of Modern Art*.

Gallery hours: 122 Grant St. location are 11 - 4 Mon. - Sat. For more information please call Andrew Smith Gallery at (505) 984-1234, Fax (505) 983-2428. Visit us online at www.andrewsmithgaller.com

Liz Kay