



Lewis Baltz, *South Wall, Resources Recovery Systems, 1882 McGaw, Irvine*, from the series *The New Industrial Parks Near Irvine, California*, 1974. Collection of Gregory and Aline Gooding. © Successors of Lewis Baltz. Used by permission. Courtesy of Gallery Luisotti, Santa Monica

## **AFTER INDUSTRY**

ALICE F. AND HARRIS K. WESTON ART GALLERY  
September 23–November 27, 2016

## AFTER INDUSTRY



Frank Gohlke, *Grain Elevators, Cyclone, Minneapolis, 1974*. Collection of Gregory and Aline Gooding. © Frank Gohlke. Used with permission. Courtesy of Gallery Luisotti, Santa Monica

*After Industry* explores tensions between nature and industry in photographs by 14 artists, taken over the past 100 years and assembled by New York collector and Ohio native Gregory Gooding. A play on the phrase “after nature,” an archaic term for still life painting, *After Industry* offers an artistic examination of the industrial age’s impact on nature through the photographic medium—itsself a mechanical process and product of industry. Ranging in date from the late 1920s to the present day, with an emphasis on the 1970s, and focusing primarily on American and German photographers, the works in this exhibition present a variety of historical perspectives on nature in relation to the man-made environment.

The earliest photographs in the exhibition are by German artist Albert Renger-Patzsch (1897-1966) and the American Walker Evans (1903-1975),

whose careers overlapped both contemporaneously and aesthetically. In the late 1920s and early 1930s Renger-Patzsch photographed industrial landscapes, showing modern factories and their smokestacks existing incongruently within the agrarian countryside. Renger-Patzsch sought to reveal structural commonalities between nature and industrial architecture, asserting the equal aesthetic value and compatibility of each, as visually outlined in his influential book *Die Welt Ist Schön* (The World Is Beautiful), of 1928. In later works, from the 1950s, the photographer concentrated separately on studies of industrial factories and the forested landscape, while continuing to avoid value judgments between the two opposing subjects. Similarly, Walker Evans applied a “documentary style,” emotionally detached and severely frontal, to factories, billboards, and warehouses. Evans’ blank approach—neither glorifying nor condemning—to the vernacular environment would have a great impact on more conceptually-based photographers of the 1960s and 1970s.

Such detachment characterizes the work of Bernd and Hilla Becher (1931-2007 and 1934-2015), whose typological studies of winding towers and other “anonymous sculptures” (in some cases the same

structures photographed a generation earlier by Renger-Patzsch) laid the cornerstone of what became known as the Düsseldorf School, comprising well-known Becher students Thomas Struth, Thomas Ruff, and Andreas Gursky, and lesser-recognized contemporaries such as Ursula Schulz-Dornburg (b. 1938), each working in their own coolly objective style.

The Bechers were featured with eight other photographers (all American) in the seminal 1975 exhibition *New Topographics: Photographs of a Man-altered Landscape*, organized by the George Eastman House, in Rochester, New York. Fellow photographers Robert Adams (b. 1937), Lewis Baltz (1945-2014), Frank Gohlke (b. 1942), and Henry Wessel, Jr. (b. 1942), among others, shared with the Bechers an interest in industrial and vernacular forms—expanded to include housing tracts, commercial strips, grain elevators—set in the landscape, clinically observed. Baltz and Wessel, in particular, also worked in series, methodically documenting, respectively, industrial parks and commonplace houses in California.

Certain Wessel photographs, such as *Walapai, Arizona*, depicting a desert landscape with a sign for ice, ring with absurd humor. Lynne Cohen (1944-2014) pursued a similar target in a series of banal interiors with murals depicting outdoor natural beauty: forest scenes, palm trees, geese in flight. Schulz-Dornburg inverted the logic in a series of photographs of brutalist Armenian bus stops situated, with expectant travelers, in a remote dusty landscape.

In addition to detachment and irony, many works in the exhibition issue a distinctly romantic charge, particularly the images juxtaposing nature and decay: Renger-Patzsch’s tender “sapling,” a classic romantic symbol of survival; Baltz’s primal *Continuous Fire Polar Circle*; Adams’ lonely eucalyptus overlooking Signal Hill; John Divola’s (b. 1949) expressionistic, apocalyptic scenes of vandalism. More recently, the abandoned “exurban” houses and re-forested railway grades of Mark Ruwedel (b. 1954) evidence not only decay but rejuvenation—nature as an irrepressible constant in relation to industry and prefabricated construction, and the industrial age as only a brief episode within the longer course of human history.



Mark Ruwedel, *Dusk #21 (Antelope Valley #230), 2008*. Collection of Gregory and Aline Gooding. © Mark Ruwedel. Used with permission. Courtesy of Gallery Luisotti, Santa Monica



Robert Adams  
*On Signal Hill, Overlooking Long Beach, California*, 1983  
Gelatin silver print  
17¾ x 14¾ inches



Bernd and Hilla Becher  
*Pittsburgh*, 1968  
Two gelatin silver prints  
Each 11¾ x 15¾ inches



Bernd and Hilla Becher  
*Winding Tower*, 1972  
Two gelatin silver prints  
9½ x 6¾ inches and 9½ x 7⅛ inches



Albert Renger-Patzsch  
*"Eiserne Hand" in Essen*, 1929  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Strasse in Oberhausen*, 1929  
Gelatin silver print  
9 x 6½ inches



Albert Renger-Patzsch  
*Das Bäumchen*, 1929  
Gelatin silver print  
8½ x 6½ inches



Bernd and Hilla Becher  
*Winding Tower*, 1968  
Two gelatin silver prints  
Each 9½ x 7 inches



Bernd and Hilla Becher  
*Ensley, Alabama, United States*, 1982  
Gelatin silver print  
17¼ x 23⅞ inches



Bill Brandt  
*Halifax*, 1937  
Gelatin silver print  
9 x 7¾ inches



Albert Renger-Patzsch  
*Hohenburgstrasse am Bahndamm des Hauptbahnhofs in Essen*, 1928  
Gelatin silver print  
8⅝ x 6½ inches



Albert Renger-Patzsch  
*Landschaft bei Essen, im Hintergrund die Zeche "Rosenblumendelle"*, 1928  
Gelatin silver print  
6½ x 8⅝ inches



Albert Renger-Patzsch  
*Wilder Zwetschenbaum bei Steele/ Ruhr Gebeit*, c. 1944  
Gelatin silver print  
8⅝ x 6½ inches



Bill Brandt  
*A Snicket in Halifax*, 1937  
Gelatin silver print  
9⅝ x 7¾ inches



Albert Renger-Patzsch  
*Landschaft bei Hamborn*, 1929  
Gelatin silver print  
8½ x 6½ inches



Albert Renger-Patzsch  
*Industrie-Schornstein*, 1925  
Gelatin silver print  
8½ x 6½ inches



Albert Renger-Patzsch  
*Fagus-Werk, Alfeld*, 1928  
Gelatin silver print  
8½ x 6½ inches



Albert Renger-Patzsch  
*Essen-Bergeborbeck*, 1929  
Gelatin silver print  
6⅝ x 9 inches



Albert Renger-Patzsch  
*Sosa im Erzgebirge*, 1937  
Gelatin silver print  
5⅝ x 8¼ inches





Albert Renger-Patzsch  
*Zeche Grimberg in Bergkamen*, 1952  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Zeche Germania*, 1939  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Bergahorn auf dem Grossen Ahornboden im Karwendel*, 1947  
Gelatin silver print  
8⅝ x 6½ inches



Walker Evans  
*Louisiana Factory and Houses*, 1935  
Gelatin silver print  
6 x 9 inches



Walker Evans  
*Factory Street in Amsterdam, New York*, 1930  
Gelatin silver print  
5½ x 7⅞ inches



Walker Evans  
*Easton, Pennsylvania*, 1936  
Gelatin silver print  
7½ x 9½ inches



Albert Renger-Patzsch  
*Fichtenwald im Winter*, 1951  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Zeche Germania, Dortmund Marten*, 1954  
Gelatin silver print  
6¾ x 8¾ inches



Albert Renger-Patzsch  
*Mine, Bonifacius*, 1947  
Gelatin silver print  
6½ x 8¾ inches



Walker Evans,  
*Display Sign, Birmingham, Alabama*, 1936  
Gelatin silver print  
7½ x 9½ inches



Walker Evans  
*Teague Hardware Co.*, 1936  
Gelatin silver print  
8 x 10 inches



Walker Evans  
*Corrugated Tin Façade*, 1936  
Gelatin silver print  
6⅝ x 9½ inches



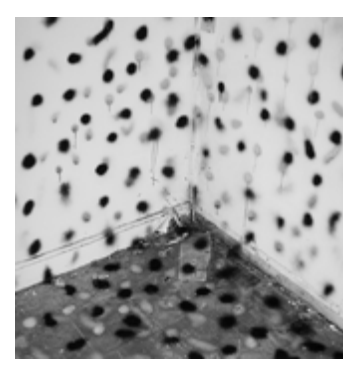
Albert Renger-Patzsch  
*Astwerk einer Solitär-fichte*, 1957  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Zeche Katharina, Essen*, 1954/55  
Gelatin silver print  
8¾ x 6½ inches



Albert Renger-Patzsch  
*Zeche Katharina*, 1954/55  
Gelatin silver print  
8¾ x 6½ inches



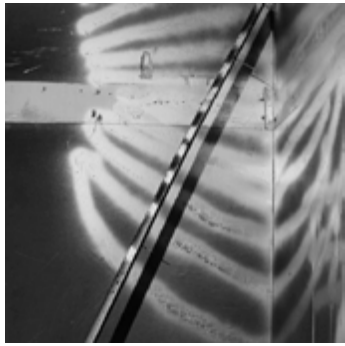
John Divola  
*Vandalism (74V01)*, 1974  
Gelatin silver print  
7 x 7 inches



John Divola  
*Vandalism (74V13)*, 1974  
Gelatin silver print  
7 x 7 inches



John Divola  
*Vandalism (74V18)*, 1974  
Gelatin silver print  
7 x 7 inches



John Divola  
*Vandalism (74V03)*, 1974  
Gelatin silver print  
7 x 7 inches



Mark Ruwedel  
*Dusk #17 (Antelope Valley #219)*, 2008  
Gelatin silver print  
11 x 14 inches



Mark Ruwedel  
*Dusk, #21 (Antelope Valley #230)*, 2008  
Gelatin silver print  
11 x 14 inches



Frank Breuer  
*Untitled*, 2000  
Two c-prints  
Each 18½ x 39½ inches



Henry Wessel, Jr.  
*Walapai, Arizona*, 1971  
Gelatin silver print  
8 x 11¾ inches



Lewis Baltz  
*Continuous Fire Polar Circle*, 1986  
Seven gelatin silver prints  
Each 6½ x 8½ inches



Mark Ruwedel  
*Dusk #5 (Antelope Valley #63B)*, 2007  
Gelatin silver print  
11 x 14 inches



Mark Ruwedel  
*Dusk #6 (Antelope Valley #65)*, 2007  
Gelatin silver print  
11 x 14 inches



Mark Ruwedel  
*Dusk #51 (Salton Sea)*, 2010  
Gelatin silver print  
11 x 14 inches



Frank Gohlke  
*Grain elevators, Minneapolis*, 1974  
Gelatin silver print  
14 x 17 inches



Frank Gohlke  
*Landscape with Irrigation Canal, Albuquerque, N.M.*, 1974  
Gelatin silver print  
13¾ x 13⅞ inches



Frank Gohlke  
*Cyclone (dust precipitator)—Minneapolis*, 1974  
Gelatin silver print  
14 x 17 inches



Mark Ruwedel  
*Dusk #9 (Antelope Valley #74)*, 2007  
Gelatin silver print  
11 x 14 inches



Henry Wessel, Jr.  
*Forty Real Estate Photographs*, 1990-1991  
C-prints  
Each 6 x 9 inches



Henry Wessel, Jr.  
*Buena Vista, Colorado*, 1973  
Gelatin silver print  
10½ x 15¾ inches



Frank Gohlke  
*Steel Elevator and Shed, near Abilene, Texas*, 1975  
Gelatin silver print  
13¾ x 13½ inches



Frank Gohlke  
*Grain Elevator, Midway Area 1, 24—Minneapolis, Minn.*, 1972  
Gelatin silver print  
16 x 20 inches



Lewis Baltz  
*The New Industrial Parks Near Irvine, California*, 1974  
Fifty-one gelatin silver prints  
Each 17½ x 14½ inches





Ursula Schulz-Dornburg  
*Gymri, Spitak, 2001*  
Gelatin silver print  
14 x 17½ inches



Ursula Schulz-Dornburg  
*Erevan, Sevan, 2001*  
Gelatin silver print  
14 x 17½ inches



Ursula Schulz-Dornburg  
*Erevan, Ararat, 2001*  
Gelatin silver print  
14 x 17½ inches



Lynne Cohen  
*Pool, 1975*  
Gelatin silver print  
7½ x 9½ inches



Lynne Cohen  
*Factory Lobby, 1980*  
Gelatin silver print  
7½ x 9½ inches



Lynne Cohen  
*Veterinarian's Waiting Room, 1977*  
Gelatin silver print  
7½ x 9½ inches



Ursula Schulz-Dornburg  
*Erevan, Sevan, 2000*  
Gelatin silver print  
14 x 17½ inches



Ursula Schulz-Dornburg  
*Erevan, Sevan, 2002*  
Gelatin silver print  
14 x 17½ inches



Ursula Schulz-Dornburg  
*Hoktemberjan, Armavir, 2001*  
Gelatin silver print  
14 x 17½ inches



Lynne Cohen  
*Racket Club, 1979*  
Gelatin silver print  
7½ x 9½ inches



Lynne Cohen  
*Skating Rink, 1974*  
Gelatin silver print  
7½ x 9½ inches



Lynne Cohen  
*Office and Showroom, 1974*  
Gelatin silver print  
7½ x 9½ inches



Frank Gohlke  
*Grain Elevator and plowed Field, Wellington, Kansas, 1973*  
Gelatin silver print  
14 x 11 inches



Frank Gohlke  
*Grain Elevators and Tree—Midway Area, Minneapolis, Minnesota, 1973*  
Gelatin silver print  
14 x 11 inches



Mark Ruwedel  
*Forested Railroad Grades, 2014*  
Twelve gelatin silver prints  
Each 8 x 12 inches

All Works Courtesy of Gregory and Aline Gooding, New York

FOTOFOCUS BIENNIAL  
PHOTOGRAPHY,  
THE UN-  
DOCUMENT  
OCTOBER  
2016

**AFTER INDUSTRY**

CURATED BY FOTOFOCUS

Kevin Moore, Artistic Director and Curator

The FotoFocus Biennial 2016, themed *Photography, the Undocument*, features over 60 exhibitions at Participating Venues and eight exhibitions curated by FotoFocus Artistic Director and Curator Kevin Moore. These eight exhibitions bear diverse and nuanced, yet interconnected, relationships to the theme, which seeks to break apart assumptions about photography's documentary character by emphasizing the medium's natural tendency to distort, edit, and reshape the visible world.

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