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## Interventions: Four Approaches to Contemporary Photography

January 10 – February 5, 1995

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*Gary Brotmeyer, Carl Goldhagen, Paul Laster, Davide Mosconi*

***Interventions: Four Approaches To Contemporary Photography*** opens at **Ubu Gallery** on January 10, 1995 and runs through February 5th. The exhibition presents the work of Gary Brotmeyer, Carl Goldhagen, Paul Laster and David Mosconi, four contemporary artists who “intervene” in the photographic process, although in decidedly different ways.

Gary Brotmeyer makes small-scale, three-dimensional assemblages using found original photographs by anonymous “masters.” The subject matter and title often have humorous, historical references to art, politics and culture.

Carl Goldhagen photographs desolate and abandoned industrial sites. He prints the resultant images on metal, usually lead or copper, and often plates the surface with gold, silver or other metallic elements. The elegance of the metallic substrate stands in sharp contrast to the bleakness of the imagery.

Paul Laster appropriates photographic imagery directly from printed sources. He employs these “originals,” which are often well known and by a recognized photographer, without rephotographing them. Mr. Laster enhances the images through a cello-tape transfer process in which he overlays patterns of colors and/or text. He draws the titles of the works from other sources, but they are “ready-made” also.

David Mosconi makes large-scale triptych, which incorporates two “found” historic images, at least one of which is by a recognized master, and interjects a third image of his own making which relates to the other two. Each part of the triptych is made with a color photograph made with a large-format Polaroid camera. (The Photograph we have on the site is black & white.)

The unifying theme of the exhibition is the “intervention” of each of these artists in our traditional notion of the photographic process. In doing so, they also raise a variety of issues, including those which relate to the tension between appropriation and originality; photography and the so-called “fine arts”—painting and sculpture; the hand-made and the reproduction; and documentation and decoration.