

Geraldo de Barros at Document in Chicago

Document is presenting their second solo exhibition of the photographs of Geraldo de Barros. The exhibit will be of a selection of earlier photographs the artist took between 1947 and 1954.

The Fotoformas of Geraldo de Barros (1923-1998) were created from the late-1940s through early 1950s, largely in São Paulo. As fitting this period of intense urban growth and industrialization, de Barros' series of photographs captures a city in flux. But this was not a heroic, productivist vision of a mechanized city. Instead, the Fotoformas present a strangely heterogenous array of subjects: a torn and stitched canvas loosely hung across the picture plane, a graffito of an angel, spiraling geometries of iron and glass, a woman's bare derrière, balloons caught in wires against a clouded sky.

EMBODIED EXPERIMENTS – Unlike New Vision photographers such as Bauhaus master László Moholy-Nagy, de Barros treated the camera not as an extension of human vision, but as a manifestation of human embodiment. De Barros' body was central to his photographic process. De Barros' Fotoformas were rarely the result of instantaneous, mechanical snaps, but were composed from sequences of images produced as he physically rotated his heavy camera and exposed the same object(s) multiple times on a single negative. Turning his camera in his hands, de Barros took repeated images of model airplane parts, chair caning, or doors or shutters left ajar on the same negative, to create a number of Fotoformas in 1949.



Geraldo de Barros, Untitled (Tatuapé, São Paulo), 1948, 20h x 24w



Geraldo de Barros, From the series Fotoformas (São Paulo),
1949, 20h x 24w



Geraldo de Barros, From the series Fotoformas (São Paulo),
1949, 20h x 24w



Geraldo de Barros

March 1, 2019 – April 1, 2019

Document

Chicago, Illinois

About the Gallery

DOCUMENT is a commercial gallery located in Chicago that specializes in contemporary photography, film and media based art. The gallery has organized more than 40 solo exhibitions since its opening in 2011 and actively promotes the work of emerging national and international artists. Operating conjointly as a professional printmaking studio, DOCUMENT facilitates the production of works by artists from Chicago and the US.

Framing Specifications



METRO GALLERY FRAME

Profile: 102UT

Type: Ultra Thin Gallery Frame

Wood & Finish: Walnut with clear finish

Purchasing Option: joined wood frame with matching splines

Custom Wood Strainer: 3/4" wood frame strainer

Scott Olson and Jerry Birchfield exhibited by Cleveland Museum of Art at Transformer Station

The Cleveland Museum of Art presents two solo exhibitions featuring new works by Northeast Ohio artists Scott Olson and Jerry Birchfield. This is each artist's first institutional solo exhibition, and will be on exhibit at Transformer Station September 1, 2017 – December 31, 2017.

Jerry Birchfield



The Earth Moves Under My Feet B.12, 2015. Jerry Birchfield (American, b. 1985). Graphite on paper, plaster; 26 x 19 in. © 2017 Jerry Birchfield

About the Artist

Jerry Birchfield's practice revolves around the question of how images emulate or subvert the sources from which they stem from. Through complex photographic and sculptural processes, his works go through various stages of transformation, from surrogate to self-reference. The making of meaning is synonymous with the search for the beginning and the end.

"Debris, leftovers, the aftermath of other efforts, materials only partially identifiable—like the scene after an accident or disaster, only too clean for that, too controlled. And not the kind of unidentifiable that happens in real life after the car crash or flood, not the kind with real loved ones and family. This is the kind that happens on a primetime drama—the kind where nothing graphic is ever shown or seen,

nothing vulgar, and if it is, it is theatrical enough that we know it isn't real, it couldn't be, not like this. It is too clean because it is contained. We can see its edges, we can see where it ends.

This un-identification deals in senses, or things already known. Specificity without. . . . It doesn't matter that we don't have more, that we don't know. Broken pieces of wood and dust and dirt don't have much more to offer anyway. Here they are the filler, the stand-in, and the placeholder. They are the articulation of their representation, an acknowledgment of what they do now rather than what they used to be. To know more about their past is both pointless and beside the point."

– Jerry Birchfield

Scott Olson



Untitled, 2014. Scott Olson (American, b. 1976). Chalk on paper, unframed: 12 1/2 x 9 1/2 in. © Scott Olson

About the Artist

Scott Olson's abstract paintings conceal the deliberate decisions and elaborate processes used in their making. By employing a broad range of techniques and materials, Olson traces the history of painting back to the early Renaissance. At the same time, through subtle shifts and the gradual introduction of new methods and concepts, his small-scale do nothing less than re-examine some of the medium's long-established boundaries.

"Gesture is very important. It doesn't have to be bombastic or incorporate your entire body. For me, it's often my fingers or wrist resting on a bridge I've created above the painting. I've made some forms by gravity, dropping paint or flowing paint as I've worked on a flat surface. It's organic or

natural, a play between that and something more controlled or synthetic. I don't think about it so much. It becomes an intuitive thing, a means to an end for achieving something else that may even undermine the formal aspects—the forms, figures, shapes.

More recently, and in small ways throughout, there have been subtle introductions of dimensionality or shadow or light—the optical mixing of paint through thin layers or the juxtaposition of dark and light. I think of that not as an inhabitable space, but rather something textural and shallow like the weave of a fabric. It's still space, there's dimensionality to that, but it's not the most alluring or deceptive kind of space that draws you in.”

–Scott Olson

ABOUT TRANSFORMER STATION



The Bidwell Foundation has agreed to provide the Transformer Station to the Cleveland Museum of Art as its first footprint on the west side of Cleveland. For six months each year, the museum will have a venue for significant new contemporary art projects. The Transformer Station will serve as a laboratory, think tank and place for the Museum to uncover new opportunities, take risks and explore new ideas and new media.

Jerry Birchfield and Scott Olson
September 1, 2017 – December 31, 2017
Transformer Station
Cleveland, OH

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Thin Profile: 102 (modified 1 1/2" depth)

Type: thin gallery frame

Wood & Finish: maple frame with rising white finish

Purchasing Option: joined wood frame with matching splines

Custom Frame Strainer: 1/2" wood frame strainer

Framing Advice: fitting gallery frames

Jerry Birchfield Exhibit



METRO GALLERY FRAME

Ultra Thin Profile: 114UT

Type: ultra thin gallery frame

Wood & Finish: Maple frame with charcoal finish

Purchasing Option: joined frame with matching splines

Custom Frame Spacer: 1/4" wood frame spacer

Custom Wood Strainer: 1/2" wood frame strainer

Framing Advice: fitting gallery frames

Scott Olson exhibit

JPEG Mountain: New Work by Cassandra C. Jones

Collecting thousands of found digital images, Jones organizes them to create colorful and unexpected collage works that float like botanical drawings on stark white backgrounds. The work reflects the disparate influences in Jones' life: technology and the natural beauty of the landscape that surrounds her Ojai Valley home. With Jones' meticulous touch, images of nature are morphed through the digital process to create a surrealist representation of nature viewed through a

digital prism.

Cassandra C. Jones lives and works in Ojai, CA. She received her BFA from California College of Art and her MFA from Carnegie Mellon University. Her work has shown in venues throughout the US and Europe including Mass MoCA in North Adams, MA, Museum of Contemporary Art in Santa Barbara and Prix Ars Electronica in Linz, Austria. Jones has also been included in Invitational Only residencies at The Drake Hotel in Toronto, ON and Egon Schiele Art Centrum in Český Krumlov, CZ and her life and career were profiled by Focus on the Masters in Ventura, CA in 2008.



Orchid Seeding 2, 2016 Archival Inkjet on Cotton Rag

24 x 30 in, 60.9 x 76.2 cm, Edition of 2 Copyright: Cassandra C. Jones



Pretty Little Birds of Prey, 2016 , Archival Inkjet on Cotton Rag,

24 x 30 in, 60.9 x 76.2 cm Edition of 2 Copyright: Cassandra C. Jones



Seven for Rose, 2016 , Archival Inkjet on Cotton Rag

20 x 24 in, 50.8 x 60.9 cm Edition of 2 Copyright: Cassandra C. Jones



Fresh Water, 2016 18 x 24 in, 45.7 x 60.9 cm Archival Inkjet on Cotton Rag, Edition of 2
Copyright: Cassandra C. Jones

“JPEG Mountain: New Work by Cassandra C. Jones”

Oct. 13, 2016 – Dec. 4, 2016

[Porch Gallery Ojai](#)

Ojai, CA

FRAMING SPECIFICATIONS AND ADVICE



GALLERY FRAME

Ultra Thin Profile: 102UT

Type: floating gallery frame

Wood & Finish: maple wood frame with white opaque finish

Purchasing Options: joined wood frame with splines

Custom Wood Spacer: 1/4" wood frame spacer

Custom Wood Strainer: 3/4" wood frame strainer

Custom Frame Acrylic: UV acrylic cut to size

Custom Frame Backing Boards: archiva coroplast cut to size

Graphicstudio: Uncommon Practice at USF at Tampa Museum of Art

“Graphicstudio: Uncommon Practice at USF” is the most ambitious and comprehensive show to feature works from the workshop since the survey exhibition of the early years of Graphicstudio at the National Gallery of Art in Washington D.C. in 1991. The exhibit features forty-five years of more than 110 original works by an international array of 45 of the 108 artists who have worked in residence at [Graphicstudio](#).

On view February 1 through May 18, 2014, this exhibition was co-organized by the [Tampa Museum of Art](#) and the [USF Contemporary Art Museum](#) and curated by Jade Dellinger.

Highlighting both technical and conceptual breakthroughs, the exhibition includes seminal works spanning Graphicstudio's forty-five year history (by Robert Rauschenberg, Jim Rosenquist, Ed Ruscha, Allan McCollum, Louise Bourgeois, Jim Dine, and others) with some of its most recent collaborative endeavors by (Christian Marclay, Mark Dion, Teresita Fernández, Los Carpinteros, and Trenton Doyle Hancock).

According to Margaret Miller, the Director of Institute for Research in Art – Contemporary Art Museum and Graphicstudio, the exhibition is an opportunity for viewers to see a survey of works that represent leading international artists and affirms that printmaking is a primary medium for many contemporary artists. The exhibition chronicles several aesthetic and technical conversations among artists of different generations. Often times, it is the invention of a new technology that transfixes the artists in residence. As former director, Alan Eaker noted, "It has always been the primary concern of Graphicstudio to make art that was phenomenal and along the way develop the technology to accomplish it."

Founded in 1968 as a non-profit, university-based, collaborative art making facility, Graphicstudio remains unique in its commitment to aesthetic and technical research in the visual arts. Leading artists are invited to work in the state-of-the-art studios in collaboration with expert artisans to create works on paper – including lithographs, etchings, photogravures, digital images, books – and sculpture multiples in a variety of materials.



Chuck Close Self Portrait/Photogravure, 54 1/4" x 40 5/8"

(2005) copyright USF Graphicstudio Photo: Will Lytch



Vic Muniz Jorge photogravure on silk colle 52 1/4" x 41 1/2"
2003 copyright USF Graphicstudio Photo: Will Lytch



Christian Marclay Actions: Skutch! Splash! (No.1) hand
painting by artist with screenprint copyright USF
Graphicstudio Photo: Will Lytch



Courtesy of the artist and Marianne Boesky Gallery, NY
copyright Diana-Al-Hadid Photo: Jason Wyche



“Graphicstudio: Uncommon Practice at USF”

February 1, 2014 – May 18, 2014

[Tampa Museum of Art](#)

Tampa, Florida

FRAMING SPECIFICATIONS AND ADVICE



METRO GALLERY FRAME

Standard Profile: 115, Thin Profile: 102, Ultra Thin Profile:
102UT Wide Profile: 111

Type: standard frame, thin frame, ultra thin frame, and wide
frame

Wood & Finish: maple wood frame with clear lacquer and white
opaque finish

Purchasing Option: joined wood frame with splines

Framing Advice: fitting gallery frames



Profile 115



Profile 102



Profile 102UT



Profile 111

Christopher Williams: The Production Line of Happiness at the Art Institute of Chicago

With a career spanning 35 years, Christopher Williams (born 1956) now stands as one of the leading contemporary artists engaged in photography. Deeply invested in the techniques and history of photography, Williams is just as profoundly committed to contemporary art as a forum for intellectual inquiry and thoughtful opposition—resisting, for example, a capitalist society in which photographs typically act as agents of consumer spectacle. Through exacting mimicry—and stunningly beautiful images—Williams’s work has subtly questioned the conventions of photojournalism, picture archives, fashion, and commercial imaging. This exhibition—a multipart installation conceived by the artist that spans three gallery spaces on three floors of the museum—is Williams’s first retrospective. It also marks a homecoming for

the artist, who had his first-ever museum showing in 1982 at the Art Institute.

The survey begins with films from Williams's studies at the California Institute of the Arts, where he earned his MFA in 1981 and took classes with John Baldessari and Michael Asher. Alongside the films and SOURCE (1981), Williams's first mature work, is a classic early piece, Angola to Vietnam* (1989), shown in its 27-part entirety, as well as works of the 1990s, mainly from For Example: Die Welt ist schön (1993–2001), an eight-year project inspired in part by the 1920s photographs of Albert Renger-Patzsch. This part of the exhibition is presented in the photography galleries in the historic building, which the artist is transforming through interventions to the modular wall system.

The Modern Wing's Bucksbaum Gallery for Photography displays a single photograph, a key piece in which Williams first made clear his conception of photographs as a form of installation art, Bouquet for Bas Jan Ader and Christopher d'Arcangelo (1991). Extensive selections from Williams's ongoing project, For Example: Dix-huit Leçons sur la société industrielle (begun in 2004), are presented in the architecture and design galleries on the second floor of the Modern Wing.

After its debut at the Art Institute, the exhibition will travel to the Museum of Modern Art, New York, and the Whitechapel Gallery, London.



Fachhochschule Aachen, Fachbereich Gestaltung, Studiengang: Visuelle Kommunikation, Fotolabor für Studenten, Boxgraben 100, Aachen, November 8, 2010, 2010. The Museum of Modern Art, New York, Committee on Photography Fund. © Christopher Williams.



Bergische Bauernscheune, Junkersholz, Leichlingen, September 29, 2009. The Museum of Modern Art, New York, Committee on Photography Fund. © Christopher Williams.



Christopher Williams. Pacific Sea Nettle, Chrysaora Melanaster, Long Beach Aquarium of the Pacific, 100 Aquarium Way, Long Beach California, July 9, 2008. Collection of Constance R. Caplan. © Christopher Williams.



Bouquet for Bas Jan Ader & Christopher D'Arcangelo, 1991. Lorrin and Deane Wong Family Trust, Los Angeles. © Christopher Williams.

Christopher Williams: The Production Line of Happiness
January 25, 2014 – May 18, 2014

[The Art Institute of Chicago](#)

Chicago, IL

FRAMING SPECIFICATIONS AND ADVICE



GALLERY FRAMES

Ultra Thin Profile: 102UT

Type: Ultra Thin Gallery Frames

Wood & Finish: ash wood frame with black finish (extra gloss)

Purchasing Option: joined wood frame with matching splines

Framing Advice: fitting gallery frames

Picasso and Chicago at The Art Institute of Chicago

The “Picasso and Chicago” exhibit marks the special hundred-year relationship of Pablo Picasso with the city of Chicago and features more than 250 works selected from the The Art Institute of Chicago’s own exceptional holdings and from private collections throughout city. Representing Picasso’s innovations in nearly every media—paintings, sculpture, prints, drawings, and ceramics—the works not only tell the story of Picasso’s artistic development but also the city’s great interest in and support for the artist since the Armory Show of 1913, a signal event in the history of modern art.

The 1913 Armory Show showcased the works of the most radical European artists of the day alongside their progressive American contemporaries and forever changed the artistic landscape for artists, collectors, critics, and cultural institutions in the United States. Unlike the other venues for the Armory Show in New York and Boston, which were private institutions, the Art Institute enjoys the distinction of being the only art museum to host the exhibition and as such, has the privilege of being the first in the United States to present the works of such artists as Constantin Brâncusi, Marcel Duchamp, Henri Matisse, and Picasso to the public. Indeed, Chicago’s interest in Picasso’s art would grow over the years, leading to a number of important distinctions: as just one remarkable example, in 1967 the city welcomed the artist’s first monumental work of public sculpture.

“It is clear in even the briefest of histories that Chicago played a critical, early role in the reception and development of modern art in the United States,” said Stephanie D’Alessandro, Gary C. and Frances Comer Curator of Modern Art at the Art Institute and curator of the exhibition. “While the career of Pablo Picasso is just one of many examples, it

is nonetheless an extraordinary story: some of the most significant events in the reception of his art—including the first presentation of Picasso's works at an American art museum, the first solo show devoted to the artist outside a commercial gallery, and the first permanent display of his work in an American museum—all happened in Chicago and all within just the first two decades of the last century. This exhibition marks the special hundred-year relationship of Pablo Picasso, and our city."

Picasso and Chicago documents the development of Picasso's career alongside the growth of Chicago collectors and cultural institutions, emphasizing the storied moments of overlap that have contributed not only to the vibrant interest in Picasso today but also to the presence of nearly 400 works by the artist in the collection of the Art Institute. The museum began its Picasso collection in the early 1920s with two figural drawings, *Sketches of a Young Woman and a Man* (1904) and *Study of a Seated Man* (1905); in 1926 the Art Institute welcomed one of Picasso's signature Blue Period paintings, *The Old Guitarist* (late 1903–early 1904), as a part of a generous gift in memory of Helen Birch Bartlett.

Over the subsequent decades, the museum's collection has expanded to include such important paintings as the classically inspired *Mother and Child* (1921) and surrealist *Red Armchair* (1931), as well as such memorable sculptures as the Cubist *Head of a Woman (Fernande)* (1909), the playful *Figure* (1935), and the maquette for Picasso's largest three-dimensional work, the *Richard J. Daley Center Sculpture* (1964–67). The Art Institute has also developed an exceptional collection of works on paper that demonstrates Picasso's endless inventiveness and masterful draftsmanship, as seen in such extraordinary examples as the turbulent *Minotaur* (1933) and the monumental *Woman Washing Her Feet* (1944). Likewise, the print collection holds special works including *The Frugal Meal* (1904), one of only three examples of this familiar Blue

Period etching printed in blue-green ink. Because of the fragility of the drawings and prints, these works from the museum's collection are rarely on view, and visitors will be offered an extraordinary opportunity to see them in the context of Picasso's career and the museum's own collection.

The exhibition is accompanied by a handsome catalogue, *Picasso and Chicago: 100 Years, 100 Works*, that brings together 100 of Picasso's finest works in Chicago. The book will be available beginning March 4, 2013, at the Art Institute's Museum Shop for \$24.95.



Pablo Picasso. *Man and Flute Player*, 1967. The Art Institute of Chicago, restricted gift from the estate of Loula D. Lasker, © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso. *Minotaur and Wounded Horse*, 1935. The Art Institute of Chicago, Anonymous gift. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso. *Weeping Woman I*, 1937. The Art Institute of Chicago, through prior acquisition of the Martin A. Ryerson Collection with the assistance of the Noel and Florence Rothman Family and the Margaret Fisher Endowment. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso. *The Faun Musician*, 1947. The Art Institute of Chicago, gift of Dorothy Braude Edinburg to the Harry B. and

Bessie K. Braude Memorial Collection. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso. The Frugal Meal, from The Saltimbanques, 1904. The Art Institute of Chicago, Clarence Buckingham Collection. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

“Chicago and Picasso”
February 20 – May 12, 2013
[The Art Institute of Chicago](#)
111 South Michigan Avenue
Chicago, IL 60603

FRAMING SPECIFICATIONS AND ADVICE



Kertesz frame



Metro Gallery frames in a variety of finishes

METRO GALLERY FRAME

Standard Profile: 101 & Profile: 105

Ultra Thin Profile: 102UT

Museum Profile: Kertesz frame

Type: standard gallery frame, ultra thin gallery frame, museum frame collection frame

Wood & Finish: walnut wood frame, cherry wood frame, and maple wood frame with charcoal finish

Purchasing Option: standard joined frames

Framing Advice: fitting gallery frames