



HOWARD GREENBERG GALLERY

Frank Gohlke:

Where We Live

Queens, New York 2003-2004

27 June – 22 August, 2008

Artist's Reception

Wednesday, 26 June, 6-8 pm



Jackson Heights, Queens, New York

New York - Howard Greenberg Gallery is pleased to announce an exhibition of Frank Gohlke's photography. A reception for the artist is scheduled for Thursday, 26 June, from 6:00 to 8:00 p.m. Recognized as one of the most influential and reflective American landscape photographers, Gohlke takes us to Queens, NY for this exhibition.

Queens is both a destination and a way station, where ethnic diversity first undergoes the turbulent process of Americanization. What interests Gohlke in this borough are the visible traces of this process in the urban/suburban landscape. His hunch is that every step in this complex transformation can be observed somewhere in Queens if one knows where to look.

Gohlke's photographs speak with precision and economy, inspired by the straightforwardness of their subjects—they are quiet, spare, and elegant. He first gained notice as one of ten photographers included in the landmark exhibition *New Topographics: Photographs of a Man-altered Landscape*. Organized in 1975 by the International Museum of Photography at George Eastman House, this exhibition re-defined landscape photography in America and abroad. Rather than romanticized views concentrating on the idea of wilderness, the photographers in this exhibition described places where a human presence was acknowledged as the actual condition of our time. Throughout his career, Gohlke has carefully defined urban, suburban, and rural landscapes. Almost every image carries a human mark, even if it is as subtle as the engraved lines of a tilled field. And while the formal austerity of his photographs can suggest a coolness or remove, Gohlke's intent is in fact the opposite—to reveal in each frame a personal and emotional connection to place.

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Although notably devoid of people, Gohlke's photographs are not without narrative. He has made the horizon the dramatic focus of many of his landscapes—an emphatic line which clearly divides the frame, yet which does not define a specific place but instead a fluid perception, a constantly shifting topographic mark. Gohlke's photographs are also about history, memory, loss, and how their traces can be read in the landscape, whether he is photographing the backyard of his childhood home or the front porch of a stranger's house.

Frank Gohlke, born in 1942, was raised in Wichita Falls, Texas. He received a B.A. in English Literature from the University of Texas at Austin in 1964 and an M.A. in English Literature from Yale University in 1966. While at Yale, Gohlke met photographer Walker Evans, and in 1967 and 1968 he studied with the landscape photographer Paul Caponigro. He has taught photography at Middlebury College, Colorado College, Yale University, and The Massachusetts College of Art. He is currently living in Tucson as he is The Laureate Professor of Photography at the University of Arizona and Senior Research Fellow at the Center for Creative Photography.

Gohlke is the recipient of two Guggenheim Foundation Fellowships and two grants from the National Endowment for the Arts, as well as grants from the Bush Foundation, the McKnight Foundation, and the Gund Foundation. He has also received commissions from the Wichita County Heritage Society and the Texas Historical Foundation. Monographs include *Landscapes from the Middle of the World: Photographs 1972 – 1987* (1988); *Measure of Emptiness: Grain Elevators in the American Landscape* (1992); *The Sudbury River: a Celebration* (1993); *Mount St. Helens* (2005) and *Accommodating Nature* (2007).

Gohlke's retrospective exhibition organized by the Amon Carter Museum is scheduled to be at the Addison Gallery of American Art through July 2008; Center for Creative Photography, Tucson, AZ, August 15, 2008-October 26, 2008 and Smithsonian American Art Museum, Washington, DC, December 5, 2008-March 1, 2009. Gohlke's photographs have been exhibited at the Museum of Modern Art, the Art Institute of Chicago, the Cleveland Museum of Art, the Minneapolis Institute of Arts, the Amon Carter Museum and the Museum of Fine Arts, Houston. His photographs are held in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the International Museum of Photography at George Eastman House, the Canadian Center for Architecture, the Art Institute of Chicago, the Amon Carter Museum and the Walker Art Center.

For further information, or to request visuals for press,

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