



HOWARD GREENBERG GALLERY

Frank Gohlke:

24 June - 19 August, 2005

Artist's Reception

Wednesday, 29 June, 6-8 pm



New York - Howard Greenberg Gallery is pleased to announce its first exhibition of Frank Gohlke's photography. A reception for the artist is scheduled for Wednesday 29 June, from 6:00 to 8:00 p.m. Recognized as one of the most influential and reflective American landscape photographers, this concise survey of Gohlke's career takes its cue from his native state of Texas, where he was born and raised and which has served as a touchstone throughout his career.

This exhibition is complemented by a selection of photographs from one of Gohlke's most ambitious projects, a decade long survey of Mount St. Helens in Washington state, also the subject of a 43 print exhibition this summer at the Museum of Modern Art, on view between June 29 and September 26. Begun soon after the volcano's 1980 eruption, Gohlke returned to the site five times, often photographing the same area on successive trips, documenting the apocalyptic result of the volcano's eruption as well as the slow process of regeneration and re-growth that seemed all but unimaginable in its immediate aftermath.

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 became a fulcrum that 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 not hidden but rather acknowledged as the actual condition of our time. Throughout his career, Gohlke has carefully defined urban, suburban, and rural landscapes, almost every image carrying 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, and yet which does not define a specific place but instead a fluid perception, a constantly shifting topographic mark. His photographs are also about the temporal but physical presence of weather—of the wind, rain, and heat of the plains—reflected in a vast and shifting sky. Gohlke's photographs are also about history, memory, and loss, and how their traces can be read in the landscape, whether he is photographing the backyard of his childhood home, or a strikingly regular stand of trees maintaining their vigil around a farm house long since disappeared, or a thunderstorm raking across a level and barren field.

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. Between 1971 and 1987, Gohlke made his home in Minneapolis, and has resided since in Southborough, Massachusetts. He has taught photography at Middlebury College; Colorado College; Yale University; and the Massachusetts College of Art.

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); and *Mount St. Helens* (2005).

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. In 1975, he was included in the influential exhibition *New Topographics: Photographs of a Man-altered Landscape*, organized by the International Museum of Photography at George Eastman House. 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.

***Mount St. Helens: Photographs by Frank Gohlke* will be on view this summer at the Museum of Modern Art from June 29 – September 26**, and a major mid-career retrospective, *Accommodating Nature: The Photographs of Frank Gohlke* is scheduled to open at the Amon Carter Museum in the fall of 2007.

For further information, or to request visuals for press, contact Karen Marks at 212 334 0010, karen@howardgreenberg.com
Starting June 24th, the exhibition can be viewed at www.howardgreenberg.com