



MILWAUKEE ART MUSEUM

125 YEARS OF ART

FOR IMMEDIATE RELEASE

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Joel Meyerowitz (*American*, b. 1938), *Red Interior, Provincetown, 1977*, Chromogenic print, printed 1985, 18 9/16 x 23 3/8 in. (47.15 x 59.37 cm), Milwaukee Art Museum, Purchase, with funds from Christine A. Symchyk, M2010.44 © Joel Meyerowitz / Courtesy Edwynn Houk Gallery, New York, Image credit: John R. Glembin

***Color Rush* exposes color in American photography**

Milwaukee, Wis. – Color in photography has had a checkered history. Although photographs in color had been desired since the medium’s invention in the nineteenth century, commercially viable color photographic processes were not available until the early twentieth century. By that time, monochromatic photography had become a common part of everyday life, so much so that black-and-white images seemed “real” despite their chromatic deficiencies. As color photographic technologies developed, discussions about the realism of black and white versus color emerged.

Color Rush: 75 Years of Color Photography in America captures the medium's evolution throughout the first seven decades of the twentieth century, exploring the historical developments that led to color photography becoming the norm in popular culture and fine art. With framed photographs, as well as publications, slide shows, and film clips, this exhibition and catalogue present the story of color photography in America as it has never been told before. *Color Rush* runs February 22 through May 19, 2013 at the Milwaukee Art Museum.

The exhibition charts—from magazine pages to gallery walls, from advertisements to photojournalism—the interconnected history of color photography in the United States from 1907 to 1981 through nearly 200 objects.

“Respectively, these years mark the introduction of the first commercially available color photographic process—the autochrome—and the published survey that signified the widespread acceptance of contemporary art photography in color,” said Lisa Hostetler, exhibition co-curator. “In the intervening years, color photography captured the popular imagination through its visibility in magazines such as *Life* and *Vogue*, as well as through its accessibility on the marketplace thanks to companies such as Kodak. At the same time, artists were exploring the potential of color photography for their own creative practice.”



Jack Delano (American, 1914-1997), *At the Vermont state fair, Rutland, September 1941*
35mm color transparency, Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-USF35-54

Co-curator Katherine Bussard adds, "This exhibition and catalogue give form to the fascinating dialogue that always surrounded American color photography. Together, Lisa Hostetler and I set out to rectify the problematic—if prevailing—notion that color photography prior to the 1970s was either amateur or commercial and only recognized as such. The historical reality was never that simple, never so definitive."



Paul Outerbridge, Jr. (American, 1896–1958), *Avocado Pears*, 1936, Carbro print, The Museum of Modern Art, New York. Gift of Mrs. Ralph Seward Allen, Paul Outerbridge, Jr.; © 2012 G. Ray Hawkins Gallery, Beverly Hills, CA Digital image ©Museum of Modern Art / Licensed by SCALA / Art Resource, NY

The Milwaukee Art Museum demonstrated an early interest in color photography when, in 1979, curator Verna Posever Curtis organized *Color: A Spectrum of Recent Photography*. Featuring photographs by William Christenberry, William Eggleston, Joel Meyerowitz, John Pfahl, and Neal Slavin, among many others, the exhibition was among the earliest to look at the emergence of color photography in the art world. *Color Rush* updates this treatment substantially, expanding its purview to include historical precedents and enlarging its field of vision to address color photography's use in popular and commercial contexts, as well as in artistic ones.

Among the artists represented in the exhibition: Ansel Adams, Harry Callahan, William Eggleston, Walker Evans, Nan Goldin, Jan Groover, Barbara Kasten, Saul Leiter, Susan Meiselas, Joel Meyerowitz, László Moholy-Nagy, Nickolas Muray, Paul Outerbridge, Eliot Porter, Cindy Sherman, Stephen Shore, Alfred Stieglitz, Edward Steichen, Joel Sternfeld, and Edward Weston.

The exhibition is co-curated by Lisa Hostetler, former curator of photographs at the Milwaukee Art Museum and currently McEvoy Family Curator of Photography at the Smithsonian American Art Museum, and Katherine A. Bussard, associate curator of photography at the Art Institute of Chicago.

An exhibition catalogue accompanies the exhibition.

Major funding for *Color Rush: 75 Years of Color Photography in America* has been provided by the Herzfeld Foundation. Additional support has been provided by the Milwaukee Art Museum's Friends of Art, Christine A. Symchych and James P. McNulty, the David C. and Sarajeon Ruttenberg Arts Foundation, the Robert Mapplethorpe Foundation, Kenneth and Christine Tanaka, Mrs. Robert O. Levitt, and the Milwaukee Art Museum's Photography Council.

**ADDITIONAL PROGRAMMING FOR COLOR RUSH: 75 YEARS OF COLOR PHOTOGRAPHY IN AMERICA
12-HOUR MEMBER PREVIEW CELEBRATION**

Thurs, February 21, 10 a.m.–10 p.m.

Docent-led tours and free audio guides available

Lectures: 1:30 p.m. and 6:15 p.m. in Lubar Auditorium

OPENING DAY LECTURE

Fri, February 22, 1:30 p.m. | Lubar Auditorium

Katherine Bussard, Art Institute of Chicago

EXPRESS TALKS

Thurs, Feb 28–May 16, noon

Thurs, March 7, April 4, May 2, 5:30 p.m.

MAM AFTER DARK: MAD MEN

Fri, March 22, 2013, 5 p.m.–midnight

Details and advance tickets at mam.org/afterdark

TARGET FREE FIRST THURSDAYS

March 7, April 4, May 2

EXHIBITION CATALOGUE

Color Rush: American Color Photography from Stieglitz to Sherman, 272-page catalogue featuring essays by the co-curators, as well as entries on all artists and a complete chronology. Co-published with Aperture.

HOURS AND ADMISSION

The Museum is open Tuesday–Sunday from 10 a.m. to 5 p.m. and on Thursdays until 8 p.m. Admission is \$15 for adults; \$12 for students, seniors, and active military; and free for Members and for children age 12 and under.

The first Thursday of each month is Target Free First Thursday and admission is free for individuals (does not apply to groups).

ABOUT MILWAUKEE ART MUSEUM

Celebrating its 125th anniversary in 2013, the Milwaukee Art Museum collection houses over 30,000 works, with strengths in 19th- and 20th-century American and European art, contemporary art, American decorative arts, and folk and self-taught art. The Museum campus is located on the shores of Lake Michigan and spans three buildings, including the Santiago Calatrava-designed Quadracci Pavilion and the Eero Saarinen-designed Milwaukee County War Memorial Center. For more information, please visit www.mam.org.



Barbara Kasten (American, b. 1936), *Construct PC 1 B, 1981*, Internal dye diffusion transfer print
20 x 24 in. (50.8 x 60.96 cm), Lent by the artist, Courtesy of the artist and Bortolami, New York