



## Stephen Shore: Survey

By Marta Dahó, Sandra Phillips, Horacio Fernandez, Stephen Shore

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**Stephen Shore: Survey** By Marta Dahó, Sandra Phillips, Horacio Fernandez, Stephen Shore

Stephen Shore has had a significant influence on multiple generations of artists and photographers. Even for the youngest photographers working today, his work remains an ongoing and indisputable reference point. *Stephen Shore: Survey* includes over 250 images that span Shore's impressive and productive career. The images range from 1969 to 2013, with series such as *Early Works*, *Amarillo*, *New York City*, *American Surfaces* and *Uncommon Places*, among others. *Stephen Shore: Survey* elucidates Shore's contributions, as well as the historiographical interpretations of his work that have influenced photographic culture over the past four decades. The narrative of the catalogue is conceptualized around three particularly revealing aspects of Shore's work, including his analysis of photographic and visual language, his topographical approach to the contemporary landscape and his significant use of color within a photographic context. The images are accompanied by an interview between David Company and Shore, as well as texts by Sandra S. Phillips, Marta Dahó and Horacio Fernández. Published for his first ever retrospective exhibition, this essential catalogue also features a complete bibliography and chronology.

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## **Editorial Review**

### **Review**

*This substantial catalogue, published by Fundación Mapfre/Aperture, is—surprisingly—the first to explore Shore's remarkable life and career in depth. The selection of 250 images spans six decades and includes his rarely exhibited black-and-white work: New York street pictures, including a gritty bunch from the mid-'60s and a more stately one from 2002; nature studies in Essex County, New York, taken in 1990; and a portrait from Luzzara, Italy, taken in 1993. There are chapters highlighting his familiar style in color with a view camera—Ukraine and Arizona landscapes—as well as one on his embrace of digital print-on-demand technology. But the bulk of the plates and writings here are devoted, rightfully, to the 70's, when Shore completed two exceptional projects, *American Surfaces* and *Uncommon Places*. It is hard to imagine them as products of the same artist, so antithetical do they seem in how they are organized and in what subjects they memorialize. —Bookforum*

*An exploration of Stephen Shore's groundbreaking photography split into three parts, *Survey* dissects the complex ideas behind Shore's deceptively straight-forward images. —TIME Lightbox*

*Shore revolutionized photography with his colleagues with color, an aesthetic shift that mirrored Warhol's fascination with industrial/mechanical processes and the serial reproduction of images. —Time*

*Stephen Shore was part of a remarkable generation that reinvented the medium, subordinating the excessive beauty of color film to a formal discipline —The New York Times*

*Shore used seemingly unimportant elements of the landscape—lampposts, fences, blank walls and sidewalks—to frame back alleys and gasoline strips, imbuing them with a kind of wistful poetry. —The New York Times*

### **About the Author**

Stephen Shore had his work purchased by Edward Steichen for the Museum of Modern Art, New York, at age fourteen. At seventeen, Shore was a regular at Andy Warhol's Factory, producing an important photographic document of the scene, and in 1971, at the age of twenty-four, he became the first living photographer since Alfred Stieglitz forty years earlier to have a solo show at the Metropolitan Museum of Art. He has had numerous one-man shows, including those at the Museum of Modern Art, New York; Kunsthalle Düsseldorf; Hammer Museum, Los Angeles; Jeu de Paume, Paris; and Art Institute of Chicago. Since 1982, he has been director of the photography program at Bard College.

David Campany is one of the best-known and most accessible writers on photography. His books include *The Open Road* (Aperture, 2014), *Walker Evans: The Magazine Work* (2013), *Jeff Wall: Picture for Women* (2011), *Photography and Cinema* (2008), and *Art and Photography* (2003). His essays have appeared in numerous books and he contributes regularly to *Aperture*, *Frieze*, *Photoworks*, and *Oxford Art Journal*.

Sandra S. Phillips was the longtime senior curator of photography at the San Francisco Museum of Modern Art.

Marta Dahó is an independent curator based in Barcelona and the curator of the Stephen Shore exhibition at Fundación MAPFRE

Horacio Fernández is a photo historian, curator, and author. From 2004 to 2006 he was commissioning general of PHotoEspaña. He is author of *The Latin American Photobook* (Aperture, 2011).

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