

For Immediate Release



UCR ARTSblock presents the exhibition

Confessions*
Rethinking Winogrand's Women

August 10–October 26, 2013
California Museum of Photography, UCR ARTSblock

****of a male chauvinist pig***

RIVERSIDE, Calif., July 1, 2013 – UCR ARTSblock presents ***Confessions* of a male chauvinist pig***, on view at the California Museum of Photography from August 10 through October 26, 2013. The exhibition will be accompanied by a public lecture (further details to be released) and a publication. The exhibition is organized by California Museum of Photography at UCR ARTSblock, and is guest curated by graduate students from the Departments of Art, History of Art, and Public History: Andrea Brown, Leann Do, Chelsea Herr, Leslie Paprocki, Anamaria Ramey, Kaelyn Rodriguez, Nicolette Rohr, Carolyn Schutten, Megan Suster, and Margaret Wallace, as advised by Susan Laxton, UCR Assistant Professor of the History of Art. A reception celebrating the exhibition will be held at the museum on Saturday, September 28, 6–9pm, free and open to the public.

Presented on the third floor of the California Museum of Photography, this exhibition reconsiders Garry Winogrand's *Women Are Beautiful* (1975), a folio from the CMP's permanent collection. *Women Are Beautiful* is a set of 85 photographs culled from the hundreds Winogrand shot of women in public places between 1964 and 1973. Initially bearing the controversial subtitle "Observations of a Male Chauvinist Pig," Winogrand's book struggled to find a publisher and then withered in the light of feminist critique once it appeared. *Confessions** aims to reorganize the photographs into a critical exhibition that places the project in the context of the turbulent 1960s, at the nexus of gender relations buffeted by the conflicting terms of the sexual revolution and the women's movement, particularly in light of the consumption of women in media images.

The 85 photographs from the original book are reorganized topically on the third floor of the CMP, in order to examine the work thematically. The exhibition begins with "The Street," since it was on city streets and in public spaces that the broad social, political, and cultural changes of the 1960s and '70s were made visible in everyday behavior, particularly with regard to the deformalization of public life and changing ideas about gender and sexuality. The show then explores the theme of "Girl Watching," an accepted practice from the 1950s through the mid-70s that resonates with the subject matter as well as the production of these pictures. The concept of "Women in the Public Sphere" investigates the new, active woman of the '60s and '70s, and the dichotomous roles of women at this time—as objects of display, but also as active participants in urban life.

*Confessions** follows the recent Winogrand retrospective organized by SFMOMA and the National Gallery in Washington, DC, and aims to complement that sweeping exhibition with a focused examination of this specific portion of Winogrand's work, thereby recovering the social, political, and historical circumstances around the project.

The exhibition will be accompanied by an edited volume of new scholarship on Winogrand, authored by the curators; edited by Susan Laxton, UCR Assistant Professor of the History of Art; and published by the California Museum of Photography, part of UCR ARTSblock.

Visit artsblock.ucr.edu for further details about the exhibition, related public program, and forthcoming publication.

ABOUT THE EXHIBITION

Confessions of a male chauvinist pig* is organized by California Museum of Photography at UCR ARTSblock, and is guest curated by graduate students from the Departments of Art, History of Art, and Public History: Andrea Brown, Leann Do, Chelsea Herr, Leslie Paprocki, Anamaria Ramey, Kaelyn Rodriguez, Nicolette Rohr, Carolyn Schutten, Megan Suster, and Margaret Wallace, as advised by Susan Laxton, UCR Assistant Professor of the History of Art, and Joanna Szupinska-Myers, CMP Curator of Exhibitions at UCR ARTSblock.

This exhibition was made possible in part by the generous support of Culver Arts Research Laboratory, and by a grant from the University of California Institute for Research in the Arts. Additional funding was provided by the departments of the History of Art, Art, History, and the Public History Program at UCR.

CONCURRENT EXHIBITIONS

Zoe Crosher: The Further Disbanding of Michelle duBois
August 24–November 9, 2013
California Museum of Photography

The Michelle duBois Project is an extensive body of work by Los Angeles-based artist Zoe Crosher. Mining the seemingly endless personal archive of a woman who obsessively photographed herself throughout the 1970s and '80s, Crosher re-contextualizes the source material as a way to examine the fiction of documentary, the end of analog, and the impossibility of knowledge even in the midst of an endless accumulation of images. *Zoe Crosher: The Further Disbanding of Michelle duBois* is the project's first major solo museum presentation on the west coast and will feature works from the series "21 Ways to Mae Wested" and "Last Four Days and Nights in Tokyo" (both 2012).

Zoe Crosher: The Further Disbanding of Michelle duBois is curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions.

More American Photographs
September 28, 2013–January 11, 2014
California Museum of Photography

As the United States slowly emerges from its most significant economic downturn since the Great Depression, the California Museum of Photography at UCR ARTSblock will present a selection of photographs from the well-known Farm Security Administration program (1935-44). For *More American Photographs*, twelve contemporary photographers were commissioned to travel the United States, documenting its land and people. This exhibition will present the resulting photographs alongside a number of the original images by the FSA photographers.

The exhibition features new commissions by artists Walead Beshty, Larry Clark, Roe Ethridge, Katy Grannan, William E. Jones, Sharon Lockhart, Catherine Opie, Martha Rosler, Collier Schorr, Stephen Shore, Alec Soth, and Hank Willis Thomas. Also included are historical photographs by Esther Bubley, John Collier, Marjory Collins, Jack Delano, Walker Evans, Dorothea Lange, Russell Lee, Edwin Locke, Pare Lorentz, Carl Mydans, Gordon Parks, Arthur Rothstein, Ben Shahn, John Vachon, Marion Post Wolcott, and other anonymous FSA photographers.

This exhibition is organized by the CCA Wattis Institute for Contemporary Arts, San Francisco.

VISITOR INFORMATION AND PRESS INQUIRIES

UCR ARTSblock is located at 3824 & 3834 Main Street, Riverside, CA 92501, and includes three venues—California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery—which are open Tuesday through Saturday, noon to 5 pm, plus 6–9pm for First Thursday ArtWalks, which take place on the first Thursday of every month. Admission is \$3, which includes entry to all three venues, and is free during First Thursday ArtWalks (6–9pm). The Culver Center opens 30 minutes prior to film screenings.

Press contact: Joanna Szupinska-Myers, joanna.szupinska@ucr.edu
Public contact: artsblock.ucr.edu

Image, page 1:

Gary Winogrand, *Stop the World We Want to Get On*, from the series "Women Are Beautiful," 1975. Collection of the California Museum of Photography at UCR ARTSblock. ©The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco.

###