

623 W 27 ST
NYC 10001
USA

SPAIN & 42 ST.

DARJA BAJAGIC
JIMMY DESANA
PETER HUJAR
ROBERT MAPPLETHORPE
PAUL MPAGI SEPUYA
HEJI SHIN
LAURIE SIMMONS
DEBORAH TURBEVILLE

12 DECEMBER 2014 TO 31 JANUARY 2015

SPAIN & 42 ST. is the title of a William S. Burroughs cut-up poem that transforms found fragments of text into a new whole. The works in the exhibition challenge the narratives of photography and fashion and parallels between them, just as Burroughs constantly challenged the structure of prose. They move beyond expectations of fashion or fine art: they are neither exclusively one nor the other. Each is a cut-up in itself and within the context of the exhibition.

The theme of portraiture, both conventional and conceptual, appears throughout. Robert Mapplethorpe's portraits show his keen fashion editorial eye; his photographs showcase his creative direction as much as his models, including fashion icon Dianne B. Photographs from Darja Balagić's online porn thumbnail project are presented as abstracted portraits. The works transform pornographic scenes into delicate poses with soft lines and minimal color. Paul Mpagi Sepuya's studio studies capture the remains of photographic sessions. Fabric is left draped over a chair and on the studio floor; though no one is pictured, their aura persists. Peter Hujar's photo of artist David Wojnarowicz, though posed for a fashion catalog, catches its subject in an unassuming, candid moment. Also shot for a catalog, Jimmy DeSana's photograph of a nude and a nearly-nude model turning from the camera while joined at the butt with a coat hanger takes fashion imagery into a radical realm of desire and the absurd.

Some works have direct links to the fashion world. In Laurie Simmons' photograph of Cindy Sherman in an Issey Miyake bathing suit, floating in a sea of black and white, Sherman could be mistaken for one of Simmons' dolls from her well-known series of images of miniatures. Heji Shin, who works in both fashion and fine art photography, plays with collaged images, double exposures, and abstraction to create surreal, at times grotesque, yet delicate portraits. Deborah Turbeville, who also worked in both fashion and fine art photography, composes images that could be documentation from a spectral fashion shoot where mannequins and humans comeingle in crowded studios.

With thanks to Dianne B and Paul Sinclair.

For further information please contact the gallery: +1 212 239 2758 or info@foxyproduction.com

FOXY PRODUCTION