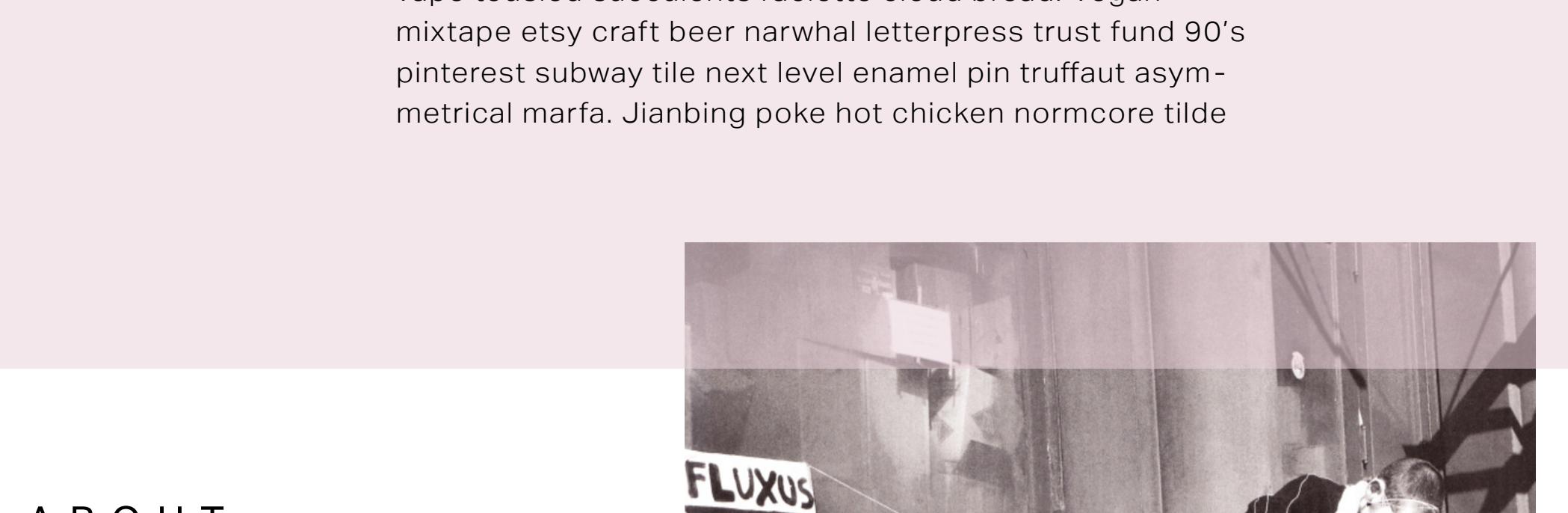
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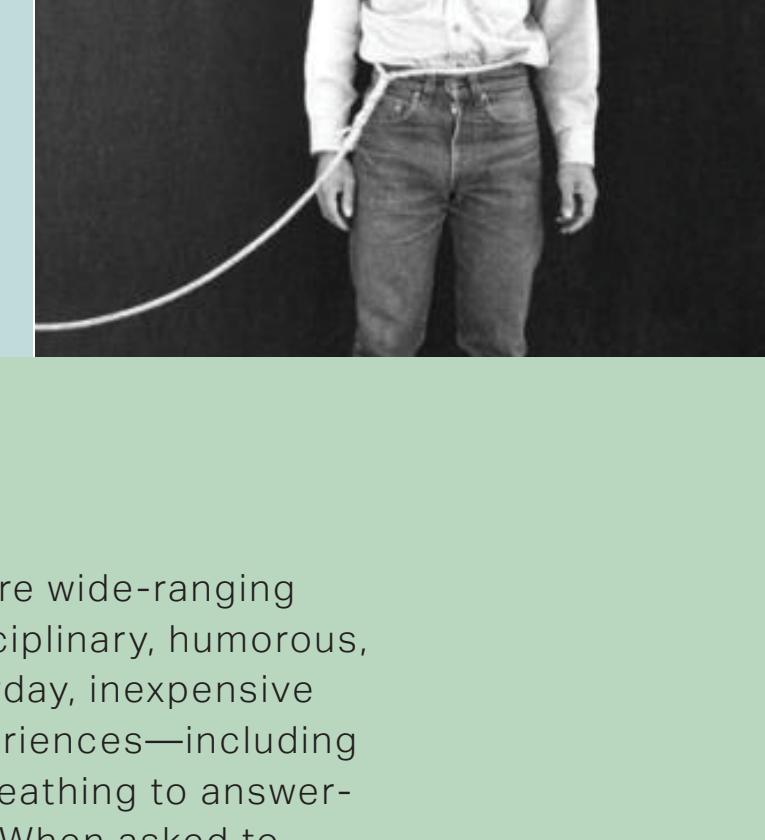
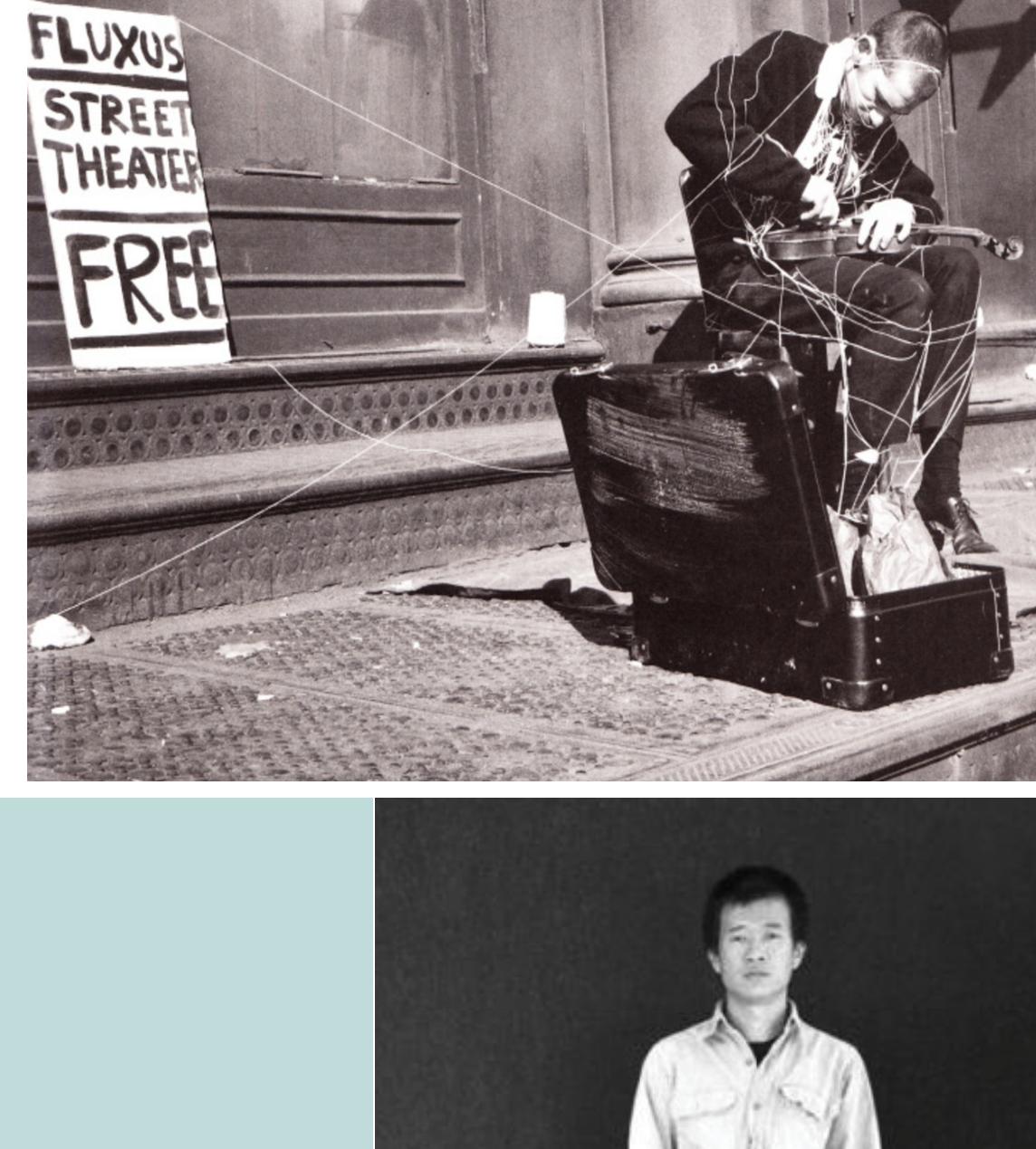
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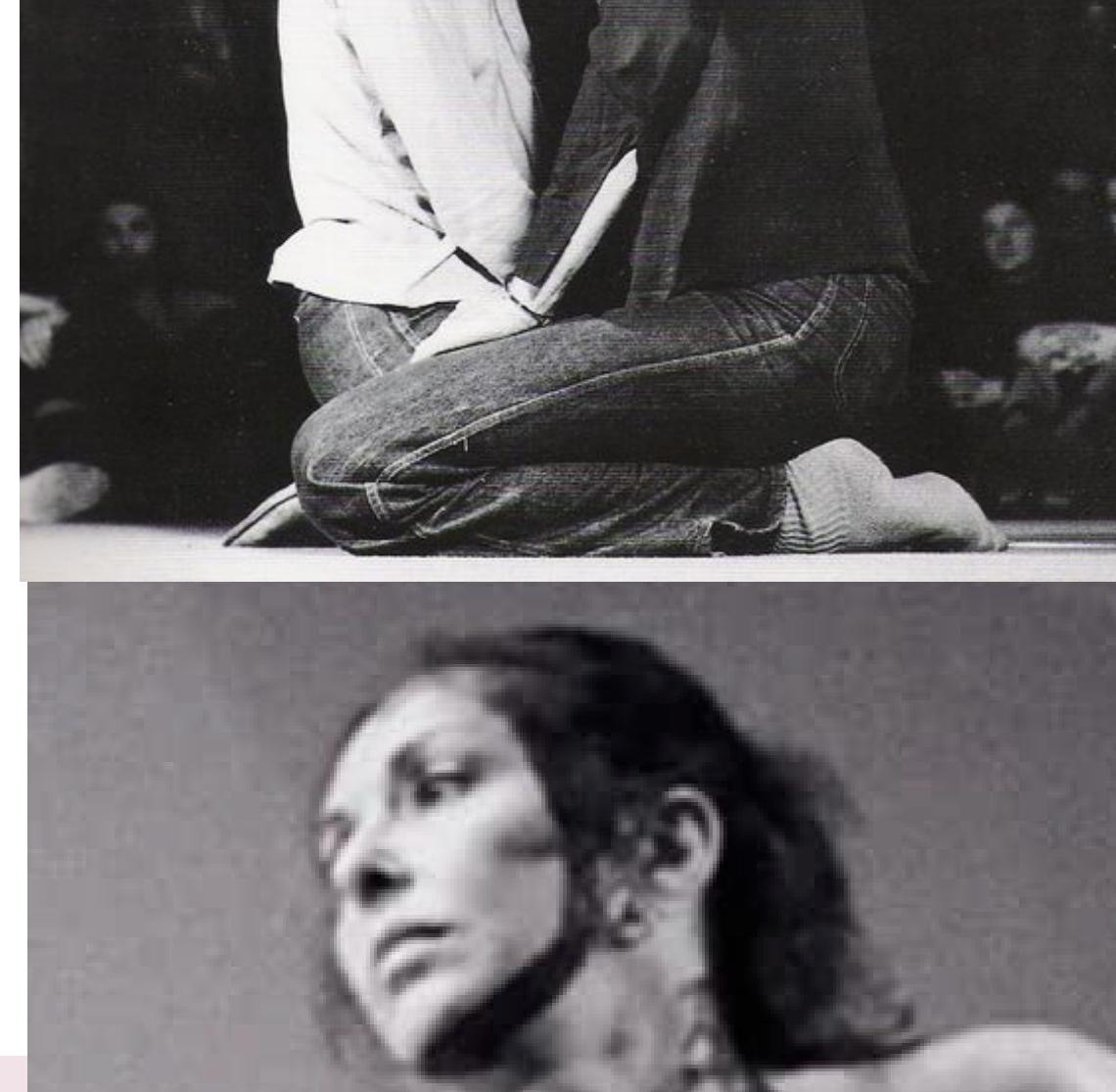
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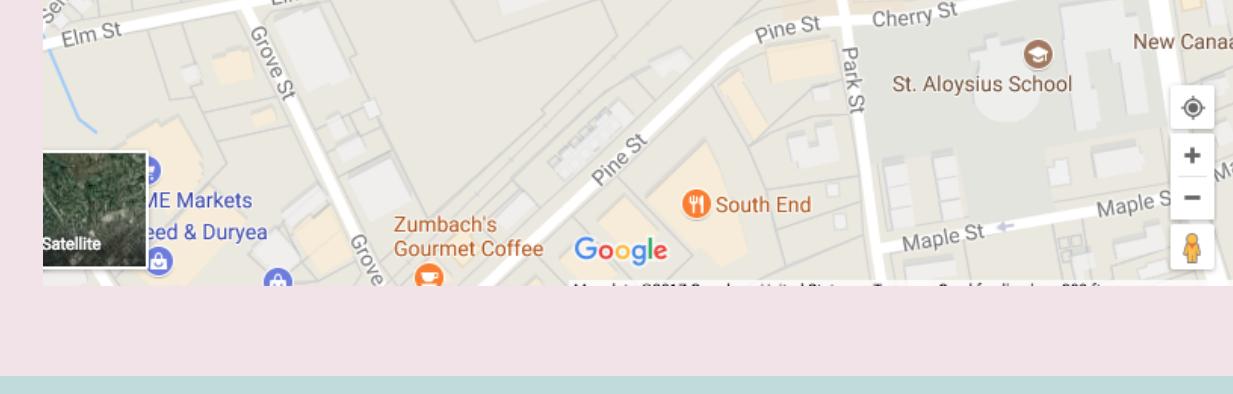
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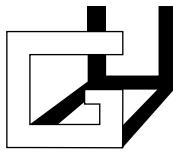
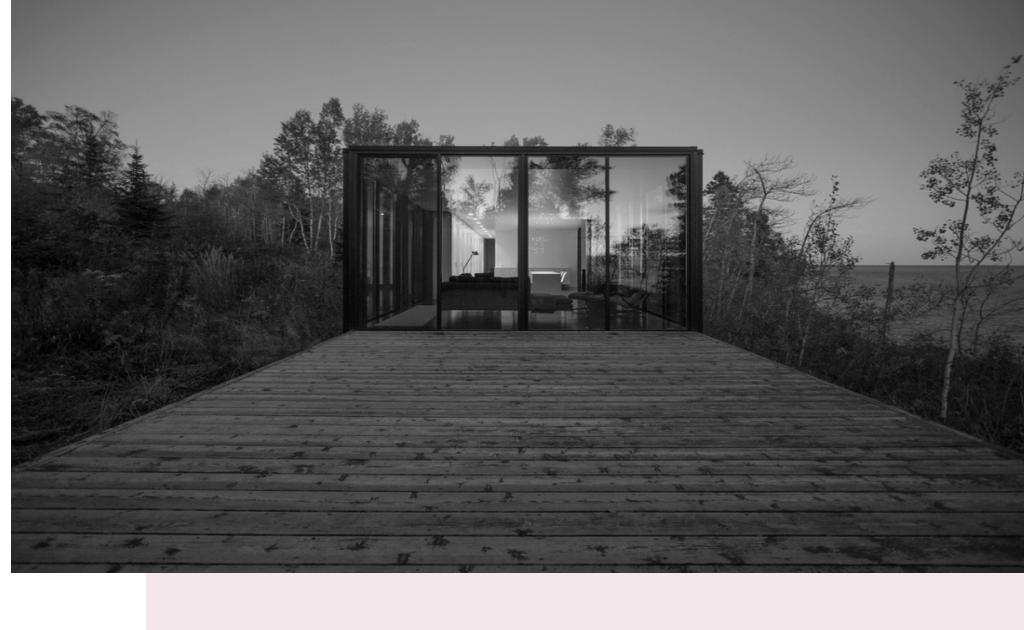
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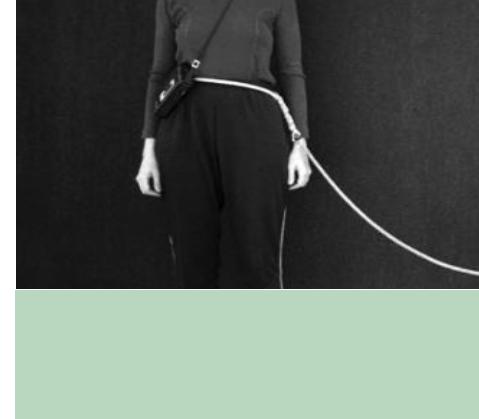
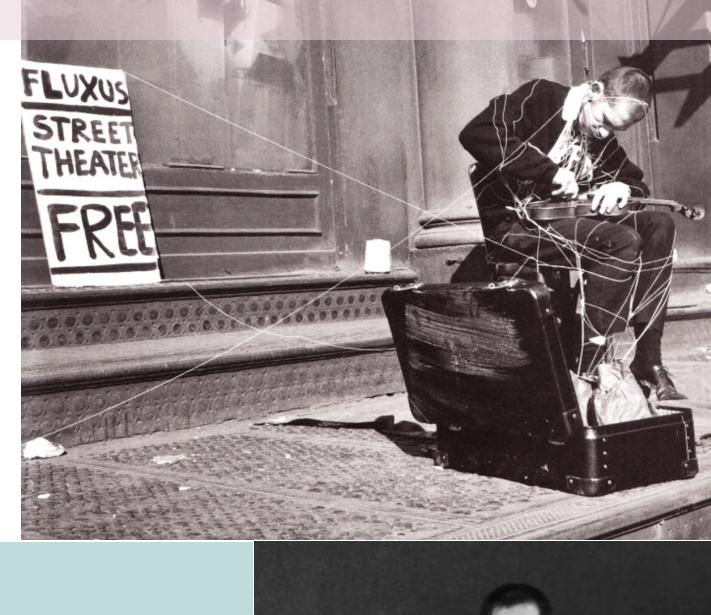
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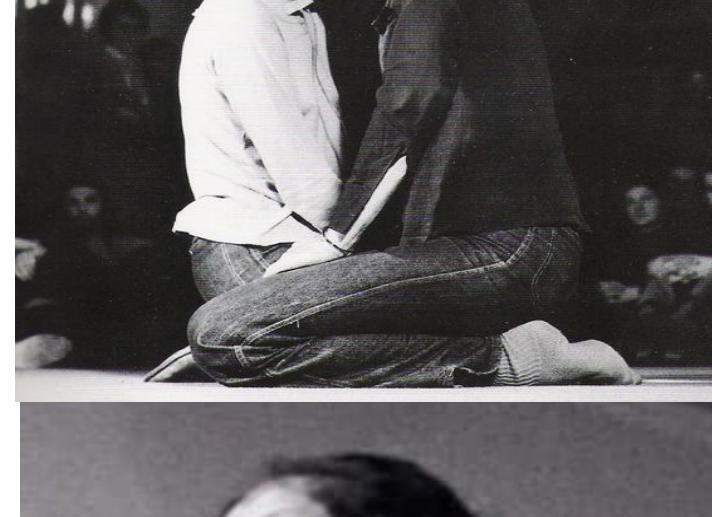
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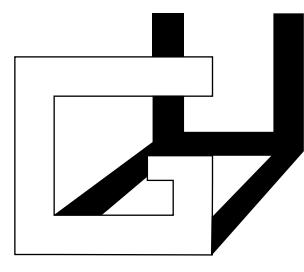
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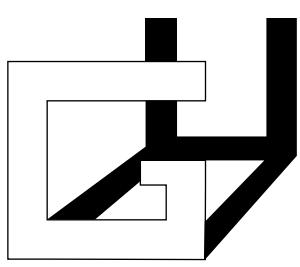
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[HOME](#)[ABOUT](#)[EXHIBITS](#)[VISIT](#)[CONTACT](#)**ARTISTS****FILM & PHOTO**[RATE EXHIBIT](#)[LEAVE COMMENT](#)

Oskar Schlemmer Holding a Mask, 1930

"Photojournalism... elaborated a new kind of picture, utilitarian in its determination by editorial assignment and novel in its seizure of the instantaneous, of the "news event" as it happened." In the sixties, younger artists bored with the traditions adopted by photography from painting and sculpture agitated the medium by returning to the fundamental "auto-critique" of art associated with the tradition of the avant-garde.

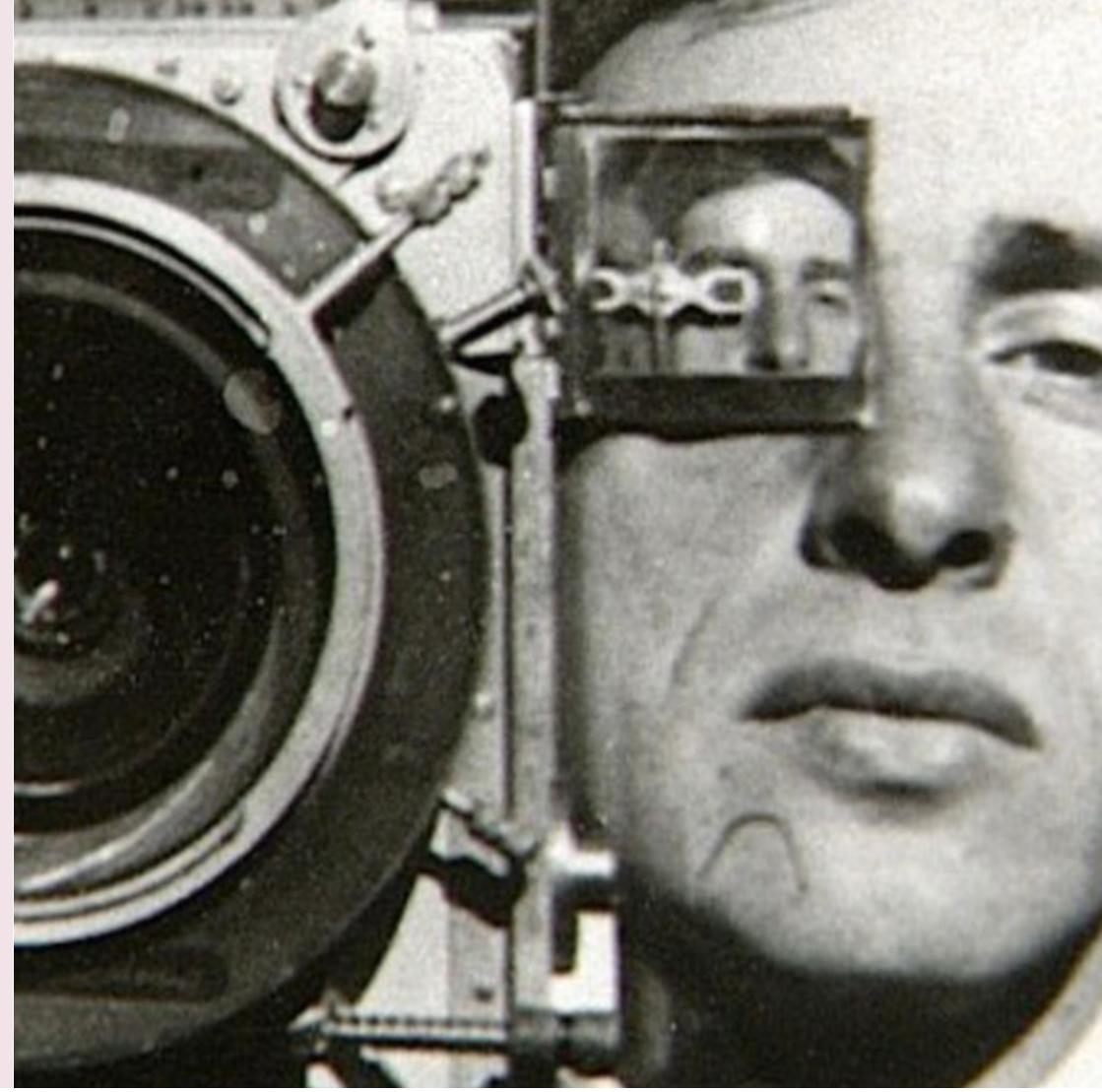


Oskar Schlemmer
'My themes – the human figure in space, its moving and stationary functions, sitting, lying, walking, standing – are as simple as they are universally valid,' he once said of his work.
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Oskar Schlemmer Holding a Mask, 1930

Dziga Vertov, pseudonym of Denis Arkadyevich Kaufman (born Jan. 2, 1896 [Dec. 21, 1895, Old Style], Belostok, Russia—died Feb. 12, 1954, Moscow, Russia, U.S.S.R.), Soviet motion-picture director whose kino-glaz ("film-eye") theory—that the camera is an instrument, much like the human eye, that is best used to explore the actual happenings of real life—had an international impact on the development of documentaries and cinema realism during the 1920s. He attempted to create a unique language of the cinema, free from theatrical influence and artificial studio staging.

Dziga Vertov



Robert Mapplethorpe
There are few photographers who have sparked national debate around artistic freedom and eroticism as profoundly as Robert Mapplethorpe. Although championed for his erotic black and white photography of fetish and leather gay imagery in New York City, his artistic accomplishments range across many media. He is best known as a photographer and his subjects consisted of sculptural nudes, erotic S&M imagery, homo-erotic themes, flowers, and portraits of celebrities. His formalist approach to photography allowed the artist to approach subjects primarily through beauty and composition, and secondarily through content. It is easy to find the documentary value of his work, however it is the plight for artistic expression of which he was most concerned, consistently searching for new levels of self-expression. His work continues to be considered taboo by many, yet he remains to be one of the most revered American photographers.

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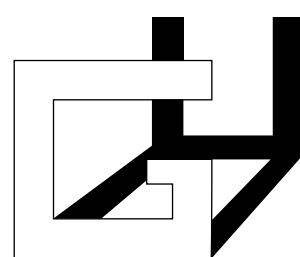
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By: Anonymous on September 18, 2017

I loved this exhibit! It was so great seeing controversial content from the seventies. Definitely a little weird and obscure, but very interesting. Be sure to come with an open mind. Not for the faint of heart. Will most certainly return.

[Comment](#)**EXHIBIT: FILM & PHOTO**

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[Comment](#)**EXHIBIT: COMFORT ZONES**

By: Anonymous on September 18, 2017

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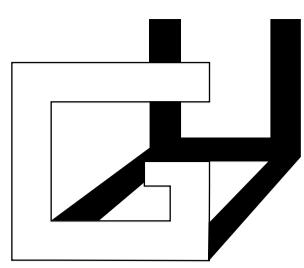
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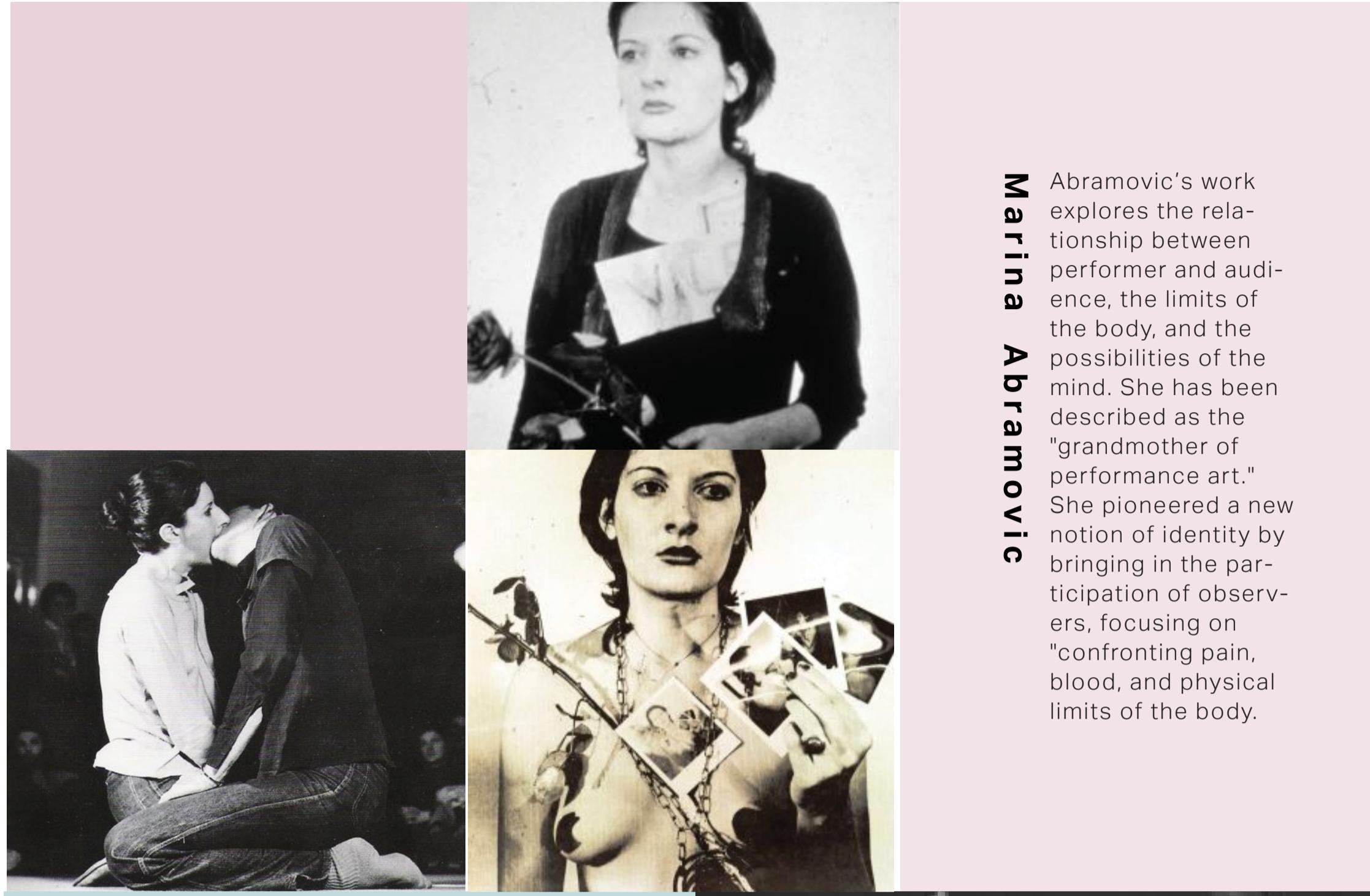
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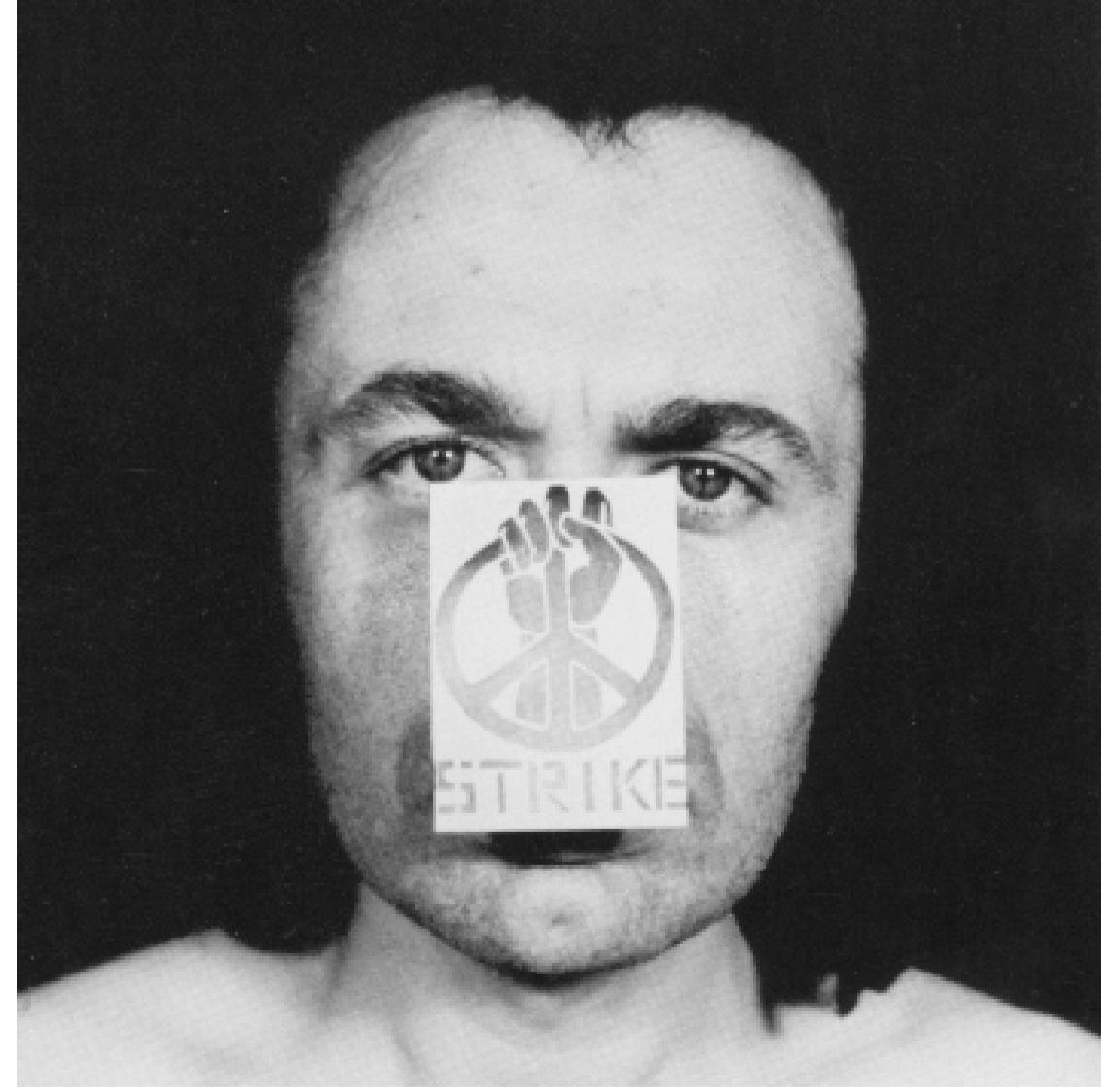


Marina Abramovic

Abramovic's work explores the relationship between performer and audience, the limits of the body, and the possibilities of the mind. She has been described as the "grandmother of performance art." She pioneered a new notion of identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body."

Carolee Schneemann

Schneemann has used her body to examine the role of female sensuality in connection to the possibilities of political and personal liberation from predominantly oppressive social and aesthetic conventions. Drawing on the expressive possibilities of film, performance, photography, and installation, among other media, she has explored themes of generation and goddess imagery, sexuality, and everyday erotics, as well as personal biography and loss.



Vito Acconci

He was best known for intense performance-art provocations that skirted interpersonal boundaries: public-private, consensual-nonconsensual, real world-art world.

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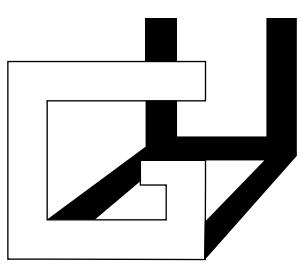
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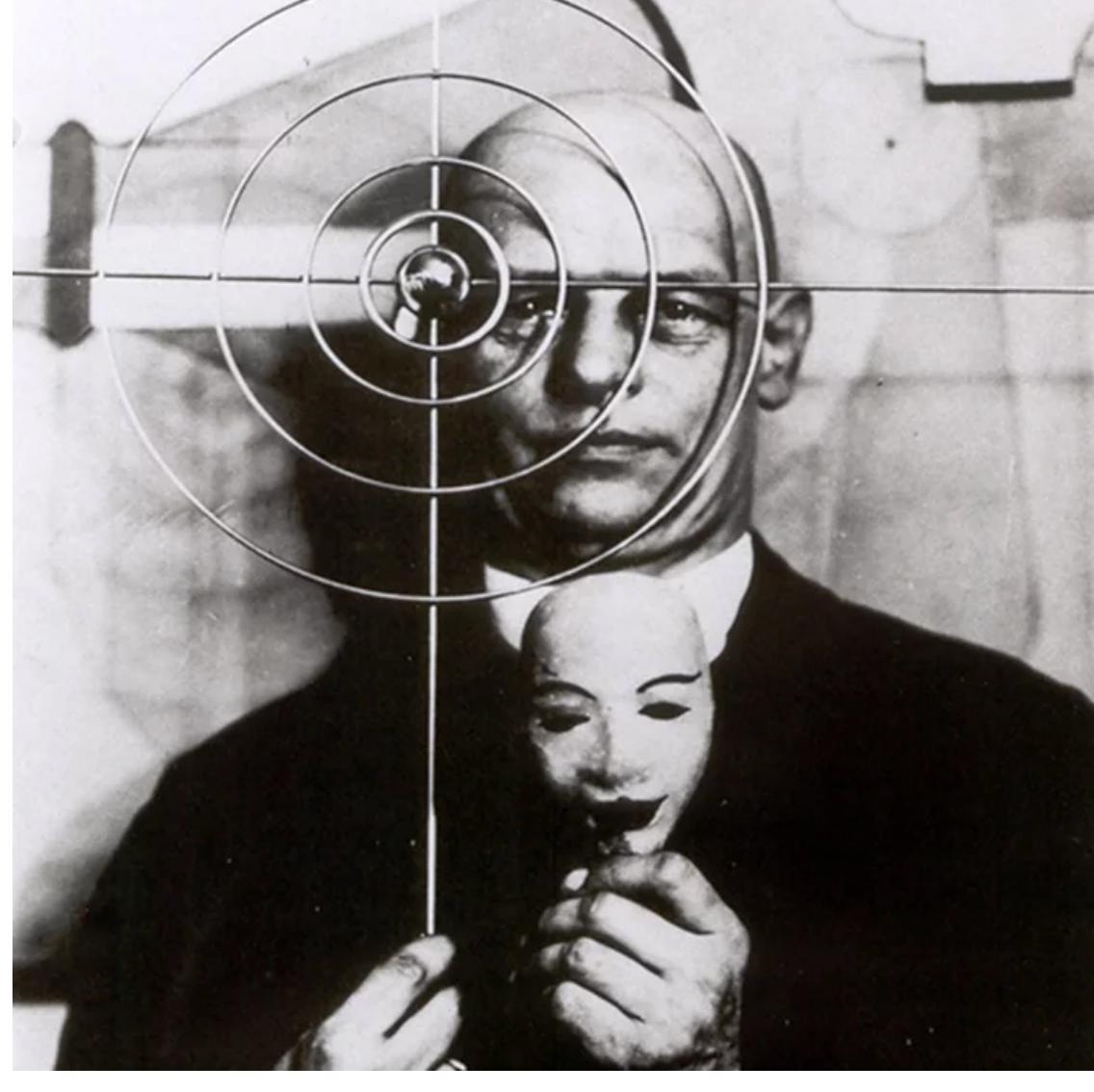
FILM & PHOTO



Oskar Schlemmer Holding a Mask, 1930

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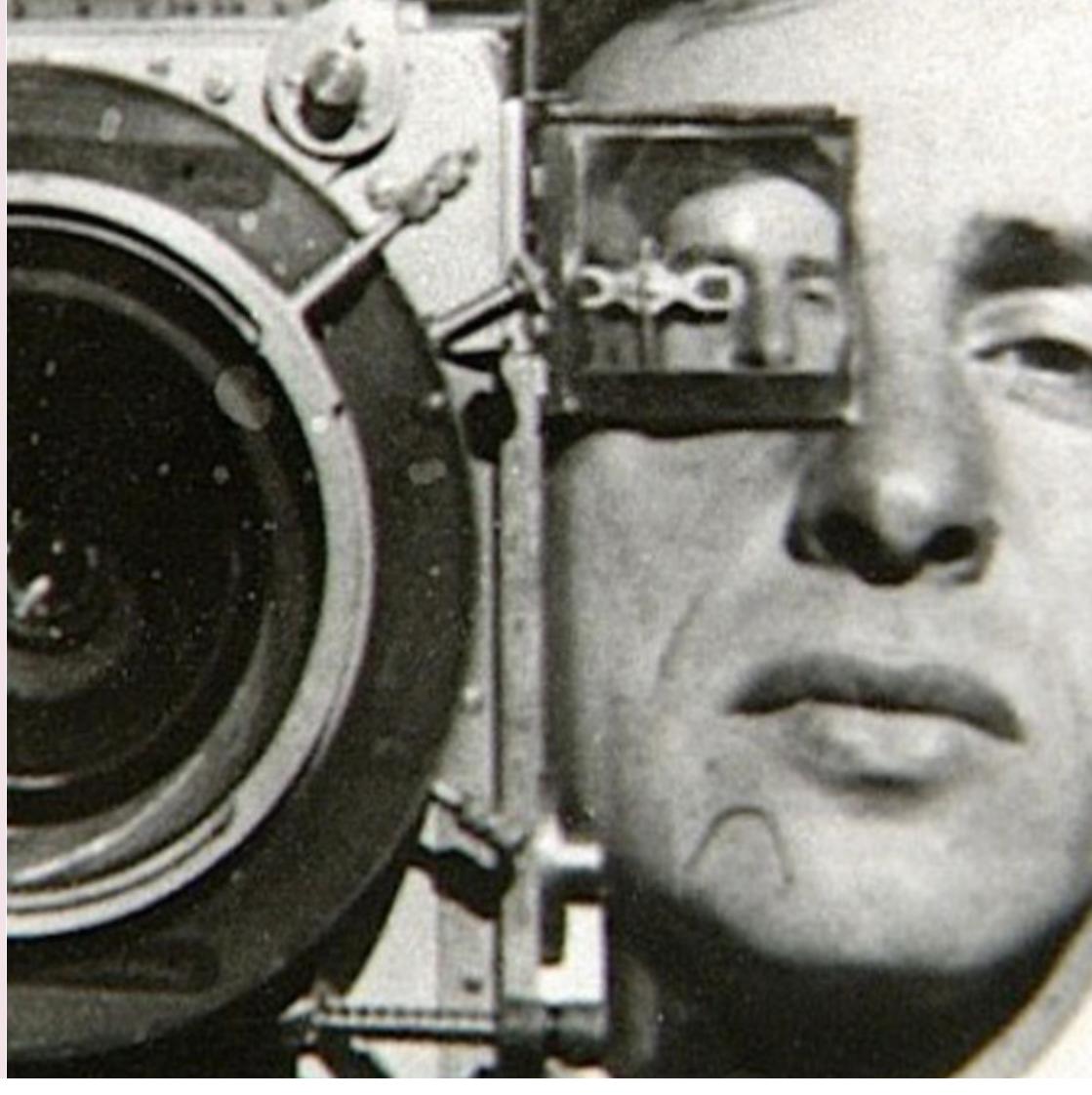
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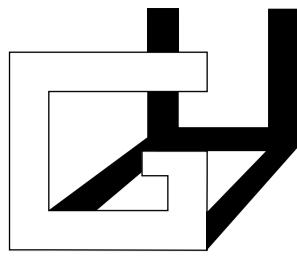
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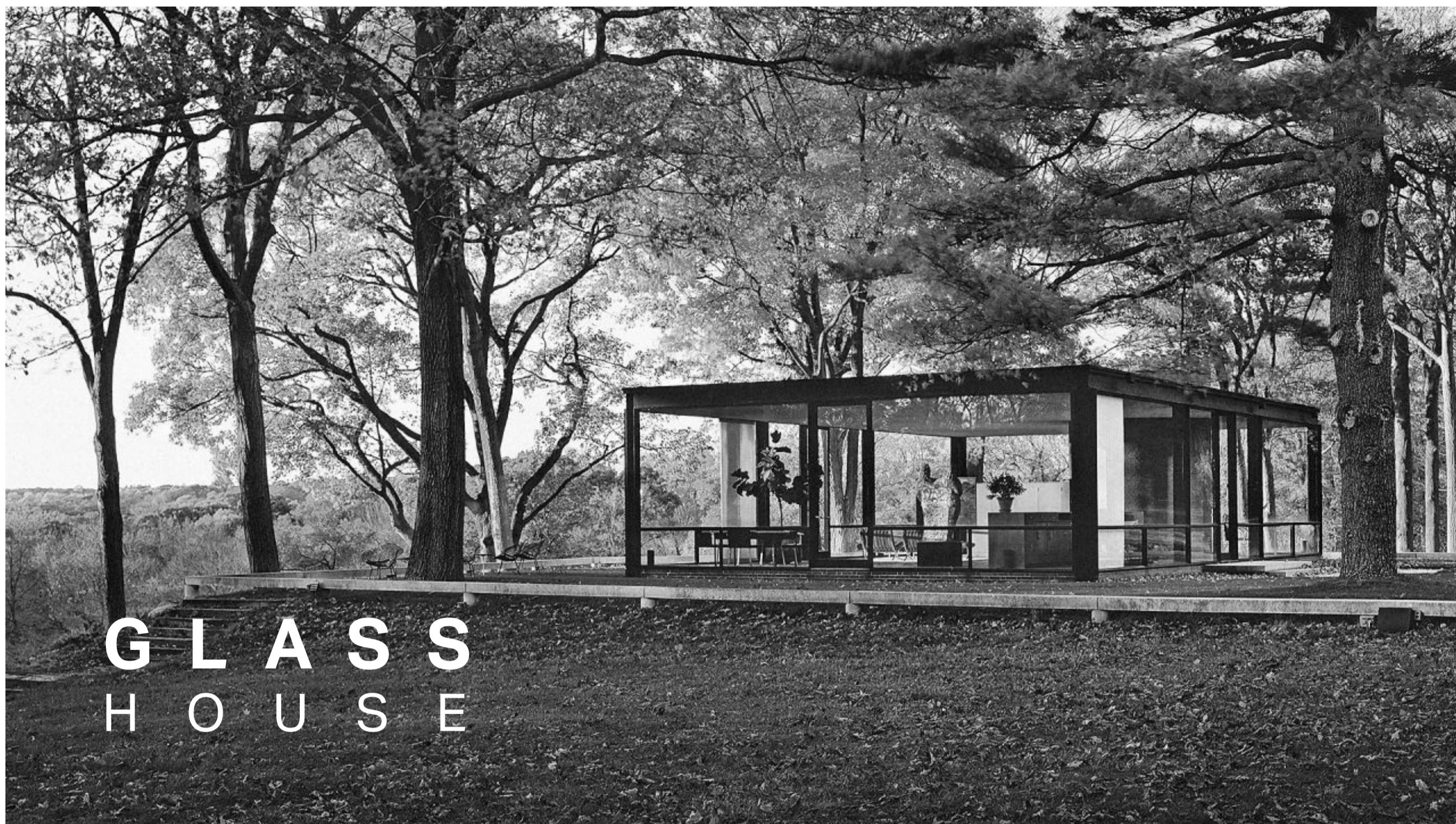
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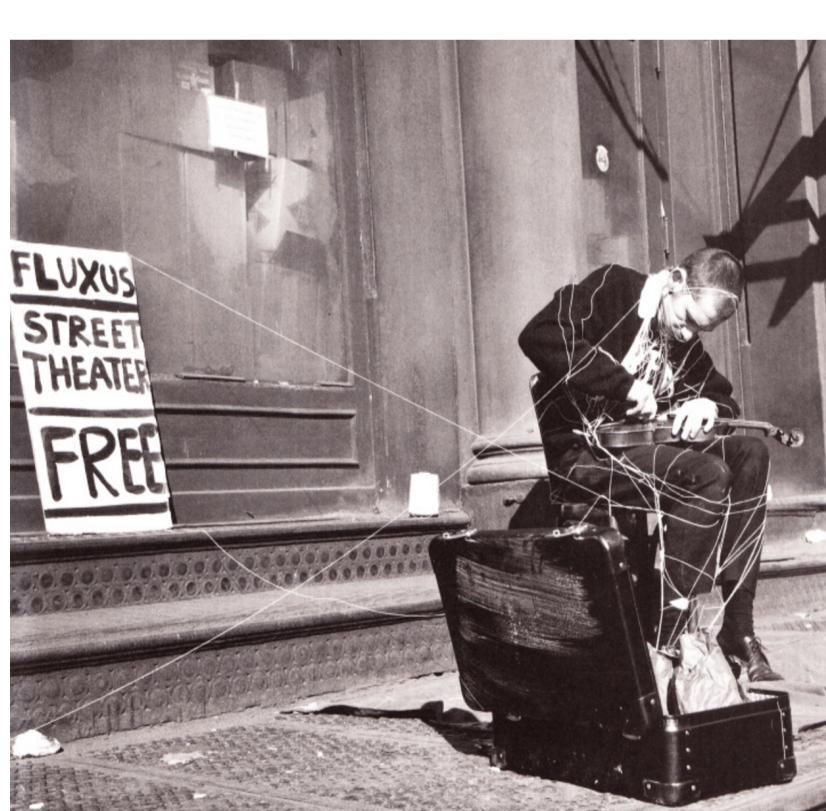
A STATEMENT ABOUT TRANSPARENCY

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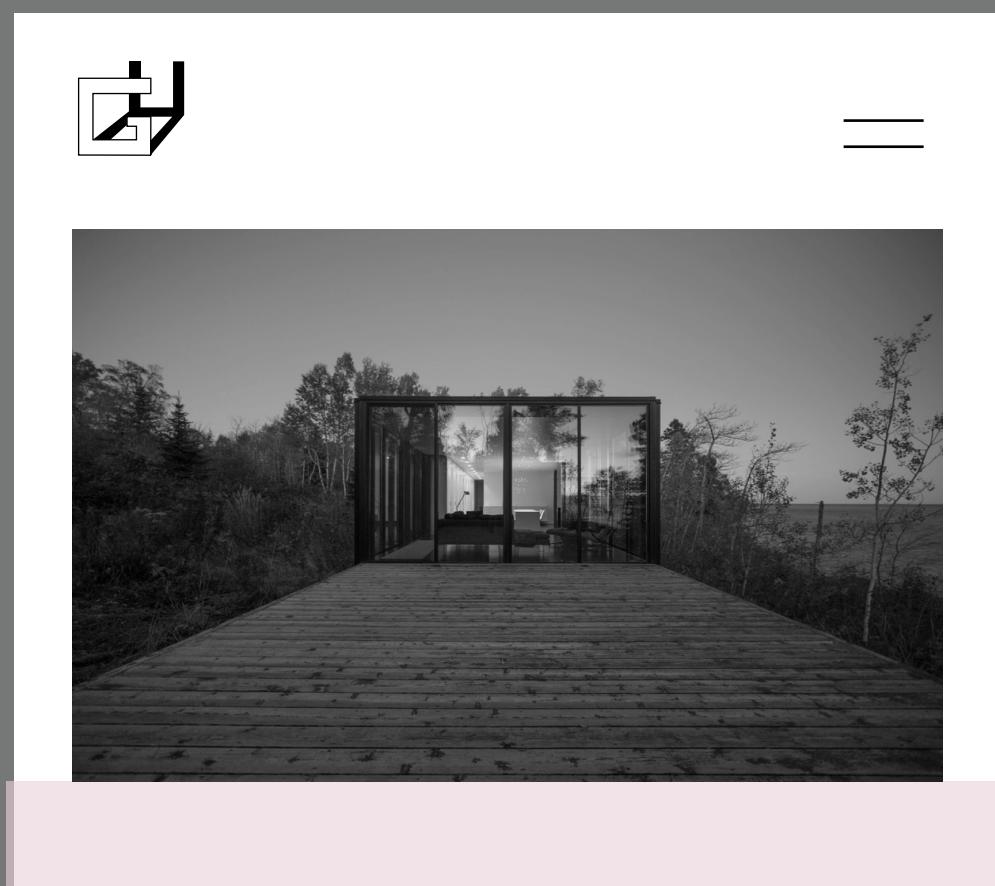
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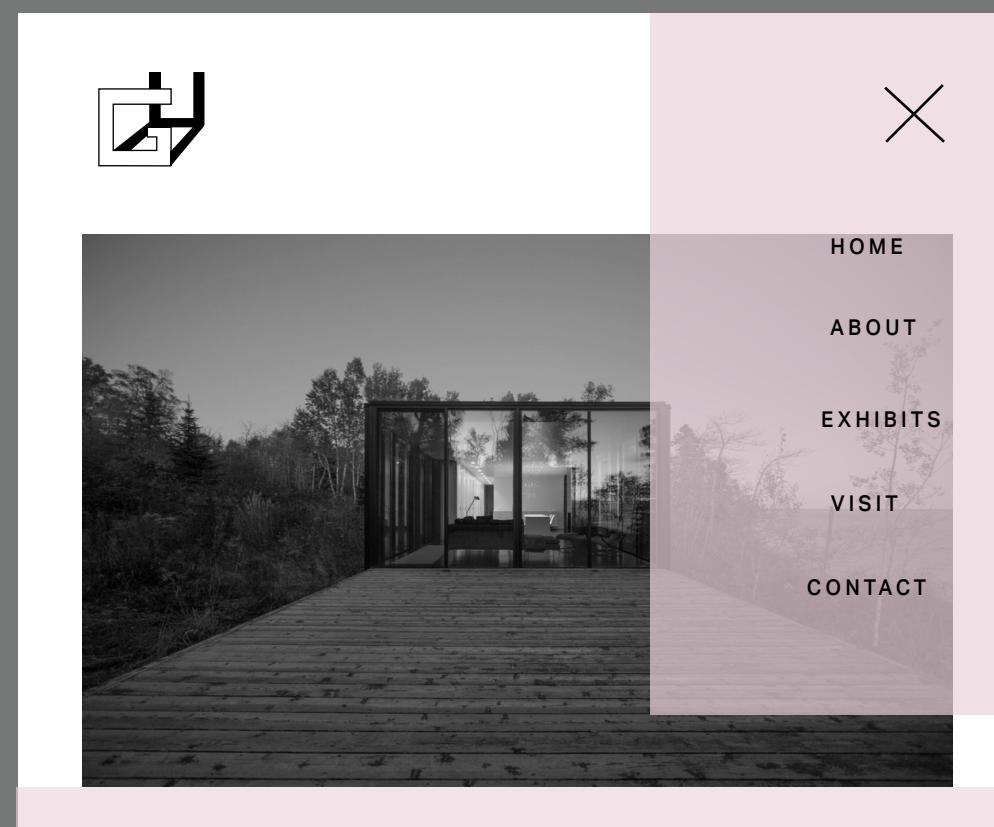
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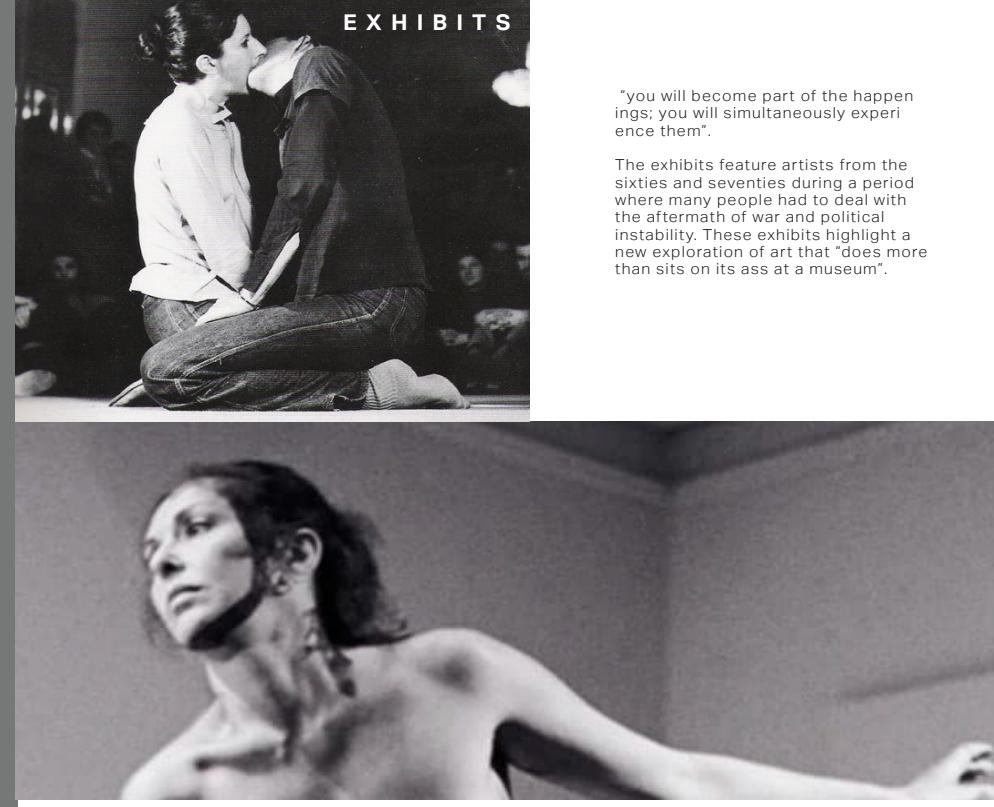
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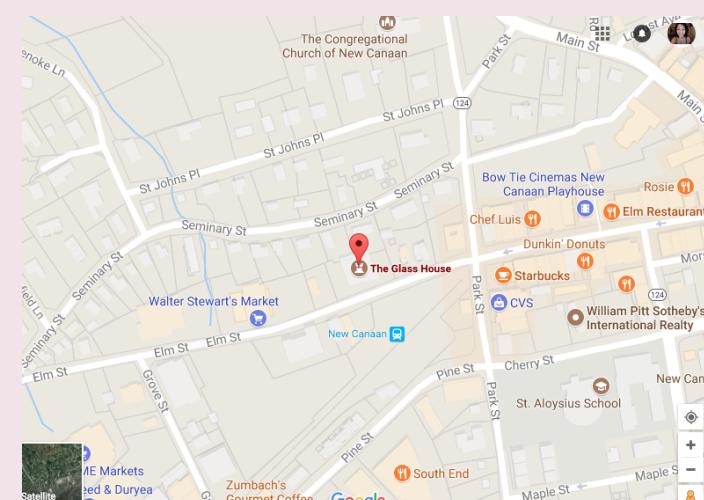


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