NO GREATER FICTION

Curated by Ágnes Berecz

BOSI
CONTEMPORARY

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BOSI Contemporary, New York
October 29 – January 3, 2014

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Front Cover: Felix R. Cid, Foam Party, 2012 (Detail)
Design: BOSI Contemporary

ISBN: 978-1-312-64534-9

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FOREWORD

I am pleased to present BOSI's first collaboration with curator and academic Ágnes Berecz on the photography group show "No Greater Fiction," featuring the works of seven established and emerging artists. The exhibition uses the photographic medium as a starting point for a necessary conversation about the relationships between human beings and reality in a world dominated by digital media and globalization.

It all started almost three years ago when I was pursuing my Masters degree at Christie's Education and Professor Berecz was lecturing about Post-War art and the European Avant-Garde. Her energy and passion was contagious for me as a student and inspiring for my career. Having Professor Berecz curating this specific show adds the art historical background and the "groove" touch necessary to moderate a dialogue between these incredible international photographers. BOSI again becomes a creative hub for experimentation and exchange of new curatorial and art practices. "No Greater Fiction" is a platform of discussion about the new directions of contemporary photography.

I would like to extend my gratitude to all who have contributed both directly and indirectly to this exhibition, catalogue, and related programming. I would like to thank the artists, the staff at BOSI Contemporary, and especially Felix R. Cid who has been a fundamental figure throughout the formation of the project. I would also like to extend my appreciation to Karolina Chojnowska, Director of PR and Communications at BOSI, who conducted several of the interviews with the artists and was integral in planning the related programs that will take place during the run of the exhibition.

Vittorio Calabrese

Ágnes Berecz

“IT MUST ALL BE CONSIDERED AS IF SPOKEN BY A CHARACTER IN A NOVEL....” OR NOT

If there is no greater fiction than the real, why do we still insist on making sense of our lives by taking and looking at photographs that are fictions in and of themselves? Asking old questions about the joint fictions of reality and the photographic medium in ways that take us beyond the documentary and the poetical, *No Greater Fiction* pictures the often dystopian experiences, shifting scales and topographies of the real by reminding us that being aware of make-believes does not obliterate our need to have them. The seven New York based artists in this exhibition explore the multiple realities of contemporary life through pictures that ask their viewers to overcome the "ontological anxiety about the real generated by digital photography."[1] The photographs of *No Greater Fiction*, whether they are shot 'as is,' staged or reworked as image files, blur the dichotomy of real and unreal, analog and digital, making the binary oppositions that constitute well-rehearsed discourses on the specificity of photography as medium untenable. Showing random intimacies taken in decisive moments or set and staged encounters among objects and bodies, the pictures cross between public and private spaces, move from streets to rooms, show crowds, small groups, lone figures and empty spaces. They reflect on the urban spaces and suburban interiors of the early 21st century city marked by experiences of dislocation, by the overload of information, and by the disaffected social exchanges we live by. In the pictures of *No Greater Fiction* neither the spaces nor the bodies and objects they contain suggest intimacy—what we see is always, even at its most banal, disjointed.

The photographs of Sarah Muehlbauer and Manal Abu-Shaheen take their viewers to places where not even objects are at home. Like Atget's Paris photographs where the unpopulated streets look like crime scenes, Muehlbauer's *Forest Hills* series picture spaces where something is waiting to happen. An upturned plastic chair on the porch, a red hot dumpster with the words 'Babies,' and the random disorder of an interior threatened by the outside suggest a dreary familiarity, while also implying domestic disturbances and impending catastrophes. Whatever may take place in the places Muehlbauer photographs, the luscious tonality and tactility make the narrative suspense of her pictures as promising as fearful. In Manal Abu-

Shaheen's *Beirut Landscape* what looks like a standing figure of a man turns out to be just an image, a detail of a London billboard she photographed in Dbayeh, in the outskirt of Beirut. *Beirut Landscape* is an image of dislocation that presents the incongruity of the real: it is a commentary on the absurdity of cultural homogenization and about the disparity of lived experiences disguised by globalization.

Similar to homeless objects, the bodies of *No Greater Fiction* do not occupy and claim space but appear to be thrown into it as vehicles of arbitrary spectacles or coded rituals. The private spaces and interiors are never guarded or comforting. The sensual intimacy of a sleeping nude in Abu-Shaheen's *2:49 pm* brings into motion representational legacies that relate to objects of desire and acts of voyeurism in ways that are both painterly and photographic. The picture's scale and composition makes the invitation to see unavoidable and almost intrusive, but the juxtaposition of the dark, seductive textures and folds of drapery and of the speckles and small bruises of the skin also dispels the easy pleasure of voyeurism: marked by the vulnerability and imperfection of human flesh, the naked body looks too familiar to long for. While *2:49 pm* is an image that confronts us with the tactile fragility of a body, Hrvoje Slovenc's diptych, titled *III-IV*, blinds us with the sensuality of fragments which show what may or may not be a body. Slovenc's pictures present the textures and surfaces of bodies and objects while obstructing their spatial relations through violent cropping and sequencing that result in visual and narrative discrepancies. *Untitled IV (Tea Party)* shows a space of a private ritual where the lacerated flesh becomes a disquieting ornament of the hypnotic and decaying decoration. The triptych asks its viewers to piece together a scene from its shreds, while making them realize the impossibility to do so—the experience of failing to make sense of what is in front of us operates as a visual device and a metaphor.

The inscrutability of people and spaces also surfaces in pictures that take us to the street or into public space. Mónika Sziládi's tableau-montages feature uncannily fragmented spaces and bring into play gendered rituals where subjects appear to be caught in acts of image-conscious self-fashioning.

Sziládi makes her protagonists perform themselves in ways that are both ordinary and hallucinatory, stereotypical and fictional, and expand on histories of photographic representation that are, as Lincoln Kirstein wrote about Walker Evans' work, characterized by "tender cruelty."[2] The constructed images exaggerate the pictorial conventions and qualities of such familiar genres as social events reportage and selfies, making their appeal strangely disturbing. While Sziládi's work takes us to restaurants and convention centers, Yorgos Prinos and Peter Baker depict the New York streets as stages where people stumble upon each other, forming haphazard and momentary relations. In Prinos' *Untitled* a passer-by is shielded by a hood and large areas of dark space. He is possibly followed by a policeman and holds what appears to be either a stained napkin or a bloody handkerchief. The hooded man is the random nucleus of an ordinary moment: not a person, but a luminous figure who is monumental yet faceless, present yet invisible. Like Prinos' *05.13.2013 – 3:01 P.M.*, which depicts the fleeting sensuality or annoyance engendered by a touch between two intersecting bodies on the street, *Untitled* chooses not to show but to hint at the often unspeakable social relations in which gender, race and power overlap. Baker's photographs keep us in the city where snippets of greenery on a Midtown street appear to be as fake as Astro Turf and the sanitized anonymity of an office building challenges the mythology and the identity of New York as a space of a one of a kind urbanity. The smoking figure in *Untitled* speaks to ordinary exclusions that govern communal spaces and confound boundaries of private and public. As the random adjacency of bodies in *Men, Baseball, New York*, where not only bodies but perceptions of movement and stasis also interact, Baker's straight photographs address issues of social anxiety and space, and induce ambiguous sensations of claustrophobia and agoraphobia.

Social relations and bodily interactions are also at the core of the photographs featuring crowds. Baker's *Sweet Home, The Bronx*, is a double landscape, a study of clouds and crowds separated by logos and a monumental screen in the new Yankee Stadium. The screen shows the Skype interview of a child and his father, a US soldier in Iraq, which, despite its scale, remains barely visible for the audience. Baker's photograph about a screen-within-the-screen

presents us with technology and image which both connects and separates, reigns and disappears, bores and distracts. Felix R. Cid's montages show people as instruments of highly eroticized and aggressive spectacle. The frolic of crowds in the Las Ventas arena in Madrid, a night club in Ibiza, and on the main square of Buñol, in Valencia, during the Tomatina festival is accumulated and abstracted into images whose details function as brushstrokes or disordered and apocalyptic pieces in a puzzle. Painterly and monumental regardless of their size, Cid's pictures lure us into looking at them closely, but make us incapable to see what they depict. The dramatic effects of light and shade, evoking the chiaroscuro of classical painting, heighten the fractured surfaces and shapes making them both visually rewarding and deeply disorienting. The blissfully infernal gatherings of bodies in public spaces in Cid's *Black Photographs,* whose title is a nod to Goya, and *Tomatina* confounds blindness and vision, pleasure and discomfort, and models the ecstasy experienced by crowds in relation to the rapture of making and taking images.

The pictures of *No Greater Fiction* generate varying degrees and kinds of attention to the often unreal and disconnected worlds they refer to, asking their viewers to do the same. Paying attention does not simply entail the detection of narrative prompts and the potential of allegorical readings implied by the images in front of us, nor does it only involve an openness to be touched by a Barthesian punctum. The pictures of *No Greater Fiction* call for more than a suspension of disbelief or for the noticing of the pun-like workings of an image which, as Garry Winogrand put it, "plays with the question of what actually is happening."[3] What the viewers of the exhibition are required to do is to recognize that "photography is about the gap between the world and the picture."[4] A difficult invitation, one which demands us to see these photographs not merely as summations of fragmented facts and fractals of the real to be pondered, but as vestiges of a world which no matter how senseless we make it, still burdens us with a sense of accountability. And this invitation, whose implications are clearly political, might be the most photographs can do for us in the early 21st century.

Notes

* For the title of this text see David Shields, *Reality Hunger: A Manifesto* (New York: Alfred A. Knopf, 2010), 5; and *Roland Barthes by Roland Barthes*, trans. Richard Howard (New York: Hill and Wang, 1977), i. With gratitude to the artists and Bosi Contemporary.
1. Peter Osborne, "Infinite Exchange: The Social Ontology of the Photographic Image," *Philosophy of Photography,* vol. 1, no. 1. (2010): 64. doi: 10.1386/pop.1.1.59/1
2. James R. Mellow, *Walker* Evans (New York: Basic Books, 1999), 215.
3. Garry Winogrand in Barbaralee Diamonstein, F*rom Visions and Images: American Photographers on Photography* (New York: Rizzoli, 1981), 186.
4. Ariella Azoulay, "Photography," *Mafte'akh*, 2e (Winter 2011): 71.

Karolina Chojnowska

INTERVIEW WITH THE ARTISTS:
MANAL ABU-SHAHEEN, PETER BAKER, FELIX R. CID, SARAH MUEHLBAUER, YORGOS PRINOS, HRVOJE SLOVENC, AND MÓNIKA SZILÁDI

What inspires the overall development of your work? Is there a natural pattern of progression in terms of a theme you always keep in mind?

Manal Abu-Shaheen: Translating experience into images is motivating. Lately I've been motivated by a lack of visual history of the landscape in Lebanon. I'm interested in building my own archive of what the landscape looks like there. A history of images is important. Comparably, if you have a family without a family album something is missing. When I began making art seriously, it originated as a way to negotiate or filter my experience of being a Lebanese expat. I was trying to negotiate and understand the two cultures, both Lebanese and American. I consider both of them my own and I wanted to understand my own place within them, or even whether I needed to be placed within them. I've explored the experience of being between one place and another through many subjects. Those subjects have included my own family, portraits of people sleeping, strip malls and connector roads in the United States, post war and current advertising in Lebanon. All of these subjects represent transient spaces of human interactions in relation to physical landscapes. I was, for a while, interested in a third space, a psychological state within non-places, where people don't stay very long and only take what they need. Transience, basic survival, and moving on are dominant themes.

Felix R. Cid: It is just the movement of the world out there that inspires me. Movement might actually be the only "real" thing that we can be sure about. I am also interested in learning from my work more than anything else. And not the work learning from me. I would not say that I want to understand the world in a better way but to experience it from a different perspective than it usually comes to my eyes. Beyond what we are all used to seeing. Like any other artist, I don't care much about answers but about proposing the right questions.

Sarah Muehlbauer: I have long been interested in the conventions of landscape photography — its implications as an objective record, and the possibilities for perverting that. Early on, my 'studio' consisted of roughly six

square blocks in Forest Hills, Queens, where I grew up. There was something exciting about reinventing a place that was at once overly familiar and completely unexamined. As the work progressed, so did the role of this place within it. Forest Hills can be as microcosmic as my parents' backyard, or as nebulous as Little Armenia in Los Angeles. What unifies these places is a singular translation — one in which the subtle peculiarities of the everyday are amplified, or at least shown.

Mónika Sziládi: I'm interested in the effects of people's behavior on each other and the influence of technology and the media on our (in)ability to communicate. It also fascinates me how our relationship to images in general and to our own image has been changing with the recent proliferation of picture taking and sharing. The current posing and posting culture makes me wonder if the photographer, the subject and the viewer have become the same person.

How has the history of street photography inspired your work?

Manal Abu-Shaheen: Street photography is reliant on a subject that exists in front of the camera the moment the photograph is taken. This of course has nothing to do with whether the image is a fiction or not, because it is. The subject physically being there in front of the camera, the unpredictability of what might be found and the endless ways that events can unfold are aspects of street photography that influence the way I work and the subjects I choose.

Peter Baker: I'm really not so concerned with the idea of "street photography" as a genre. It seems to me nominal and beside the point. None of the artists whose work I admire from the street consider themselves "street photographers," whether it's Philip-Lorca diCorcia or Garry Winogrand or whoever. This may come as a surprise since, at least in this group show, some might say I'm using the language of the "street photograph" more than others, but I'm interested in the complexity and layers of the city itself and how its denizens interact with their artificial

environs. If there is a resemblance my work has to the so-called "street picture," I'd say it's that, yes, gesture is an important part of the content, and the characters are a part of the drama. At the same time, the physical spaces and materials of the city are likewise important. Photography is a surface medium, and these new digital cameras can describe the physical and transform the gestural in a way that I find very compelling and have been exploring. It's an interesting time to look at the city with this medium. I grew up in New York City and seeing it transform into this kind of post-modern metropolis for the super rich definitely riles me to look, and look again, and ask questions. Somehow it feels useful. I never moved here to make money. So, the city is like my studio, only, I tend to talk more to security guards than to curators. There's always a negotiation between anticipation and complete surprise. I do find it fascinating to think about the history of the street as this modernist emblem of democracy, going back to Walt Whitman, and then looking at what we have today, that is, surveillance, suspicion, and this generic, artificial consumer enterprise. The idea of "street photography" had something to do with the leisure time of urban dwellers. That doesn't really apply to the gentrified city of the 21st Century. That has been replaced by a new kind of economic disenfranchisement, security and mass consumerism. So it's not merely about genre for me, but the importance of looking at the contemporary city critically as an artist and using what it has to offer as material to work with. Public space is an entirely different thing today. More and more, Manhattan feels to me like this capitalist test tube we're all navigating. But, then, there's still the chaos and insistence of life, which contradicts and complicates that, or often accentuates those realities. So all of the above is a part the context of my work. I'm not making excavations here. These aren't studies. I'm using it all for pictures. And it's all real and it's all full of metaphor. The economics of the cityscape reveal itself in strange and telling ways. Many elements of the urban space and its occupants are at odds with each other, colliding right in plain sight. That's what I'm screwing around with.

Felix R. Cid: I am always confused when I hear this label, "street photography." If you are referring to the American history of white male

photographers shooting on the streets of NYC and around the US urban scenarios, who were influenced by literature and fascinated by movement and the poetic capacity that the new technology in photographic cameras brought them after the 50s and that allowed them to capture that movement as an art expression, then yes, those artists have been a big influence on me. Especially Robert Frank, Garry Winogrand, Tod Papageorge, Lee Friedlander and Phillip-Lorca diCorcia.

Sarah Muehlbauer: Traditional conceptions of street photography posit people as core subject; their movements, the dramas that unfold in public space. In a way my work doesn't adhere to this, in so much as the majority of my subjects are nonliving, or plants. But really, the ethos of "street photography" lies in its fascination with the world as unsuspecting protagonist. Mine is a fascination with the material of the landscape — the strange juxtapositions that occur, that can only exist if we take note.

Mónika Sziládi: It has allowed artists to create juxtapositions in space as well as freeze moments in time that describe the absurdity of the world and the contingency of our life within it.

Are there any artists, past or contemporary, who have had a particular influence on your work or whom you admire? Which way have they influenced or inspired you?

Manal Abu-Shaheen: There are too many to name and they constantly change. As I've been exploring landscapes in the US and Lebanon there are certain artists that I find myself returning to and learning from over and over including Walker Evans, Robert Adams, Stephen Shore, Philip-Lorca diCorcia, An-My Lê and Taryn Simon.

Peter Baker: Of course we all have our favorite artists. All of our influences as artists are like a big stew that you keep stirring, and you don't want one ingredient to be too strong. I'm reticent to use the word inspire, but its useful to find inspiration in the work you dislike too. In talking about "the

street," I'd say I'm as interested in Thomas Struth's pictures of symbolic architecture as I am in Garry Winogrand's New York pictures. Either one may make me cry for different reasons, although I doubt Struth could make me laugh aloud. I remember seeing the Struth retrospective at The MET when I was an undergraduate starting to use a view camera and it kind of blew me away. Especially the pictures of lower Manhattan. They are ominous and beautiful and impersonal in a way that struck me. They are also very much about looking, and contain layers of time and history. But I think it's fair to say I hold a special place in my heart for that period in photography in the 60s and 70s with Friedlander, Winogrand, Arbus and Eggleston, where these artists realized the vernacular use of photography was an art form in and of itself, and it didn't need a caption or back story, and it wasn't about beautiful prints or sublime light. All of those artists were investigating the inherent qualities of the materials of photography, and at the same time dealing with profound content. I recommend reading Lewis Baltz essay, another favorite artist of mine, titled "American Photography of the 1970's: Too Old To Rock, Too Young To Die", which looks at that moment along with the New Topographic photographers like Robert Adams and Stephen Shore, and also the Pictures Generation crew of Cindy Sherman and Richard Prince etc. We tend to separate those artists into these groups as if they were opposed to each other, but Baltz's essay cleverly links that moment. So that's my favorite period, but I like all kinds of work. I just saw the Christopher Williams show at MoMA and thought it was really good.

Literature has generally been as important to me, if not more, than art history. I won't name all my favorites but Don DeLillo is from the Bronx. I read Jane Jacob's "The Death And Life Of Great American Cities" before I ever went to art school. She's someone I wish I could have met and showed my work to. If there were one person I could show my work to alive today it'd probably be DeLillo. His fiction may be closest to the ideas behind "No Greater Fiction", in so far that he's describing historical events with complete accuracy, but then inventing the lives and undercurrent around them. It's all material.

Felix R. Cid: I am from Spain. I grew up having very little access to contemporary art. My only source (and obviously not a imited one) was El Museo del Prado. I was always interested in painting. Since I was very little, Goya was a big influence. It was something in the work that I could relate with immediately, but also Velazquez, Hieronymus Bosch, and other classic figures, but ultimately Picasso was the link to a lifetime decision to become an artist. When I discovered the potential of photography I could not help but immerse myself right into it. The first photograph that woke me up was a Robert Frank photograph. But I was in Europe and it was the late 90s by then. In an academic way, the school of Dusseldorf was actually the first thing I had access to learn from.

Sarah Muehlbauer: The early 20th century French photographer Eugène Atget was one of my first influences as an artist. He lugged a giant view camera around Paris, rising early for the light and the empty streets, creating a vast archive of the old city that was on the verge of disappearing. He was alarmingly prolific but didn't reach any kind of fame or success during his lifetime. When I first began photographing, I really responded to his method of working — compulsive and routine, not overly pre-meditated or intellectualized, and fueled by a preservational instinct. I've since become a little more calculated, a little less pious, but the crux of my practice still lies in the discoveries that happen while walking around, exploring the non-places in cities, not always knowing what I'm looking for until it's right in front of me.

Yorgos Prinos: Robert Bresson and Dardenne Brothers, Dostoevsky and W.G. Sebald, Walker Evans, Beckett, Basho, and many others. Among them I have to add my friends, family and many others. There is that beautiful quote by Robert Gober which I love and I connect with, "Whenever I give a talk about my work I am invariably asked who my influences are. Not what my influences are, but who. As if the gutter, misunderstandings, memories, sex, dreams, and books matter less than forebears do. After all, in terms of influences, it is as much the guy who mugged me on 10th street, or my beloved dog who passed away much too early, as it was Giotto or Diane Arbus."

Mónika Sziládi: In no particular order, and far from being comprehensive, Cindy Sherman, Garry Winogrand, Philip-Lorca diCorcia, Roger Ballen, Grunewald, Caravaggio, Van Gogh, Cezanne, Otto Dix, Schiele, Lee Bontecou, Marisol, Joan Miró, Giacometti, Noguchi, Rothko and many more. I'm drawn to the expressive as well as the sublime.

What was your early exposure to photography?

Manal Abu-Shaheen: Fourteen years ago I transferred to Sarah Lawrence as a college sophomore. I had begun university in Lebanon the year before and I took two photography classes there. I came to Sarah Lawrence convinced that I wanted to be a photojournalist. My mentor, Michael Spano, took one look at me my first day and said, "You're eighteen you don't know anything, and you've had too much war in your life already why not learn about art?" It was the best thing anyone could have said. I knew absolutely nothing about art and I didn't even think it existed as an option, at the time for me photography meant photojournalism. He also told me to study other things, which I did at Sarah Lawrence, sociology, political science, art history, etc.

Peter Baker: I grew up in the Bronx and was always curious to explore the far ends of the city. I couldn't be bothered waiting for a friend that wanted to take the 1 train from Van Cortlandt Park to wind up in Coney Island or walk across Pelham Parkway to Orchard Beach. Having a camera became a reason to explore the city. I took some photography classes at a community college and I just got into it fast. I fell in love with some of Helen Levitt's pictures, and Evans and Frank. I started looking at as many photography books as I could. It's easy to pick on photography now, but, I look at my life and find that it's been an ongoing thread. I have had about as good an education in photography one can have, and along the way have made great friends and colleagues, and am a part of a community of people still penetrating the medium in different ways.

Sarah Muehlbauer: Before I pursued photography, I was set on becoming an architect. So my first exposure to the medium was sort of indirect,

through photographic surveys of buildings for academic projects. In college, I studied with two incredible landscape photographers who turned my attention towards the photograph as its own end. But my entrée to the medium still shapes my approach to picture-making — very formal, perspectival, and reverent to structural detail.

Hrvoje Slovenc: I started taking photographs pretty late in my life. I was 26 when I took the first photo class. At the time, I didn't even know what aperture and shutter speed were. I loved looking at pictures, and I knew I had an artistic bone in my body, but I never pursued it. I grew up in Croatia during pretty turbulent times, so art/photography never seemed to be an option. It was something that wouldn't give you a steady job and therefore was not encouraged. I moved to the States after I finished my degree in biochemistry. I just didn't see myself committing my life to it. I enrolled in the cheapest school I could find here in the city, and I started taking photo classes.

Mónika Sziládi: At thirteen, a teacher started a workshop in elementary school. I have no memory of the experience other than the fact that it occurred.

Why is photography the medium you choose to work with?

Manal Abu-Shaheen: I've used lots of cameras and I don't prefer one over the other. I tend to use the DSLR quite like a view camera. I set it up on a tripod and deliberately frame. I've become interested in the flatness of the digital aesthetic in contrast to the deep space that a view camera offers through varying focus with the camera's movements. The flatness was particularly exciting for a photograph like *Beirut/Big Ben* where the image of London is superimposed onto the Beirut background in a way that feels flat like a digital composite, but it is not, it's real and very strange because it really exists.

Peter Baker: Tod Papageorge talks about photography being the closest visual art to poetry, insofar that pictures describe facts, and the photographer is attempting to transform those facts into a new thing.

Likewise a poet uses language, words which we all know the definitions of, but how it's put together, metered, sequenced etc., it creates a new meaning. And often times that meaning is upsetting, or mysterious. It sounds simple enough, and yet it so rarely happens. There's all this talk about photography being this depleted, overused medium, and yet, in the grand scheme of things there are so few artists who have really utilized the medium in this way, in my opinion. I think that's where Tod's fury as a teacher came from. And that's why I wanted to study with him. I always felt that way about photographs, whether I understood them or not. Pictures are simultaneously specific and totally ambiguous. It is what it is, but what else? Like poetry, the best pictures challenge what you think you know. So something from Garcia-Lorca's "Poet In New York" is as influential as any picture living in my subconscious.

Felix R. Cid: Photography has the very unique capability (until today and still) of depicting the world in a very accurate way. The way I see it, the closer an art work looks like the real world the farther it is its intention to describe a unique truth and the bigger the fantasy that can be involved. Photography has no narrative capability, it leaves the dialogue always open for interpretation, even when a good photograph has been produced by an intelligent human who is capable of making us think and not only feel. It is a medium that bounds intuition and intellect at its best. Because of that I could almost say that photography itself is a very accurate representation of the human being, a species that struggles between the natural impulses and intuitive capacities of any other animal but which has the unique ability to develop rational thoughts and be aware of his/her existence and the impact on his/her environment.

Mónika Sziládi: I didn't really choose it. It happened to me and I haven't left it. Photography's relation to the world and the complexities that derive from it are quite fascinating (not just "straight" and "lens based" photography). The description of the world through a lens, in particular, can spark a strong emotion, a visceral reaction, because it looks so real and can uniquely engender a strong sense of self-identification.

Why did you choose to make those pieces in black and white? Did the digital significantly impact the tonality of those pieces and therefore add another aesthetic dimension in terms of the final result? What is the advantage of color vs. black and white?

Manal Abu-Shaheen: It took a while to decide on black and white. The subject of the black and white work is billboards and advertisements which contain a lot of color. At first, that color was driving the work and I photographed them thinking that the final prints would be in color. But through making the images and living with them for a while I began to realize that the color was acting as a barrier and it was creating too many meanings through color relationships within the images and from picture to picture within the series, so I decided to strip them of the color. That surprisingly worked very well, considering I had originally conceived of them being color images. In the series I have left one image in color, one that sort of colors the rest. Maybe as I continue making them I will include more in color. There is no advantage to using black and white over color. Black and white is an aesthetic choice that is a part of the history of photography; it can perhaps be seen as more "graphic." I think black and white is just another aesthetic choice that the photographer or artist should take advantage of, just like choices related to composition, presentation, size, etc.

Felix R. Cid: Today, the decision of making a black and white or a color photograph involves a very different process than a few years ago. Not many years ago the photographer had to make that decision before picking up the camera. The film would either be black and white or color. But today that can be a decision made in the last minute before one prints. In a way there is no such thing as a black and white photograph any more. All digital photographs have the color information in them. So to translate that into a black and white image is a big responsibility. Color photography is some kind of post-modernist way of expression. It also depicts the world even closer to the real world. Maybe that means that it depicts a modern world or it did for a while. Black and white avoids those two aspects of a photograph but somehow we still understand it as a photograph that is made today.

Personally I am interested in that aspect. I sometimes wonder how colorful the real world is out there today.

Hrvoje Slovenc: My work flirts with the line between the "constructed" and the "captured." Sometimes, the element of the constructed, or the fantasy threatens to takes over. In order to bring it back to that line between the two worlds, I use various techniques. One of the techniques is black and white, which is anchored in tradition. The other technique is the physical separation between the panels within the same piece (*Home Theater, interiors*). Elongated, horizontal form screams manipulation. Because the images already looked hyper-real, I needed the traditional photographic shape to bring it back to that line I talked about. So for me, decision between black and white and color is one of many that I make for the final pieces to exude that believable artificiality I am so drawn to.

Photography is a fiction-making medium. Do you believe there is such a thing as an unstaged photograph? Or a photograph that is capable of being unbiased toward nature or reality?

Manal Abu-Shaheen: I think that the means of making a photograph are completely irrelevant to the final result. In the end it's about the picture. Whether the picture was staged or straight has very little to do with its power. For me, the most interesting thing about photography is its indexical nature; the thing imaged was there and the image-maker witnessed the thing/event exist, and in turn, we get to experience that thing through the photographer while being distanced in time and space. The whole experience is beautifully surreal, really beyond anything that can be expressed in words, completely visceral.

My sleeping portraits are collaborations with the subjects. We set up where their head is facing, what sheets we will use, etc. I begin photographing while they set out to sleep. It takes me on average about three hours to achieve the right light, composition, pose (sometimes they move quite a bit), by the time I have the photograph I want to use. I am using one light source and I light the subject over and over again. There is no post-

production done on them and the subjects are really sleeping.

In the black and white photographs of advertisements in Lebanon, I am exploring the monumental scale of consumer images in Beirut. Overwhelmingly, western women and men of gigantic proportions hover above like Greek deities representing an inaccessible desire while offering products that have become recently available. The process of translation and decoding that takes place of the advertisements to individual associations fascinates me.

Peter Baker: I find it somewhat amusing that the first question people often ask about my pictures is, "Are they staged?" It's not so important. All of my work is very deliberate, regardless of how the picture is made. If the question stirs from the thought of "How could the world really look like that?" at a given moment of time, then I'm doing something right. Photographing in the world is a kind of intervention and the elements involved in such a process vary. Some curators, for example, feel comfortable working with photographers who "stage" their work because they can explain why they did this thing or that, and what it means. I feel it is my job to make pictures that are dynamic and generous, insofar that they give the viewer a lot to look at. But it's not my job to explain what I think it means to anyone. We know that all of Jeff Wall's pictures are staged, yet he would be the first to say that he couldn't possibly tell the viewer why he set it up that way, and that it's the viewer that completes the process of the picture. We know the intelligence of an artist can be expressed through photographs when they're really good. That's what matters to me. As far as being biased, of course, we're putting a frame around a scrap of the world and excluding the rest of it. At the same time I do believe pictures can be objective, believe it or not. So, I'll go so far as to say that my pictures are not staged, nor are they arbitrary. Every element in that frame matters.

Mónika Sziládi: I would turn the question around: even in staged work when there are people (or animals for that matter) in front of the camera, the photographer has no complete control of the image. Even if a camera shoots randomly, if it was placed and edited by a non-blind human, it has some degree of bias.

Hrvoje Slovenc: I don't think it matters if the photograph is staged or not. It either works or it doesn't. I don't believe there is such a thing as an un-staged photograph. Framing, timing and camera position aside, they also represent an opinion, past experiences, and the current mood of the maker.

How does your work translate the real world into a photographic work of art?

Peter Baker: Art can be a way of looking at the seemingly meaningless activity of the world and making something potentially meaningful out of it. Photography as a medium has a unique ability to do this.

Mónika Sziládi: I make digital montages of photographs I shoot "candidly" in the world. (This is, obviously, not to say I wouldn't consider "straight" photographs as works of art.) Whether my work may be considered as art is not entirely up to me.

Photographers are inherently manipulators. To what extent does that notion vary in your work? And how does digital photography allow for that?

Manal Abu-Shaheen: My images are straight photographs but I want them to evoke a surprise or a question and critical engagement. The description and clarity that photography offers is the crucial ingredient for that. The longer you look at the subject that existed in front of the camera as a highly descriptive image the odder it becomes.

Peter Baker: Photographs are manipulations. If you are looking to photographs for any notion of truth, you are entering dubious territory. I'm interested in the sheer descriptive quality of digital and the kind of hyper-reality it can describe, which can look surreal. I'm not trying to make surreal art, but rather, my ultimate hope would be that people would look at my work and say, "What the hell is going here?" because that's pretty much what I ask myself everyday walking around Manhattan, or Los Angeles or

many American cities. I think what all of my fellow artists in this show share in common is that question, how does this pass as the norm?

As the urban environment morphs into what often feels like hyper-reality, describing it with a new medium as such seems to me worthwhile and fresh. It's kind of terrifying and exciting at the same time. I used to love the film and darkroom process, but being nostalgic for that bores me. I want to use the vernacular language to look at things now, and explore these tools that are available to me that didn't exist before.

Felix R. Cid: Photography has always been about manipulating. There is no difference between a photograph made today or 100 years ago. Now it is easier to do it, cleaner, cheaper, and the possibilities are endless. To create his/her own language in the past an artist had to come up with new ways. Today, the new challenge is not to limit yourself from the endless possibilities and stick to what works for you.

Mónika Sziládi: The montage phase of my work is almost as contingent as the shooting process. In a way it is a quasi-repetition of it under modified circumstances, and is more about making pictures rather than taking them. My state of mind and the material in front of me is what I can work with, but the fact that I have more time creates new possibilities. Digital technology allows for a good workflow in this process. I can take a lot of pictures when I see interesting gestures to increase my chances to get something I can use, and I can look at a lot of images easily and in a relatively large size which seems to help associations.

What/who are the subjects of your work, and why do you choose them?

Felix R. Cid: I am interested in the human species, and I really believe that the subject finds you and not the other way around.

Sarah Muehlbauer: While my photographs are not diaristic or specifically autobiographical, they are thoroughly personal. The place that formed me was a natural ground zero for my fantasies and ideas, and I use the

landscape to tell stories (or rather, hint at them) without a literal cast of characters. Interiors and backyards serve as a point of access for the psyche — the things we find shameful, the things we hide. There is a dystopic beauty in spoiled spaces, in one-offs. Beauty is what saves these scenes from utter tragedy — beauty, and humor.

Mónika Sziládi: I shoot at networking events, conventions and meet-ups. They are "pseudo-events," a term coined by the American historian and writer Daniel J. Boorstin to describe events that don't occur organically but are staged for the camera or for the media to be broadcast. I find that most family and social gatherings have become "pseudo-events." It seems that just about every moment of our lives is recorded and broadcast through social media. We are the ultimate producers, directors and stars in our own indie life movie.

How does your work blur the lines between real and unreal?

Manal Abu-Shaheen: Living between two cultural realities inevitably makes one acknowledge the malleability of what's considered real. In my current work, which includes the *Beirut/Big Ben* image I'm exploring how the idealized image of one culture is butting up against the reality of another and, at the same time, driving it towards the image, which is futile since it's inaccessible.

Felix R. Cid: Real is a very big word. When it comes to art, there is no such line. It seems that thanks to quantum physics and the new knowledge we have acquired in the last years of scientific investigation, when it comes to science there might also be no such thing as a unique reality or a line between real and unreal. When we can scientifically prove that infinite possibilities of reality are actually a fact, it is hard to believe that one real world is more accurate than others. I guess we draw that line as we please.

Sarah Muehlbauer: My method of working oscillates between that of a scavenger hunt and a film shoot. Some of the photographs are "straight",

unfettered documents of a scene as it was found. Others are rearranged or injected with an object in real-time, then documented. And still others are complete manipulations, however quiet — replicas in which every aspect is tweaked or replaced in post-production, if only for the sake of controlling what cannot be controlled otherwise. The images one might expect to be manipulated are often the scenes I've left more or less untouched, and vice versa, so the work should always be met with a degree of distrust. Not that fidelity should matter in storytelling.

How does your work depict the fiction of reality?

Mónika Sziládi: I choose moments to work with which look like they may have been set up. Part of who we are is a projection of who we want to be, and in a mediatized world we often imitate what we see in television shows, in films, and print and TV advertisements. I believe it wouldn't be far-fetched to say that we slip in and out of fictional characters by way of imitation and a desire to adhere.

In a recent article I read that contemporary photography is about photography more than anything else. Do you agree with that notion?

Peter Baker: To some extent work made in any medium is about that medium, but I think photography suffers from this idea more than others. I think all of our work is talking about the medium in different ways. An artist working with photography today has to contend with, to some degree, the fact that pictures are used everywhere, everyday, from our phones to advertising, to surveillance, to how media and press images are used. We all have to make our own choices about how much we let those realities enter our work. At the same time, this point can become so tired and not so interesting. Some of the dullest contemporary art is photography merely talking about photography. There seems to be this expectation that one has to use photography in this apologetic way that's criticizing the medium first and foremost. These are all problems worth messing around with. But, my former teacher and artist John Pilson brings up this quote, "That our world

and daily lives are saturated with photographs is not devastating news to any ambitious photographer born after 1900. Like the poem or the novel, our most personal work continues to be made from a thoroughly degraded material." I'm either ambitious or foolish, not sure!

Felix R. Cid: I think that what you are trying to say here is that it is about the formal aspects of the medium. In that case, I do not think that this is what is happening in the battlefiled. I think that is what is happening in the gallery world. But this is a natural evolution of the medium. It almost feels that way because of the historical proximity between painting and photography. That makes it easy for some critics and curators to understand the evolution of photography as a parallel evolution that painting had in the past. And I understand that and I am also interested in that relationship. In the meantime, we live in a world where photography has taken over the world in a way that has no relationship with anything that has ever happened before with any other medium. It is a brand new world for photography. A big crisis. So even when I find it necessary for every educated artist to reflect on the medium that he/she uses, I also find it difficult to only focus on studying the formality of a medium that is in an accelerated and constant evolution. Plus, I am scared sometimes that certain unresolved and essential characteristics of the medium will be lost in translation by only focusing on its formal aspect.

Yorgos Prinos: It seems to me that nowadays many people find it more important to try to understand photography itself rather than who we are, what we are, what life is, what we have become, what is happening in contemporary society and in the world. Winogrand's statement becomes even more meaningful for me: "I can only conclude that we have lost ourselves, and that the bomb may finish the job permanently, and it just doesn't matter, we have not loved life. I cannot accept my conclusions, and so I must continue this photographic investigation further and deeper."

Hrvoje Slovenc: If we look at the history of photography, there has always been a "trend" that photographers and critics either glorified or demonized. And those trends were contemporary at the time. Contemporary

photography today is equally photographic as Emmerson's "Landscapes on the Norfolk Broads," as Man Ray's *Rayographs* and as Cindy Sherman's film stills. Photography today is rich because of all those trends that existed, and paved the path for the new trends that are yet to come. And those trends will again be equally scrutinized.

Mónika Sziládi: Somewhat. It's not surprising since technology affected this medium radically in recent years, compelling artists to think about this. I tend to be drawn to art that addresses the human condition. It's really exciting when the medium is used in new ways to re-articulate our understanding of the world. Experimentation "solely" about the medium itself can produce mixed results, though I'm not sure how long and how many times I would want to look at such experiments. I would quickly turn my attention if you presented me with something that relates to "life," both regardless of the visual medium, and regardless of the art form.

Is there a particular camera you enjoy working with? If so what kind and why?

Peter Baker: I'm using this new Sony A7R mirror-less camera and I love it. It's small, unassuming, and the file is pretty incredible. I'm making large prints and the quality is there.

Felix R. Cid: I can work with any camera as long as it is fast and gives me the precise amount of detail.

Sarah Muehlbauer: For a long time, I shot almost exclusively with an 8x10 view camera. It is a very slow, methodical way of shooting, and it yields sparse results, but the amount of detail in each negative is incredible. I have since adopted a completely digital workflow, shooting with a medium format Hasselblad H3D. The idea of switching over gave me a lot of anxiety, but my method of shooting doesn't feel terribly different. My digital camera is heavy, bulky and slow, and I still shoot mostly on tripod. The most notable shift is in the economy of image-making, but I still find myself being selective, limiting

myself to a set number of frames per scene.

Yorgos Prinos: I consider the camera to be a tool and every different one delivers a unique quality or element to the process. I am interested in using all of these different attributes to create a breadth of divergent parts, but I don't like to be limited because of a tool. Even though I think limitations can be very productive, I'm more interested in the ones that come from the content rather than the camera. In that sense I've started to crop my images freely, allowing the picture itself to determine the aspect ratio rather than a preset industry standard.

Mónika Sziládi: I have a Canon 5D Mark II. The image quality and resolution is fine for what I do. I would go smaller, but I need a powerful on-camera flash. If I find a camera that is fast, small and can produce stunning images in very low light, I would switch if I can afford to. It might already be out there, but I don't follow the trends.

> **Tod Papageorge stated, "Maybe it's simply a case of finding a number of interestingly tormented people. Garry Winogrand, Robert Frank, Diane Arbus, Lee Friedlander — they were all lunatics."**

How do you feel about your sanity?

Manal Abu-Shaheen: Interesting people make interesting work.

Peter Baker: Yup, I have given myself the task of making pictures in one of the most photographed cities on earth. I must be insane.

Felix R. Cid: This is my answer: https://www.youtube.com/watch?v=4Y7CpS0gtlk (Tom Cruise chews out Matt Lauer on LIVE TV)

Hrvoje Slovenc: One thing that all of the photographers you mentioned have in common, is that their view of the world is very specific. Their images can be spotted from a mile away — they are so Arbus, so Winogrand, so

Friedlander... What we can do is absorb the world in all of its complexity — the words, the sounds, the smells, the bad and the good, and have an opinion on it. Hopefully, that opinion will come across in the images. The viewer may think that the photographers were insane if that opinion clashes with their own.

Mónika Sziládi: Everyone's crazy. The challenge is to find the appropriate outlet for it. The beauty about art is that the manifestation of one's insanity helps others to deal with theirs.

INSTALLATION SHOTS


NO GREATER FICTION
curated by Ágnes Berecz
Oct. 29 - Dec. 6


EXIT

EXHIBITED WORKS

Manal Abu-Shaheen

2:49 PM
2013
archival pigment print
40 x 60 in

UNTITLED (BEIRUT/BIG BEN)
2014
archival pigment print
16 x 24 in

Peter Baker

MEN, BASEBALL, NEW YORK
2013
archival fiber inkjet print
32 x 48 in

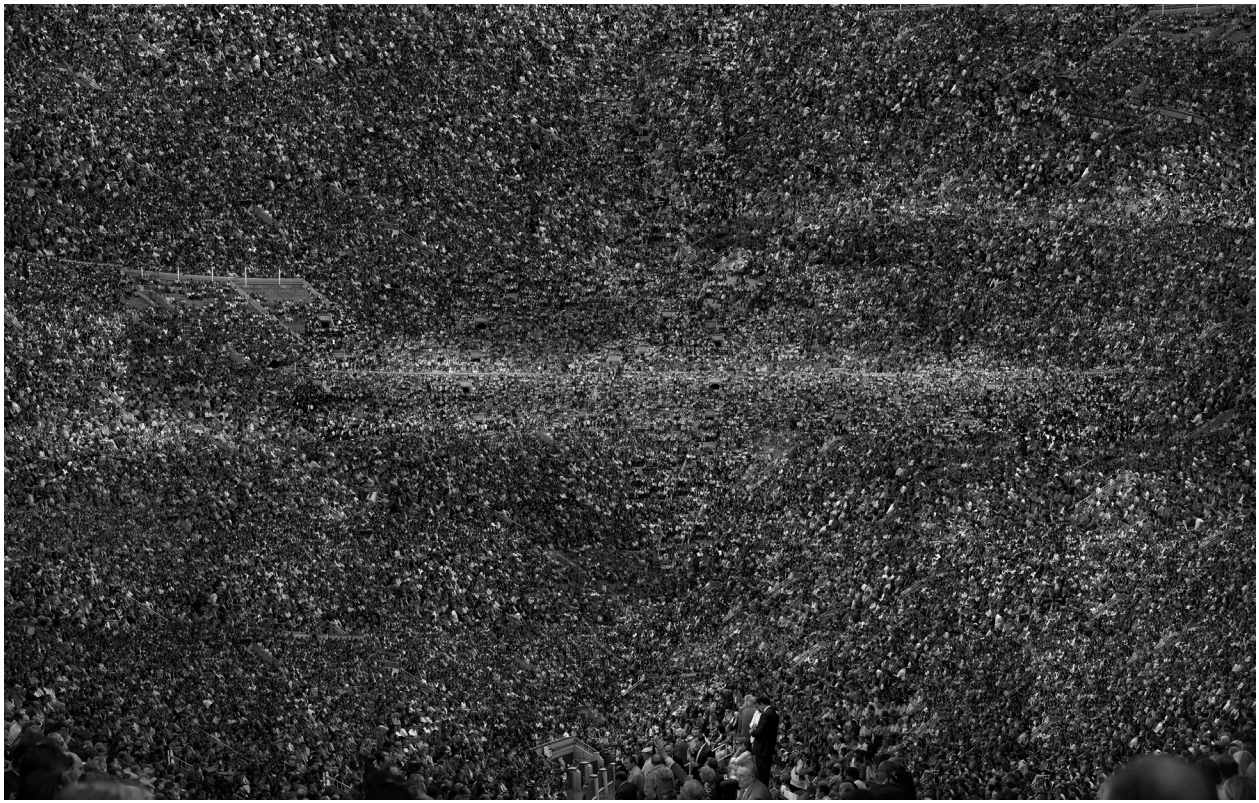
SWEET HOME, THE BRONX
2011
archival fiber inkjet print
32 x 48 in


STADIUM
DELTA
SWEET HOME.
CASIO
HESS
MetLife
TOYOTA
DKNY

UNTITLED, NEW YORK
2014
archival fiber inkjet print
32 x 48 in

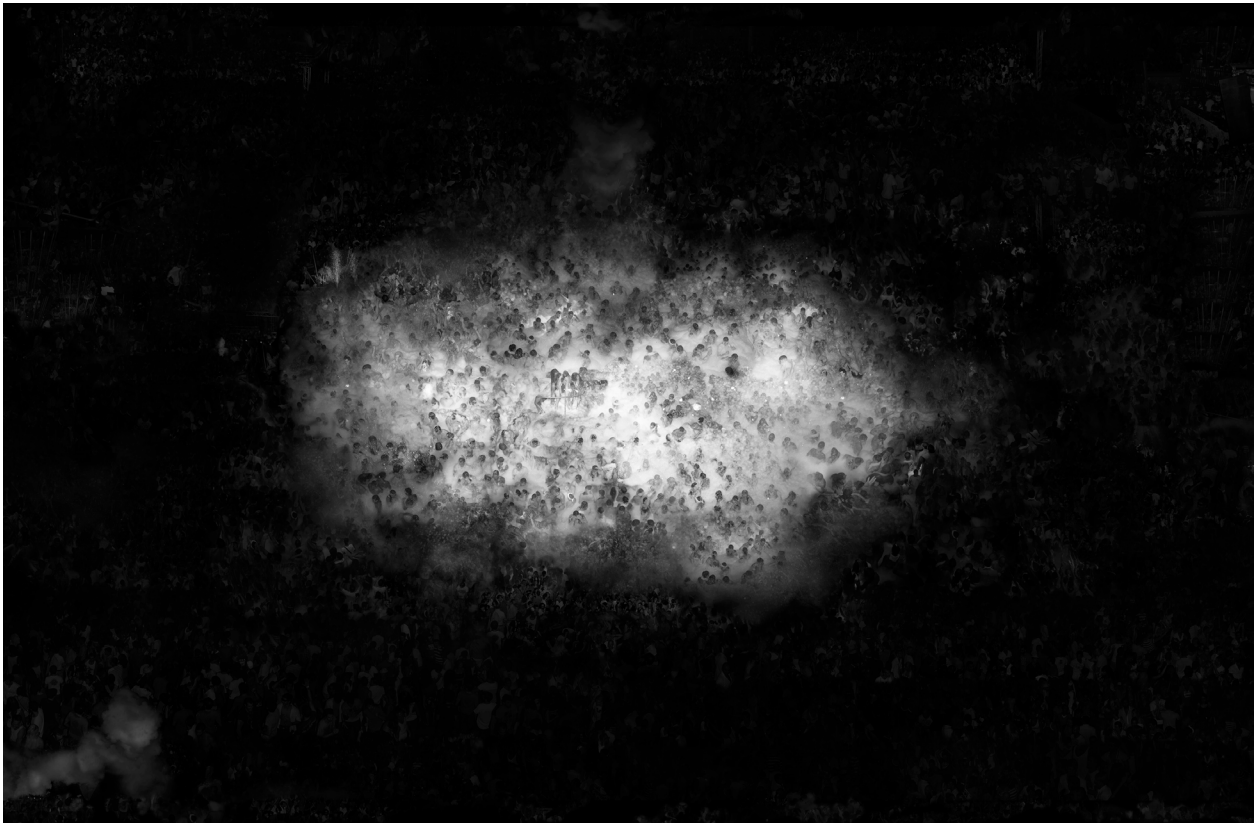
Felix R. Cid

BULLFIGHT
2012
digital pigment print mounted on aluminum, wood frame, museum antireflective Plexiglas
64 x 93 in



TOMATINA
2013
digital pigment print mounted on aluminum, wood frame, museum antireflective Plexiglas
43 x 68 in

FOAM PARTY
2012
digital pigment print mounted on aluminum, wood frame, museum antireflective Plexiglas
30 x 45 in



Sarah Muehlbauer

GARDEN HOSE
2014
pigment prints
24 x 30 in

BABIES
2013
pigment prints
24 x 30 in


BABIES

BAT AND ROCKER
2014
pigment prints
24 x 30 in

Yorgos Prinos

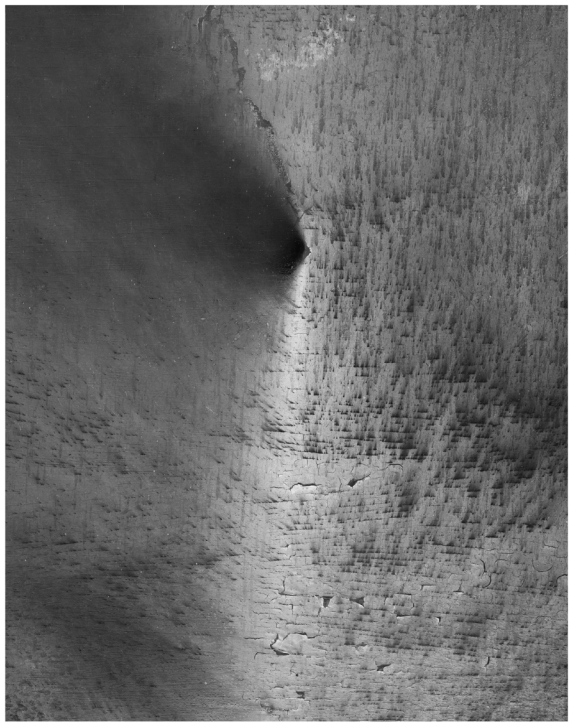
UNTITLED
2014
archival inkjet print, framed
50 x 30 in

05.13.2013 - 3:01 P.M.
2014
archival inkjet print, framed
32 x 17 in

Hrvoje Slovenc

UNTITLED IV (TEA PARTY)
2010
4 x 5 color film negative, pigment ink prints,
mounted on black Plexiglas, triptych
30 x 97 in

IV - III
2012
4 x 5 black and white film negative, pigment ink print diptych, mounted on aluminum, placed in two 6-7 indeep boxes
40 x 30 in each



Mónika Sziládi

UNTITLED (PLEDGE)
2010
archival inkjet print
20 x 39 in

UNTITLED (GRAPES AND GRACES)
2010 / 2014
archival inkjet print
28 x 36 1/4 in

STAGE FRIGHT
2005
C-print, face and back mounted on Plexiglas
30 x 20 in

ARTIST BIOGRAPHIES

Manal Abu-Shaheen (b. Beirut, Lebanon) is a Lebanese American photographer. She moved from Lebanon to New York in 2000 and received a BA degree from Sarah Lawrence College in 2003. In 2011 she received an MFA in Photography from the Yale School of Art. Her work has appeared in numerous exhibitions in and around New York, including shows at Nicole Klagsbrun Project and Camera Club of New York. She is a faculty member at the School of the International Center of Photography and Pennsylvania College of Art and Design.

Peter Baker (b. New York City, USA) is an artist and writer from The Bronx. He studied Literature & Photography at SUNY Purchase, where he graduated in 2005. In 2009, he had his first solo exhibition My Lost City: Photographs at Kris Graves Projects in Brooklyn. In 2012, he earned an MFA from the Yale University School of Art and was awarded the Richard Benson Prize for Excellence in Photography. In 2013, he participated in the Bronx Museum of the Arts 2nd AIM Biennial. He has designed and taught courses at the International Center of Photography and has been a Visiting Artist at SUNY Purchase and Bard College at Simon's Rock. He is a contributing writer for American Suburb X and lives and works in New York City.

Felix R. Cid (b. Madrid, Spain) started working as a photographer in Ibiza and during the winters he studied Photography in Madrid. In 2002 he moved to New York and in 2004 he started a full time program in the International Center of Photography and graduated in 2005. After several international exhibitions, he was accepted into the MFA program in photography at Yale University where he graduated in May 2012. He lives and works in Brooklyn, NY.

Sarah Muehlbauer (b. New York, NY) is an artist from Queens, NY. She received her BA from Sarah Lawrence College in 2010, where she studied photography, architecture and art history. In 2012, she earned her MFA in photography from the Yale School of Art. She has since designed and taught undergraduate photography courses at Dowling College in New York, and worked as an architectural photographer for the Soho-based firm Alta Indelman, Architect. She currently serves as archivist and photographer for Team Gallery in Lower Manhattan, and continues to pursue freelance projects. She resides in Brooklyn, NY.

Yorgos Prinos (b. Athens, Greece) received an MFA from the Yale University School of Art with a scholarship from Yale University in 2011. He is co-founder of the non-profit organization Art/If/Act and co-curator of the Depression Era Project. His work has been presented in various venues and publications in Europe, the United States, and Asia and his photographs are in private and public collections. He lives and works in New York.

Hrvoje Slovenc (b. Zagreb, Croatia) is a photographer based in New York. He holds an MFA in Photography from Yale University School of Art. His photographs have been exhibited in dozens of shows nationally and internationally including the Museum of Contemporary Photography in Chicago, Museum of New Art in Detroit, the Bronx Museum of the Arts, Museum of Contemporary Art in Zagreb, Croatia, Museum of Modern and Contemporary Art in Rijeka, Croatia, and Young Artists' Biennial in Bucharest, Romania. His work is in the permanent collections of the Museum of Contemporary Photography in Chicago, as well as the Museum of Contemporary Art and the Museum of Arts and Crafts in Zagreb, Croatia.

Mónika Sziládi (b. Budapest, Hungary) holds an MFA in Photography from Yale (2010) and a Maitrise in Art History and Archaeology from Sorbonne, Paris (1997). She is currently at LMCC's 2014–2015 Workspace Residency program. She was a 2013 resident at the La Napoule Art Foundation in France, a 2012-2013 resident at Smack Mellon, and in 2008 she received the Gesso Foundation Fellowship to attend Skowhegan. She is a winner of The Philadelphia Museum of Art Photography Competition (2010), a recipient of the Alice Kimball English Traveling Fellowship

(2010), a Juror's Pick by Julie Saul and Alec Soth, Work-in-Progress Prize, Daylight/CDS Photo Awards (2010) and the recipient of Humble Arts' Fall 2012 New Photography Grant. Selected exhibitions include Point of Purchase, DUMBO Arts Center, NYC (2006); Lost and Found, Staatliche Kunsthalle, Baden-Baden, Germany (2007); Market Forces, Carriage Trade Gallery, NYC and Galerie Erna Hecey, Brussels (2009); US Featured Exhibition, Flash Forward Festival, Toronto (2010); 31 Women in Art Photography, Hasted Kraeutler, NYC. (2012); Ready for My Close-up, Hagedorn Foundation Gallery, Atlanta, GA(2013); Wide Receivers& Tight Ends, Smack Mellon, NYC (2014). Her work is in the permanent collection of the Philadelphia Museum of Art. She lives and works in New York.

CONTRIBUTORS

Vittorio Calabrese

Vittorio Calabrese is a Director at BOSI Contemporary, as well as a curator and an art consultant. Originally from Milan, Italy, he attended Bocconi Business School, where he earned both his Bachelor in Art Administration and his Master of Science in International Management. In 2012 he received his Masters in Modern and Contemporary Art and the History of the Art Market from Christie's Education in New York. He currently lives in NYC.

Ágnes Berecz

Ágnes Berecz received her B.A. and M.A. from ELTE University in Budapest and completed her Ph.D. at Université Paris I (Panthéon-Sorbonne). Berecz specializes in postwar and contemporary art with a particular focus on transnational modernism and the cultural politics of painting. Her writings have appeared in Art Journal, Art in America, Artmargins and the Yale University Art Gallery Bulletin as well as in European and US exhibitions catalogues. Berecz is the author of the book, Contemporary Hungarian Painting (2001), and the New York correspondent of Műértő, a Budapest based art monthly. Her most recent work includes the two volume monographic study, Simon Hantaï, and the essay, "Time to Knot," published in the catalogue of Hantaï's retrospective exhibition at the Musée national d'art moderne in Paris. She is an Associate Professor at Christie's Education, and teaches at the Pratt Institute and The Museum of Modern Art in New York.

Karolina Chojnowska

Karolina Chojnowska is an independent curator, writer, art critic, and founder of the blog Aesthetic Fraktur. Originally from Poland, she attended Fordham University, where she earned two Bachelors of the Arts degrees, one in Art History and the other in Journalism. In 2012 she received her Masters in Modern and Contemporary Art, Connoisseurship, and the History of the Art Market from Christie's Education in New York. She currently lives in NYC.

BOSI Contemporary specializes in Contemporary and Post-War art as well as primary and secondary market work. It focuses on creating a space that will nurture a creative discourse between different facets of art and contemporary culture. International in scope, the gallery exhibits and communicates the work of both emerging and established artists, selected for their unique aesthetic language and fascinating vision. Our objective is to present an ambitious annual program that comprises at least six exhibitions, accompanied by publications and catalogues, an annual museum-quality exhibition devoted to a historic or established artist, as well as partnerships which reinforce the influence of art on contemporary culture. Our central concern is to showcase, through our roster of artists as well as exhibitions, how international artists relate to one another at the root of their discipline through visual narratives amid various mediums and techniques.

The gallery's approximate 2,000 sq. ft. location at 48 Orchard Street (between Grand and Hester) in the heart of Lower East Side allows the gallery to be a dynamic space for artists as well as a venue for contemporary culture within our community.

Published by BOSI Contemporary on the occasion of the exhibition
No Greater Fiction on view from October 29 to December 6, 2014

BOSI Contemporary
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CONTEMPORARY

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ISBN 978-1-312-64534-9
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