

"Color Photography: New Images," exhibition of work by 10 contemporary photographers

February 2, 1981

"Color Photography: New Images," an exhibition of work by 10 contemporary photographers, will open at the Mandeville Art Gallery at the University of California, San Diego Friday, February 6, with a reception scheduled from 6-8 p.m.

The exhibition can be seen at the gallery Sunday through Friday from noon to 5 p.m. and Wednesdays from 7 to 9 p.m. through March 15. Admission is free.

The photographers whose works will be represented are Ellen Brooks, William Eggleston, Mitch Epstein, Jan Groover, David Haxton, Len Jenschel, Joe Maloney, Joel Meyerowitz, John Pfahl and Joel Sternfeld.

Brooks is noted for making photographs of scenes which she sets up herself, the result being works which one critic said "reveal a great deal about us to ourselves, particularly our personal prejudices and vulnerabilities."

Eggleston's photographic style has been said to be "comparable to the modern movement in painting ... form is all, and photographic form is as random, scattered, artless and accidental as nature itself."

Groover is also a formalist. She photographs real objects, but the photographs reveals shapes, textures, colors and spatial relationships that the eye would never see.

A painterly, abstract approach is apparent in Haxton's work. He works with lights and color to create sets which, when photographed, are evocative and even somewhat romantic in their composition.

Jenschel's photographs also rely on color to form subtle, yet vivid, compositions.

The subjects of Meyerowitz's photographs are people and scenes. Meyerowitz depends on lighting and atmosphere to evoke a sumptuous mood, even when he photographs the mundane.

Pfahl is an expert landscape photographer whose color photographs are striking in themselves. He "draws" on his photographs, however, so the final product includes the artist's own imprint on the landscape image. His playful and intelligent manipulations are revealing, rather than distracting.

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