

CUE

ART FOUNDATION

Brian Moss

October 21 – November 27, 2004

“... these photographs move me. I see them as profound and unfiltered expressions of sadness. It is rare that someone bares themselves so clearly.”

— Lisa Yuskavage
Exhibition Curator

Lisa Yuskavage and Brian Moss met at Tyler School of Art. After college, both shared the loss of close friends to AIDS and cancer. For Moss, living through the slow and painful process of watching loved ones die prematurely prompted him to examine existential issues surrounding death and decay, memory and loss, and their relationship to photography and representation.

The photographs on view capture a particular period of Moss' life spent in an artist residency program at the Delaware Center for Contemporary Art (DCCA) in 2001. There to teach cancer patients how to make pinhole cameras to take self-portraits, he hoped that the experience of working with long exposure times would help his students think about time in a different way. He also began working on his own series of photographic self-portraits that would capture him asleep in bed, in order to transform this simple, unconscious-yet-integral daily activity into an act of consciousness, an affirmation of life, and proof of his existence. While visiting Lisa in New York and showing her images of his latest work, Yuskavage was drawn to these works and has wanted to have them shown ever since.

During a period of 30 days before and after the summer solstice, Moss worked with pinhole cameras and an old Crown Graphic 4x5, positioning them at different angles above his bed in the DCCA residence apartment. Moss studied naval calibrations for sunrise and civil twilight in order to determine the exposure time. He would begin shooting at night, leaving the shutter open to expose the film for six to seven hours before waking up at first light every morning to close the shutter. Experimenting with different exposures and a variety of films, he carefully balanced the ambient nighttime light with the distinct blue hue of daylight. The resulting color creations, reflections, shadows, and crossings of light patterns produced by such lengthy exposure times were quite surprising. While embracing these unusual film reactions, Moss also consciously controlled the editing process. In making his selections for this exhibition, he carefully determines the degree of 'there' -ness—the placement of head, body, light, and even folds of the blanket.



06-19-01, 2001
C-print, dimensions variable

(over, please)

Although originally trained as a painter, Moss learned to appreciate pinhole's lack of framing and slow exposure time. He had begun experimenting with pinhole photography in 1991, after a time when the grief of losing someone very close had manifested itself in a heightened sensibility to the passage of time. Also during this period, reading Barthes' *Camera Lucida* helped solidify for him the peculiar relationship between death and photography. According to Moss, "*Camera Lucida* helped me understand that a photograph exists paradoxically as a moment frozen outside of time's normal flow, but also as an object that ages along with us, and forever reminds us of the impossibility of halting that flow, until we are ourselves deceased. A photograph that is separated from the history and memories it represents is truly an orphaned object. It is even a bit unnerving in this unmoored state, since it only exists in this way because all those for whom the image had meaning are now gone."

Brian Moss is an artist who uses drawing, photography, sculpture, installation, computers, and the written word in his work. He was born in Philadelphia and studied painting at Tyler School of Art and the Rome Campus of Temple University Abroad. He moved to Los Angeles in 1992 to attend graduate school in photography at California Institute of the Arts. Since 1997, he has taught at many colleges in the Los Angeles area including Otis College of Art and Design, University of California, Irvine, and Loyola Marymount University. Currently, he is the artist-in-residence at CUE and is working on a variety of projects including a series of drawings in which he traces found imagery and text.

Supported by **Accademia Foundation**

Upcoming Exhibition:

December 9, 2004 – January 29, 2005

Thomas Ashcraft: Curated by Bruce Nauman

Tina Girouard: Curated by Susan Rothenberg

For additional information, please visit www.cueartfoundation.org or contact Jeremy Adams, Gallery Director at 212-206-3583 or by fax at 212-206-0321. The gallery is located at 511 West 25 Street, New York, NY 10001. Gallery hours: Tuesday – Saturday, 10am – 6pm.

ABOUT CUE:

CUE Art Foundation, a non-profit 501(c) (3) organization, provides educational and professional development programs in the visual arts. These include student internships, stipends, exhibitions, public lectures, and an in-gallery studio program, all of which draw from the talents and experience of the diverse community of artists, art critics, and teachers that the Foundation brings together.

CUE's exhibition season gives unknown or under-recognized artists public and professional exposure comparable to that offered by neighboring commercial galleries, without the usual financial restraints. The Advisory Council, an honorary group of artists and leading figures from the arts education, applied arts, art history, and literary communities, has the responsibility of selecting exhibition curators. The curators, in turn, nominate artists to exhibit at CUE, and continue to play a role throughout the exhibition process. Both the Advisory Council and the exhibition curators actively participate in the public lectures and educational programs.