

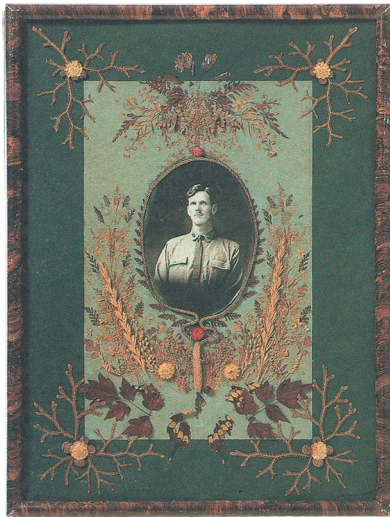


International Center of Photography

news release

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Forget Me Not: Photography and Remembrance



Makers unknown, *Portrait of man in uniform*, ca. 1915
Courtesy of George Eastman House

On view from
June 17, 2005
through
September 4, 2005

Media Preview
Thursday,
June 16, 2005
9:30 - 11 am

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Since its invention, photography has been inextricably tied up with remembrance. Photographs recall family, beloved friends, special moments, trips, and other events, speaking across time and place to create an emotional bond between subject and viewer. *Forget Me Not: Photography and Remembrance*, on view at the International Center of Photography (1133 Avenue of the Americas at 43rd Street) from June 17th through September 4th, 2005, focuses on this relationship between photography and memory. It explores the practice of strengthening the emotional appeal of photographs by embellishing them with text, paint, frames, embroidery, fabric, string, hair, flowers, cigar wrappers, butterfly wings, and more, to create strange and often beautiful hybrid objects. This exhibition will feature approximately sixty-five such vernacular objects: extraordinary works of art created by ordinary people.

The exhibition explores the various ways in which people preserved memories in photographic form, keeping these memories from becoming merely historical documents. This endeavor is manifested by decorated images, mostly portraits, all of which draw attention to the physical

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presence of the photograph, and intend to elicit the presence of its subject. *Forget Me Not* gives the viewer a feel for the struggle to preserve the memories evoked by these adorned photographs.

The exhibition, featuring international objects dating from the mid-nineteenth- through the late twentieth century, is presented in collaboration with the George Eastman House, Rochester, New York and is the ninth in the series “New Histories of Photography.” It is made possible by the generous support of The Horace W. Goldsmith Foundation. *Forget Me Not* is based on an exhibition originally commissioned by the Van Gogh Museum, and will be accompanied by a fully-illustrated catalogue, with a 25,000 word essay in English by the exhibition’s curator, Geoffrey Batchen. The catalogue is a co-publication of the Van Gogh Museum and Princeton Architectural Press.

GEOFFREY BATCHEN teaches the history of photography at the CUNY Graduate Center in New York. His first book, *Burning with Desire: The Conception of Photography*, was published by The MIT Press in 1997. *Each Wild Idea: Writing, Photography, History* was published by the same press in 2001.