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media release



Mikhael Subotzky and Patrick Waterhouse, *Windows, Ponte City* (detail), 2008-2010. © Mikhael Subotzky and Patrick Waterhouse, Courtesy Goodman Gallery, Johannesburg.

A Different Kind of Order: The ICP Triennial

On view from May 17, 2013 through September 22, 2013 **EXTENDED!**

Media Preview May 17, 2013 9:30–11:30 am

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A Different Kind of Order: The ICP Triennial, a global survey of contemporary photography and video, will be on view at the International Center of Photography (1133 Avenue of the Americas at 43rd Street) from May 17 to September 22, 2013. Filling ICP's entire gallery space as well as its exterior windows, the exhibition will feature 28 emerging and established artists from 14 countries whose works speak to and illuminate the new visual and social territory in which image making operates today. Artists include Nayland Blake, A.K. Burns, Thomas Hirschhorn, Elliott Hundley, Gideon Mendel, Wangechi Mutu, Sohei Nishino, Lisa Oppenheim, and Nica Ross. A complete list is below.

Starting from the premise that most photography is now produced, processed, and distributed in digital form, *A Different Kind of Order* explores the sometimes unanticipated consequences of this shift as revealed in the work of a wide range of international artists. For the younger artists in the Triennial, the digital revolution is something that happened during their childhood, and dealing with its ramifications has occupied most of their creative lives. For artists of this generation (such as Sam Falls, Andrea Longacre-White, and Oliver Laric), mixing the new idioms of digital imagemaking with the existing visual language of painting, sculpture, and collage is almost second nature. Other Triennial artists, wary of the advent of "screen culture," emphasize the handmade qualities of their work, yet even they recognize that their efforts are situated within the space of a fully digitized, networked world.

"The ICP Triennial, the only recurring exhibition in the U.S. to focus on international contemporary photography and video, provides an unparalleled opportunity for visitors to encounter new works by established artists and to discover emerging artists," said Mark Robbins, Executive Director of ICP. "A Different Kind of Order reflects our present moment of a new kind of order shaped by social, political, and technological changes."

The exhibition sketches the contours of the new visual and social territory in which photography finds itself today. A number of key themes serve as guidelines that link the works in the exhibition:

• **Artist as aggregator** identifies one of the main aesthetic offshoots of the digital image environment: the present-day descendants of the "image scavengers" of the 1980s who are now busy plundering and reorganizing found, online photographs into highly personal, web-based archives.

• The **resurgence of collage** is evident in works that combine photographic fragments, digital images, paint, three-dimensional objects, and audio and video material to blast open and reconfigure the space of the photograph in unprecedented ways.

• At a time when all manner of power structures are being called into question, **mapping** has become a renewed subject of artistic inquiry—part of a wider fascination with the power of ordering systems that has emerged in response to the dematerialized disorder of the Internet's environment.

• The Internet's dissolution of geographic distance has spurred the development of **new forms of community**, allowing artists to explore new forms of connection, collaboration, and multiple authorship that do not depend on physical proximity.

• In cooperation with ICP Associate Librarian Matthew Carson, the exhibition will also include an installation of approximately 100 recent **photo books**, which testifies to the extraordinary boom in self-published and small-press photo books now occurring around the world.

A Different Kind of Order: The ICP Triennial was organized by ICP curators Kristen Lubben, Christopher Phillips, Carol Squiers, and Joanna Lehan. See below for curator biographies.

EXHIBITION ARTISTS

Roy Arden b. 1957, Vancouver; lives and works in Vancouver Huma Bhabha b. 1962, Karachi, Pakistan; lives and works in Poughkeepsie, New York Nayland Blake b. 1960, New York City; lives and works in New York City **A.K. Burns** b. 1975, Capitola, California; lives and works in New York City Aleksandra Domanovic b. 1981, Novi Sad, former Yugoslavia; lives and works in Berlin Nir Evron b. 1974, Herzliya, Israel; lives and works in Tel Aviv Sam Falls b. 1984, San Diego; lives and works in Los Angeles Lucas Foglia b. 1983, New York City; lives and works in San Francisco Jim Goldberg b. 1953, New Haven; lives and works in San Francisco Mishka Henner b. 1976, Brussels; lives and works in Manchester, England **Thomas Hirschhorn** b. 1957, Bern, Switzerland; lives and works in Paris Elliott Hundley b. 1975, Greensboro, North Carolina; lives and works in Los Angeles Oliver Laric b. 1981, Innsbruck, Austria; lives and works in Berlin Andrea Longacre-White b. 1980, Radnor, Pennsylvania; lives and works in Los Angeles Rafael Lozano-Hemmer b. 1967, Mexico City; lives and works in Montreal Gideon Mendel b. 1959, Johannesburg; lives and works in London Luis Molina-Pantin b. 1969. Geneva. Switzerland: lives and works in Caracas. Venezuela Rabih Mroué b. 1967, Beirut; lives and works in Beirut Wangechi Mutu b. 1972, Nairobi, Kenya; lives and works in New York City Sohei Nishino b. 1982, Hyogo, Japan; lives and works in Tokyo Lisa Oppenheim b. 1975, New York City; lives and works in New York City and Berlin Trevor Paglen b. 1974, Camp Springs, Maryland; lives and works in New York City Walid Raad b. 1967, Beirut; lives and works in New York City Nica Ross b. 1983, Tempe, Arizona; lives and works in New York City Michael Schmelling b. 1973, Pittsburgh; lives and works in New York City Hito Steyerl b. 1966, Munich; lives and works in Berlin Mikhael Subotzky / Patrick Waterhouse b. 1981. Cape Town. South Africa: lives and works in Johannesburg / b. 1981 Bath, England; lives and works in Italy, England, and South Africa Shimpei Takeda b. 1982, Sukagawa, Fukushima, Japan; lives and works in New York City

CATALOGUE

A fully illustrated catalogue, produced by ICP in partnership with DelMonico Books • Prestel, accompanies the exhibition. It includes sections dedicated to individual artists and contributions by ICP curators.

A Different Kind of Order: The ICP Triennial (ICP/DelMonico Books • Prestel 2013) 8 x 10 inches Hardcover; US \$49.95

PUBLIC PROGRAMS

A wide range of programs will be presented in conjunction with the exhibition. These will include Museum Educator–led tours, outreach initiatives for students, and the following events:

HBO and the International Center of Photography Present: A Different Kind of Order: The ICP Triennial Artist Lectures

Gideon Mendel

Tuesday, May 21, 2013, 7 pm HBO Auditorium: 1100 Avenue of the Americas, New York, NY

Thomas Hirschhorn

Wednesday, May 29, 2013, 7 pm HBO Auditorium: 1100 Avenue of the Americas, New York, NY

A.K. Burns

Wednesday, June 19, 2013, 7 pm HBO Auditorium: 1100 Avenue of the Americas, New York

A Different Kind of Order: The ICP Triennial Performance by Nica Ross

Friday, May 17, 8 pm Using the glass-box pavilion of ICP's School in Grace Plaza, Nica Ross and collaborators from Joshua Light Show will stage a spectacular live-mix video performance during the opening of *A Different Kind of Order*. Additional performances will take place inside the museum on June 28 and July 26 at 7 pm.

A Different Kind of Order: The ICP Triennial Performance by Nayland Blake

Friday, July 12, 7 pm, ICP Museum

Artist Nayland Blake will perform *The Residue of a Thousand Hugs* in conjunction with his installation *Knee Deep in the Flooded Victory* (2013), commissioned for the Triennial. Part dress-up session, part confessional, part sideshow-turn, his performance will dally with queer history and visual hysteria, while providing everyone present with a guide to what NOT to wear if you hope to be taken seriously.

EXHIBITION CURATORS

Kristen Lubben, Curator and Associate Director of Exhibitions at ICP, has been a member of the curatorial staff since 1998. She has organized many exhibitions focusing on documentary practice, gender, and politics, including Susan Meiselas: In History, Magnum Contacts, Gerda Taro, Amelia Earhart: Image and Icon, and El Salvador: Work of Thirty Photographers. Lubben is the author and editor of several publications, including Magnum Contact Sheets (Thames & Hudson) and the catalogue for the exhibition In History.

(more)

Christopher Phillips, ICP Curator, organizes exhibitions of historic and contemporary photography. In 2004, he and Wu Hung of the University of Chicago organized the first major U.S. exhibition of Chinese contemporary photography, *Between Past and Future: New Photography and Video from China*. He has curated exhibitions including *Atta Kim: On-Air* (2006), *Heavy Light: Recent Photography and Video from Japan* (2008), and *Wang Qingsong: When Worlds Collide* (2011). He is an adjunct faculty member at New York University and Barnard College, where he teaches classes in the history and criticism of photography.

Carol Squiers, ICP Curator, has organized exhibitions on a range of subjects, includ¬ing contemporary art, fashion photography, and the intersection of science, technology, and photography. She has published extensively in periodicals, books, and catalogues, and is the editor of the collections *Over Exposed: Essays on Contemporary Photography* (2000) and *The Critical Image* (1990), co-author with Vince Aletti of *Avedon Fashion: 1944–2000* (2009), and author of *The Body at Risk: Photography of Disorder, Illness, and Healing* (2005).

Joanna Lehan, Assistant Curator at ICP, co-organized *Strangers: the First ICP Triennial of Photography and Video* in 2003 and the second Triennial, *Ecotopia*, in 2006. As a book editor for Aperture Foundation, she organized monographs by artists Thomas Ruff, Susan Meiselas, Zwelethu Mthethwa, and Hank Willis Thomas, among others. She has contributed essays to several photographic monographs, has served as a consultant to The Walther Collection, a private photographic collection and museum in Germany and New York, and has worked as a photo editor, researcher, and columnist.

EXHIBITION DESIGN

The installation design for A *Different Kind of Order* has been created by WORKac, a New York City–based firm engaged in architectural and urban planning projects around the world. WORKac has received numerous awards for its work, including five merit awards from the American Institute of Architects and the 2010 New York Design Commission award. The exhibition identity was created by mgmt design.

SUPPORTERS

A Different Kind of Order: The ICP Triennial is made possible with support from the ICP Exhibitions Committee, Mark McCain and Caro Macdonald/Eye and I, Deborah Jerome and Peter Guggenheimer, Joseph and Joan Cullman Foundation for the Arts, Brown Penny Fund, Duggal Visual Solutions, Artis, The Japan Foundation, the Swiss Arts Council Pro Helvetia, Consulate General of Germany New York, and the New York City Department of Cultural Affairs in partnership with the City Council.



About the ICP Triennial

Established in 2003, the ICP Triennial is the only recurring exhibition in the U.S. to spotlight international contemporary photography and video. It provides an opportunity for American audiences to encounter significant new works by recognized artists and to discover exceptional artists who have not previously received wide attention in this country. Previous Triennial exhibitions include *Strangers* (2003), an exploration of personal estrangement and urban anxiety in the post-9/11 world; *Ecotopia* (2006), an examination of the consequences of environmental change; and *Dress Codes* (2009), a consideration of fashion as a form of social communication.

About ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since ICP's founding, we have presented more than 500 exhibitions and offered thousands of classes providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive. Visit www.icp.org for more information.