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After Virginia
"Abstraction in Photography" (1989)
Zabriskie Gallery

November 8, 2019-January 11, 2020

Opening November 8, 6-8PM



Ralph Eugene Meatyard, *Untitled* (1959),
silver gelatin print, 7 3/8 x 7 in, 18.7 x 17.8 cm

© The Estate of Ralph Eugene Meatyard

Courtesy of Fraenkel Gallery, San Francisco and DC Moore Gallery, New York

"...And it is my hope that photography may fall in line with all the other arts, and with her infinite possibilities, do things stranger and more fascinating than the most fantastic dreams."

-Alvin Langdon Coburn

The Future of Pictorial Photography (1916)

CHART is pleased to present *After Virginia*, an homage to the distinguished gallerist Virginia Zabriskie (1927-2019) by revisiting her 1989 show *"Abstraction in Photography."* Presented at her eponymous 724 Fifth Avenue gallery, the exhibition surveyed a range of photographic abstraction by 20th century artists who explored modernist ideas and experimental techniques, producing imagery with and without a camera.

"Abstraction in Photography" was Zabriskie's largest exhibition dedicated solely to the medium. The chronology of the exhibition

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began with Alvin Langdon Coburn's "Vortograph," c. 1917 and Alfred Stieglitz' "Equivalent" 1929, works by two modernists that questioned the nature of photography. Tracing examples of experimentation through various artistic movements to contemporary artists of the time, Zabriskie limited the exhibition to those photographers whose focus was to intentionally create abstractions. As she explained in the exhibition card, she "wanted to raise questions without always giving answers," and to include new work by younger artists, "for inquiry into the nature and use of abstraction is an ongoing concern of photography in our time." In her spirit, *After Virginia* extends this conversation into the 21st century by presenting work by twenty-eight of the artists from the original exhibition and adding six contemporary artists who, in the thirty years since, have continued to explore the photographic medium.

Artists include (chronologically by work):

Alvin Langdon Coburn, Paul Strand, Alfred Stieglitz, Hans Richter, Man Ray, Edward Quigley, Ilse Bing, Theodore Roszak, Arthur Siegel, Harold Edgerton, György Kepes, Harry Callahan, Barbara Morgan, Aaron Siskind, Lotte Jacobi, Ralph Eugene Meatyard, Minor White, Frederick Sommer, Walter Chappell, Naomi Savage, Ray K. Metzker, Barbara Kasten, Todd Watts, Eve Sonneman, Floris Neusüss, James Welling, Nancy Hellebrand, Michael Spano, Hiroshi Sugimoto, Liz Deschenes, Mariah Robertson, Eileen Quinlan, Vicente Muñoz, and Alison Rossiter.



Portrait of Virginia Zabriskie
Credit: Zabriskie Gallery records, 1951-2010.
Archives of American Art, Smithsonian Institute

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Virginia Marshall Zabriskie, a native New Yorker, opened her gallery in 1954, purchasing it for a dollar from her fellow student at the Institute of Fine Arts, Marvin Korman. At the time, there were fewer than twenty galleries in New York that specialized in contemporary art, and at twenty-seven, Zabriskie was the youngest of the gallerists. It was a business dominated by women and Zabriskie flourished in the company of Rose Fried, Edith Halpert, Martha Jackson, Betty Parsons, Elinor Poindexter, and Marian Willard Johnson. She inherited several artists from the Korman Gallery, including Pat Adams, Tom George, and Lester Johnson. Over the next 56 years, Zabriskie developed an eclectic stable of Early American Modernism, Surrealism and Photography, mounting thought provoking, cross disciplinary exhibitions that included: "Sculpture: A Photographer's Vision" (1978), "Surrealism 1936-Objects, Photographs, Collages and Documents" (1986) and "Man Ray and Duchamp: Conspiratorial Laughter (1995).

Photography was incorporated into the gallery's program in the late 1960s. In 1977, she opened Galerie Zabriskie in Paris (1977-1998) to show the medium exclusively. Zabriskie introduced American artists to the French and French artists to the Americans. Over an almost six-decade career, she worked with many of the most important photographers of the time, including Bernice Abbott, Diane Arbus, Brassai, Claude Cahun, Harry Callahan, Walker Evans, Lee Friedlander, William Klein, Joel Meyerowitz, Nicholas Nixon and Aaron Siskind.

At the close of her gallery in 2010, Zabriskie had presented 800 exhibitions; including 239 photography shows. A pioneer in promoting the medium as a fine art, she integrated photography with painting and sculpture, often exhibiting them together. Her entrepreneurial acumen and focus on connoisseurship continues to resonate; she was deeply respected by colleagues and by a vast legion of employees she mentored throughout her career.

The lasting impact and relevance of her exhibitions feels timelier than ever. Today, as photographs are easily and widely produced and disseminated, it's important to remember that the medium was discovered and creatively explored a century ago. This exhibition attempts to show the impact of modernism on photography, inviting viewers to take a close, slow and rewarding look at these important images.

About CHART

Founded and owned by Clara Ha, CHART presents exhibitions of emerging, and established artists engaged in interdisciplinary practices. A collaborative platform, CHART's objective is to highlight diverse perspectives in contemporary art. Projects will

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include site specific installations and special exhibitions organized with guest curators. Ha is a gallerist with more than twenty years of experience in the art world. A former partner at Paul Kasmin Gallery, Ha has worked with artists such as Walton Ford, Robert Indiana, Deborah Kass, Claude and Francois- Xavier Lalanne, Kenny Scharf, Frank Stella and numerous estates such as The Andy Warhol Foundation for the Visual Arts, The Estate of Morris Louis and The Estate of Robert Motherwell amongst others. Ha has worked on various public projects including Will Ryman "The Roses" on Park Avenue and most recently Hangang Art Park, Seoul, S. Korea.

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