

MATTHEW PILLSBURY
New Work

MONA KUHN
Private

Saturday, March 21 — Friday, May 8, 2015
Opening Reception March 21, 6-8 pm

Artist Talk with Mona & Matthew
Saturday, March 21 at 11am

Jackson Fine Art is pleased to kick off our spring season in Atlanta with two solo exhibitions of new photographs by **Mona Kuhn** and **Matthew Pillsbury**, both celebrated contemporary artists distinguished by their ability to capture the human form suspended in time and space. In *Private*, Mona Kuhn, renowned for her frank and immediate nude portraits, turns her attention to minutiae in the heart of the American Desert in both Mojave and Arizona, treating organic material with a new sense of isolation and the same intimacy that has characterized her portraiture. **Matthew Pillsbury** specializes in black and white large format, long-exposure photography made using only available light. Fascinated by the act of viewing, Pillsbury continues his exploration of voyeurism but for the first time in color, represented in a series of new work that juxtaposes technology, classical architecture and museum interiors with the modern tourist as found in Tokyo, New York, and Italy.

On **Saturday, March 21**, at **11am**, Mona Kuhn and Matthew Pillsbury will both give intimate talks about their work and process at Jackson Fine Art, followed by questions and refreshments. Limited space. On the evening of the **21st**, from **6-8 pm**, we'll hold our traditional gallery opening reception for both artists to celebrate these exciting new bodies of work.

The photographs included in **Mona Kuhn's** *Private* retain the intimate and dreamlike quality of her earlier work, while expanding into a new direction of abstraction. **Kuhn** spent two years traveling around and shooting the American West, and the result is a series with the hallucinatory spirit of a vision quest.

I usually start a new series with colors. I knew I wanted a little bit of that golden sand skin tonality. I wanted black as it has a certain sense of mortality. You are constantly testing your endurance in the desert, the limits of how long you can stay out there or how debilitating it is to be at 100 and some degrees. Your system really slows down and you can't think straight. So the whole series is about our vulnerability in that environment as a metaphor to life.

At the time I was reading T. S. Eliot "The Waste Land." There are no direct parallels, but I noticed a certain essence of his poem in the work, like a perfume that stays in the air after someone left.

—Mona Kuhn

Private is available as a monograph from Steidl, with text by British curator David Campany:

For her fifth book with Steidl, Mona Kuhn has entered the heart of the American desert and returned with a sequence of pictures that is seductive, enigmatic and a little unsettling. Private proposes a world in which concrete reality and the imaginary are one. Plants and animals on the edge of survival, sun-drenched landscapes and wind-sculpted earth are intercut with a series of nudes that push Kuhn's renowned sensitivity to human form into unexpected directions. The result is a book somewhere between the poetry of TS Eliot, the cinema of Robert Altman, and a lucid dream

—David Campany

Mona Kuhn is an LA-based artist acclaimed for her contemporary and intimate depictions of the nude. Recently, Kuhn was exhibited at the Louvre as part of Robert Wilson's "Living Rooms" installation. Her work is included in many collections, including the J. Paul Getty Museum in California, the Royal Academy of Arts in London and the Musée de l'Élysee in Switzerland.

For **Matthew Pillsbury's** previous series, ***Screen Lives***, the artist photographed people in traditional black and white photographs watching television, using their iphones or working at computers, his time-lapse process lending his subjects a ghostly temporality. In these new photographs taken in Tokyo, Paris, and in fine art museums in the U.S., Matthew decides to capture tourists and natives alike in color while in the act of viewing—viewing cherry blossoms, classical paintings, each other. The motion captured by his time exposures puts a magical focus on the separate elements of the image — the people and their surroundings. Matthew comments on his new use of color for this series as opposed to only black and white:

Many of my images have many competing light sources in them but they can be merged into a single visual space. I thought that in color there would be more discord—the different lights in the images would be competing against each other.

In Toyko and museums I visited I felt that a location like the Cup Noodle museum needed to be in color. I also felt that way about the cherry blossoms in the Hanami series, the robot show and many other locations. Before I knew it more than half the places I photographed were in color, so there was no turning back.

—Matthew Pillsbury

Pillsbury's work is regularly featured in the *New York Times*, among other publications, and is part of more than twenty-five permanent collections throughout the US, Canada and Europe, including the Museum of Modern Art, the Guggenheim, and the Whitney Museum of American Art in New York; the Museum of Fine Arts in Boston; the San Francisco Museum of Modern Art; Musée du Louvre in Paris, France; and the Tate Modern in London, England. He is the recipient of the 2014 John Simon Guggenheim Memorial Foundation Fellowship and the 2007 Fondation HSBC prix pour la Photographie. He currently resides in New York City.