

**Christopher Anderson**  
*Approximate Joy*

**Mona Kuhn**  
*She Disappeared*

**January 25 — April 6, 2019**

**Opening Reception**  
with both artists  
**Friday, Jan. 25th, 6-8PM**

**Meet the Artists + Book Signing**  
**Saturday, Jan. 26th, 11AM**  
Jackson Fine Art

**Jackson Fine Art** is proud to kick off 2019 with exhibitions of new work by **Christopher Anderson** and **Mona Kuhn**, two contemporary photographers making emotive portraiture that captures the universal by focusing on the very intimate.

Both artists released celebrated photobooks in 2018 — Christopher Anderson's *Approximate Joy* (Stanley/Barker) is already in its second printing, and Mona Kuhn's monographs *She Disappeared into Complete Silence* (Steidl) and *Bushes and Succulents* (Stanley/Barker) were among the most anticipated art publications of the year. On the evening of **Friday, January 25<sup>th</sup>**, the gallery will hold an opening reception with both artists in attendance. The following morning, **Saturday, January 26<sup>th</sup> at 11am**, **Anderson** and **Kuhn** will give artist talks "in conversation" at the gallery. Books will be available for sale and signing.

*Approximate Joy* is the gallery's first exhibition of work by Magnum photographer Christopher Anderson. The series began as a commission to document life in China, for which Anderson chose to focus on Shenzhen, an industrial city in coastal China which has rapidly transformed from a remote fishing village to an affluent global metropolis of 20 million residents. The city provides the backdrop from which the artist consciously evokes the dreamlike quality and palate of futuristic fantasies of the recent past — specifically, those of *Blade Runner*. Shenzhen is a city of émigrés, China's Silicon Valley, and scores of young people move to the city each year to work in the tech industry. Rather than employing traditional compositions of urban street photography — children at play, people at work on a bustling street — Anderson hyper-focuses on these individual faces in the crowd, capturing the universal facial expressions and private emotions that suggest Shenzhen could be any city in the modern world. An ethereal light permeates Anderson's portraits — both the blue light of industrial pollution from nearby factories and the familiar glow of iPhone screens, and this aura underscores an isolation inherent to this body of work. These young professionals, alone in an increasingly mediated city and participating in the production of that condition, can only ever experience an approximation of joy.

While Anderson's subjects appear isolated within a crowd, **Kuhn's** *She Disappeared into Complete Silence* features a single subject, physically isolated in a gold and amber landscape, an apocalyptic vision more *Mad Max* than *Blade Runner*. This latest body of work is named for the title of Louise Bourgeois's first book — *He Disappeared into Complete Silence* (1947), a small volume in which the skyscrapers of Bourgeois's adopted home of New York are personified in original parables. After Bourgeois, Kuhn's *She Disappeared* [...] draws on architectural lines and shadows, but retains the artist's delicate treatment of the nude as its primary subject. Photographing her model Jacintha as reflected by the mirrors and glass panels of Robert Stone's secluded golden palace outside of Joshua Tree, Kuhn moves her reimagining of the classical nude into a new direction of abstraction. As Salvador Nadas notes in his afterward to the Steidl monograph, this combination of the classic nude and a unique poetic abstraction recall Surrealist photographers Man Ray and Florence Henri, and her nude distortions recall the work of André Kertész.

A selection of works from Kuhn's newest series, *Bushes & Succulents*, will also be on view. Inspired by a drought in Kuhn's home of Los Angeles, during which residents planted gardens comprised entirely of succulents, Kuhn observes that "the plants seemed to be able to endure so much. They had a power of

endurance through good and bad times that echoed, I thought, the way women have survived through the ages.”

### **About Christopher Anderson**

Christopher Anderson, a member of [Magnum Photos](#), is one of the most influential photographers of his generation. He first gained recognition in 1999 when he boarded a small wooden boat loaded with 44 Haitian immigrants trying to sail to America. The boat sank in the Caribbean. The images, commissioned by the New York Times Magazine, would receive the [Robert Capa Gold Medal](#) in 2000.

Since then, Anderson's work has defied categorization as he moves between the worlds of documentary, art, commercial and fashion photography. From 2011 to 2013, Anderson was [New York Magazine](#)'s first ever "Photographer in Residence," a collaboration that helped shape the current visual identity of the magazine. Christopher photographed the last portrait sitting of [President Barack Obama](#) in the White House and the first of [Donald Trump](#) in the Oval Office. The author of five monographs of photography, his most recent, *Approximate Joy*, was published by Stanley Barker in 2018. Christopher was born in western Canada and grew up in Texas. Christopher was naturalized as a French citizen in 2017 and currently lives in Barcelona with his wife and children.

### **About Mona Kuhn**

**Mona Kuhn** is best known for her large-scale photographs of the human form. Her approach is unusual in that she develops close relationships with her subjects, resulting in images of remarkable intimacy, and creating the effect of people naked but comfortable in their own skin. Kuhn was born in São Paulo, Brazil, in 1969, of German descent. In 1989, Kuhn moved to the US and earned her BA from The Ohio State University, before furthering her studies at the San Francisco Art Institute. She is currently and independent scholar at The Getty Research Institute in Los Angeles. Kuhn has had five monographs published by Steidl, in addition to her most recent titles *Bushes and Succulents* (Stanley/Barker Books) and *She Disappeared into Complete Silence* (Steidl). Occasionally, Mona teaches at UCLA and the Art Center College of Design in Pasadena.

Kuhn's work is in private and public collections worldwide, including The J. Paul Getty Museum, Los Angeles County Museum of Art, The Hammer Museum, Perez Art Museum Miami, Museum of Fine Arts, Houston, and the Kiyosato Museum in Japan. Mona Kuhn lives and works in Los Angeles. This is Jackson Fine Art's fifth solo exhibition of her work.

### **Contact**

To arrange interviews with **Christopher Anderson** or **Mona Kuhn**, and to request high resolution images, please contact Coco Conroy: [coco@jacksonfineart.com](mailto:coco@jacksonfineart.com).

Jackson Fine Art is located at 3115 East Shadowlawn Ave. NE, Atlanta, GA 30305. For more information about Jackson Fine Art and our artists, visit [jacksonfineart.com](http://jacksonfineart.com).