



EMORY

MICHAEL C.
CARLOS
MUSEUM

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Contact: Sarah H. Jones

Office: 404-727-4291

sarah.jones@emory.edu

Resonance: Recent Acquisitions in Photography, Opens at the Carlos this August

[Atlanta, Georgia, August 23, 2021]— The Carlos is thrilled to announce the opening of *Resonance: Recent Acquisitions in Photography*, an exhibition exploring the act of interpretation through the seemingly opposing themes of isolation and togetherness, loss and shared joy, and fear and courage, among others, which will be on display from August 28 – October 24, 2021.

Photographs are uniquely evocative of the human experience. They bear witness to a finite time and place—be it an image of a fleeting encounter or an endured reality—that is contingent upon memory, interpretation, and re-interpretation. The photographs seen here, all from recent gifts to the collection, are intended to resonate in some way with the unprecedented realities and profound emotions experienced by many during 2020. No two experiences have been the same; as a result, viewers may find meaning in the images themselves or in the tensions created between them.

“Pictures are sure. They remain fixed in the moment they were seized; their reading is as always ambiguous, subject to the changing perceptions and intuitions bred by delusion or by experience.”

-Larry Fink, Martins Creek, May 2001

Taken between 1963 and 2015, these images bear witness to a finite time and place, yet how we understand them is contingent upon memory, interpretation, and lived experience. The photographers— Kristin

Capp, Larry Fink, Ken Heyman, Walter looss, Joel Meyerowitz, and Lou Stoumen—knew nothing of the Covid-19 pandemic, the near global quarantine, nor the social justice movements that would rise with renewed urgency.

When Larry Fink photographed the March on Washington in 1963, he could not know of the murder of George Floyd or the nationwide debates over voter rights. In capturing Jimi Hendrix live or Dwight Clark’s infamous catch, Walter looss could not know of the impending isolation from loved ones or the nostalgia for simple pleasures like watching a game in a crowded stadium, attending a concert, or feeling the thrill of a lover’s touch. Ken Heyman could not anticipate the parents and caregivers who would be thrust suddenly into the role of educator while simultaneously struggling to provide when he took the photographs of families seen in this exhibition. Essential workers had not yet longed for a quiet dinner at home. Families and friends had not yet experienced the untimely loss of loved ones taken in a global pandemic. The unexpected moments of happiness, love, fulfillment, or mindful contemplation that could arise from these especially

fraught circumstances did not yet exist, but the photographs taken by Joel Meyerowitz and Kristin Capp may bring them to mind.

About the Michael C. Carlos Museum

Since its formal establishment on Emory’s Atlanta campus in 1919, the Michael C. Carlos Museum has become one of the premier museums in the Southeast. The museum holds one of the most comprehensive collections in the region with artwork from ancient Egypt, Nubia, and the Near East; Greece and Rome; the Americas; Africa; and Asia as well as a collection of works on paper from the Renaissance to the present.

Through world-class permanent collections and special exhibitions, innovative programming, and one-of-a-kind opportunities to engage with art firsthand, the Carlos Museum serves Emory University and the Atlanta community as a dynamic interdisciplinary center that cultivates literacy in the arts and fosters understanding of diverse religions and civilizations.

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Photo credits:

Walter looss (American, b. 1943), *Jimi Hendrix – Felt Forum N.Y.C.*, 1968, Archival pigment print, Gift of Altan Yenicay, 2017.50.15. ©Walter looss

Kristin Capp (American, b. 1964), *Blue Wall, Heirachabis, Namibia*, 2014, Archival pigment print, Gift of Rajesh B. Patel, 2019.16.6. ©Kristin Capp

Walter looss (American, b. 1943), *The Catch, Dwight Clark from Joe Montana, Candlestick Park, S.F.*, 1982 Archival pigment print, Gift of Altan Yenicay, ©Walter looss