



HIGH MUSEUM OF ART ATLANTA

1280 PEACHTREE STREET, N.E. • ATLANTA, GEORGIA 30309

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HIGH MUSEUM OF ART EXHIBITION CELEBRATES WOMEN PHOTOGRAPHERS

Features more than 100 works from the Museum's collection

ATLANTA, Feb. 22, 2021 — This spring, the High Museum of Art will present “Underexposed: Women Photographers from the Collection” (April 17-Aug. 1), an exhibition featuring more than 100 photographs from the Museum’s collection, including many that have never before been exhibited. The artworks demonstrate the notable contributions of women throughout the history of photography, spanning from innovators of the medium to contemporary practitioners who investigate the intersections of photography, representation and identity.

Originally conceived in conjunction with the centennial of the passage of the 19th Amendment, “Underexposed” pays homage to the work of women who have pioneered and championed the art of photography, from its earliest days through today. The exhibition is arranged roughly chronologically and showcases distinct arenas in which women photographers flourished and often led the way: as professionals working across multiple genres; as avid experimenters pushing photography into new directions; as teachers and patrons who supported the growth of the medium; and as creative, critically engaged artists exploring such issues as gender, identity and politics.

“With this exhibition’s focus on women photographers, ‘Underexposed’ highlights a trajectory of participation and influence extending from the earliest days of photography to a leading role in defining the medium today,” said Rand Suffolk, the High’s Nancy and Holcombe T. Green, Jr., director.

Sarah Kennel, the High’s Donald and Marilyn Keough Family curator of photography, added, “Focusing on the last 100 years, this exhibition highlights how women have embraced photography as a powerful form of professional and creative expression. In bringing together pioneers of the medium with artists who reflect critically on photography’s capacity to shape and challenge concepts of gender and identity, we have an extraordinary opportunity to expand the history of photography and bring greater recognition to the many women who have contributed to and led the field.”

The exhibition opens with a selection of work by artists who transformed the practice of photography from the 1920s through the 1950s. Coinciding with the global rise of the feminist ideal of the “New Woman” in the late 1900s, practitioners including Ilse Bing, Margaret Bourke-White, Dorothea Lange and Imogen Cunningham emerged as savvy leaders in the fields of

documentary, fashion and fine art photography. The exhibition continues with a section focused on artists who have experimented with photographic technologies and alternative processes to redefine the expressive and material limits of the medium. Works made in the 1970s and 1980s by artists including Barbara Kasten, Olivia Parker and Sheila Pinkel join pieces by contemporary makers, such as Meghann Riepenhoff and Elizabeth Turk, who continue to expand the language of photography.

The second half of the exhibition explores how women photographers have used photography to reflect on and interrogate the personal, social and cultural dimensions of gender and identity. Works by Diane Arbus, Nan Goldin, Susan Meiselas, Anne Noggle and Clarissa Sligh reveal different ways women have looked at and photographed other women. Similarly, works by Sheila Pree Bright, Sandy Skoglund and Susan Worsham deconstruct ideas around domesticity and feminine ideals. The exhibition closes with a selection of portraits and self-portraits by Judy Dater, Zaneli Muholi, Cindy Sherman, Mickalene Thomas and Carrie Mae Weems, among others, that explore the intersections of photography, representation and identity.

“Underexposed: Women Photographers from the Collection” will be presented on the lower level of the High’s Wieland Pavilion. This exhibition is curated by Sarah Kennel with Maria Kelly, curatorial assistant for photography.

Exhibition Organization and Support

“Underexposed: Women Photographers from the Collection” is organized by the High Museum of Art, Atlanta. This exhibition is made possible by Premier Exhibition Series Sponsor Delta Air Lines, Inc.; Exhibition Series Sponsor Northside Hospital; Premier Exhibition Series Supporters Sarah and Jim Kennedy and wish foundation; Benefactor Exhibition Series Supporters Anne Cox Chambers Foundation and Robin and Hilton Howell; Ambassador Exhibition Series Supporters The Antinori Foundation, Corporate Environments, and Louise Sams and Jerome Grilhot; and Contributing Exhibition Series Supporters Farideh and Al Azadi, Sandra and Dan Baldwin, Lucinda W. Bunn, Marcia and John Donnell, Mr. and Mrs. Baxter Jones, The Arthur R. and Ruth D. Lautz Charitable Foundation, Joel Knox and Joan Marmo, Margo and Danny McCaul, The Ron and Lisa Brill Family Charitable Trust, The Fred and Rita Richman Fund, and Ms. Harriet H. Warren. Generous support is also provided by the Alfred and Adele Davis Exhibition Endowment Fund, Anne Cox Chambers Exhibition Fund, Barbara Stewart Exhibition Fund, Dorothy Smith Hopkins Exhibition Endowment Fund, Eleanor McDonald Storza Exhibition Endowment Fund, The Fay and Barrett Howell Exhibition Fund, Forward Arts Foundation Exhibition Endowment Fund, Helen S. Lanier Endowment Fund, Isobel Anne Fraser–Nancy Fraser Parker Exhibition Endowment Fund, John H. and Wilhelmina D. Harland Exhibition Endowment Fund, Katherine Murphy Riley Special Exhibition Endowment Fund, Margaretta Taylor Exhibition Fund, and the RJR Nabisco Exhibition Endowment Fund.

About the High Museum of Art

Located in the heart of Atlanta, the High Museum of Art connects with audiences from across the Southeast and around the world through its distinguished collection, dynamic schedule of special exhibitions and engaging community-focused programs. Housed within facilities

designed by Pritzker Prize-winning architects Richard Meier and Renzo Piano, the High features a collection of more than 18,000 works of art, including an extensive anthology of 19th- and 20th-century American fine and decorative arts; major holdings of photography and folk and self-taught work, especially that of artists from the American South; burgeoning collections of modern and contemporary art, including paintings, sculpture, new media and design; a growing collection of African art, with work dating from prehistory through the present; and significant holdings of European paintings and works on paper. The High is dedicated to reflecting the diversity of its communities and offering a variety of exhibitions and educational programs that engage visitors with the world of art, the lives of artists and the creative process. For more information about the High, visit www.high.org.

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Media contacts

Marci Tate Davis
High Museum of Art
Manager of Public Relations
404-733-4585
marci.davis@high.org

Madison Richards
Resnicow and Associates
Assistant Account Executive
212-671-5189
mrichards@resnicow.com