

FOR IMMEDIATE RELEASE

ANDREW MOORE
DETROIT
November 5, 2009 - January 9, 2010



Yancey Richardson Gallery is pleased to present *Detroit*, the gallery's fifth solo show by New York-based photographer Andrew Moore. The exhibition, the result of seven trips made to Detroit over the past two years, continues Moore's use of architecture as a way to explore themes of history, culture and time. As the artist states: "My interests have always laid at the busy intersections of history, particularly at those locations where multiple tangents of time overlap and tangle... Detroit is more than a story of physical decline, decay and transformation; it is a city where the distortion of time is inventing new symbols for the America of the future." Moore's Detroit

series will be the subject of a traveling solo exhibition in 2010, originating at the Akron Art Museum and accompanied by a monograph *Detroit: Disassembled* with an essay by Pulitzer Prize-winning poet and Detroit native Philip Levine.

Several of the gallery exhibition's photographs are characterized by a hint of Surrealism, with things jarringly out of place or come alive. The ruined ornamental architecture of a former movie palace, the UA Theater, suggests the fantastic labyrinthine structures of Piranesi, an early influence on the Surrealists. In a photograph of what was once Henry Ford's elegant executive offices at the Model T headquarters, a carpeted floor ripples with an incongruous landscape of brilliant green moss. In an abandoned burned school Moore photographed a melted clock whose face bears the inscription National Time. The photograph serves as an ironic comment on the country's economic debacle while referring directly to the melting clock in Salvador Dali's painting *The Persistence of Memory*. As Moore states, "Detroit is more than a story of physical decline, decay and transformation; it is a city where the distortion of time is inventing new symbols for the America of the future."

Moore's previous projects include colonial and modernist Havana, the war-damaged buildings of Sarajevo, post-Cold War Russia, the old theaters of New York's 42nd Street and the consumer-laden vertical landscape of the new Times Square. In 2004, Moore received a commission from The Public Art Fund to photograph Governor's Island. In 2005 the Queens Museum, the Museum of the City of New York and Columbia University's Wallach Art Gallery commissioned a series of photographs of the public works of Robert Moses which were exhibited at all three institutions in January 2007 and published in a book by Abrams. In 2006, Moore was the subject of a mid-career retrospective at Dartmouth University.

Andrew Moore's photographs have been acquired by numerous major museums including, among others, the Whitney Museum of American Art, the Canadian Center for Architecture, the Philadelphia Museum of Art, the San Francisco Museum of Art, the Los Angeles Museum of Modern Art and the International Center of Photography.

Moore was educated at Princeton University where he is now an adjunct professor. With the director John Walker, he produced the film *How to Draw a Bunny*, a documentary on the artist Ray Johnson which won a Special Jury Prize at the 2002 Sundance Film Festival. Two monographs, *Inside Havana* and *Russia* have been published by Chronicle Books.

UPCOMING:

ART FAIRS: PARIS PHOTO November 18 - 22, 2009
PULSE MIAMI December 3 - 6, 2009

EXHIBITIONS:

ALEX PRAGER *WEEK END* January 14 – February 20, 2010

For additional information or visuals, please contact Tracey Norman -
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