

FFOTO

LISA OPPENHEIM

Lisa Oppenheim was born in New York in 1975. She received a BA in art and semiotics from Brown University, Providence, Rhode Island, in 1998, and an MFA in film and video from Bard College, Annandale-on-Hudson, New York, in 2001. In 2003, she completed the Whitney Museum of American Art Independent Study Program for studio art. Using materials from public archives, photographic anthologies, and the Internet, Oppenheim engages the full breadth of photography's history and traces the technological processes, consumption, and circulation of photographs from Henry Fox Talbot to Flickr.

Oppenheim's work explores the interactions between an image, its source, and the context in which it is encountered. *The Sun is Always Setting Somewhere Else* (2006) originates from photographs of the setting sun taken by U.S. soldiers in Iraq, which Oppenheim found on the image-sharing website Flickr. Holding each photograph at arm's length in such a way that it aligns with the horizon of the setting sun in the artist's native New York, the artist reshot the images as the sun set within the frame. Presented as a 35 mm slide show, the significance of seemingly quotidian sunsets shifts with the knowledge of who captured them and where. *Cathay* (2010) juxtaposes a fragment of a 1915 Ezra Pound poem that was loosely constructed from a translation of an eighth-century Chinese poem with a more literal translation on two synchronized 16 mm films. At times substituting words with corresponding scenes from New York's Chinatown, the work creates a visual conversion that highlights the inconsistencies in meaning that necessarily result from translation. In Oppenheim's *Smoke* series, which includes *A sequence in which a protester throws back a smoke bomb while clashing with police in Ferguson, Missouri (Tiled Version I)*, 2014 (2015), the artist crops found photos of fires or explosions so that only the fields of billowing smoke remain. The resulting compositions initially suggest innocuous cloudscares. However, the works' titles, taken from the captions accompanying the source images, retain references to the fraught circumstances those images capture. Solarizing the prints by exposing them with the light of an open flame, Oppenheim connects the content of the work to the process of its production.

Oppenheim's work has been the subject of solo presentations at the California Museum of Photography, University of California Riverside (2009); Kunstverein Göttingen, Germany (2013); Kunstverein in Hamburg (2014); and FRAC Champagne-Ardenne, Reims, France (2015). Her work has also been included in group exhibitions such as the Liverpool Biennial (2006); *Free*, New Museum of Contemporary Art, New York (2010); *A Different Kind of Order*, The ICP Triennial, International Center of Photography, New York (2013); *New Photography 2013*, Museum of Modern Art, New York (2013); *Light, Paper, Process: Reinventing Photography*, J. Paul Getty Museum, Los Angeles (2015); and *Photo-Poetics: An Anthology*, Solomon R. Guggenheim Museum, New York (2015). Oppenheim lives and works in New York.

Source: guggenheim.org