SFMOMA ANNOUNCES FIVE SUMMER 2019 EXHIBITIONS

SAN FRANCISCO, CA (March 14, 2019)—In addition to its major presentations of Andy Warhol—From A to B and Back Again, JR: The Chronicles of San Francisco and Suzanne Lacy: We Are Here, the San Francisco Museum of Modern Art (SFMOMA) announces an exciting schedule of architecture and design, contemporary and photography exhibitions opening at the museum this summer. On the occasion of the 50th anniversary of the Apollo 11 moon landing, Far Out: Suits, Habs, and Labs for Outer Space will include a wide range of visionary designs in pursuit of outer space ventures. SFMOMA’s New Work series will highlight recent sculptures and photographic works by multimedia artist Erin Shirreff.

SFMOMA’s Pritzker Center for Photography, the largest space dedicated to the medium in any art museum in the United States, will present three new shows this summer. In the New to the Collection gallery, a recently acquired archive of previously unseen Polaroids will feature the many faces of April Dawn Alison, photographed over the course of several decades. Don’t! Photography and the Art of Mistakes will explore dos and don’ts of “good” photography and the rule breakers who challenged those norms. Signs and Wonders: The Photographs of John Beasley Greene will highlight the 19th-century photographer’s stunning images of ancient Egyptian ruins and archeological sites in his first museum survey show.

Far Out: Suits, Habs, and Labs for Outer Space
July 20, 2019–January 20, 2020
Floor 6
Fifty years after the first footsteps on the moon, our ongoing journey into space continues to capture worldwide attention and global resources. Organized by SFMOMA’s Architecture and Design department, Far Out: Suits, Habs, and Labs for Outer Space will underscore the importance of both applied and theoretical design in forwarding new models for life beyond earth. California is uniquely poised to host an exhibition on this topic, with an established history of astronautic innovation and invested research on space exploration at two NASA centers—Ames and the Jet Propulsion Lab (JPL)—as well as Elon Musk’s SpaceX. Real and conceptual designs for space suits, habitats and laboratories will be on view, alongside a selection of films and visual art, including designs from Raymond Loewy, Rick Guidice, Neri...
Oxman and Tom Sachs, among others. Culled from many different collections, *Far Out* celebrates design in taking us far out to the final frontier.

**New Work: Erin Shirreff**  
July 20–October 27, 2019  
Floor 4  
Working in various mediums, scales and modes, Erin Shirreff explores our relationship to objects and images, and between two- and three-dimensional space. In this exhibition, her first solo museum presentation on the West Coast, Shirreff will show a selection of recent sculptures and photographic works. Forms based on JPEGs are rendered in foamboard and bronze, and offset reproductions are enlarged and given a sculptural dimension of their own. Together, the works examine the slippage between the experience of an object in real space and its photographic representation, where scale, weight and physical presence are distorted.

Generous support for *New Work: Erin Shirreff* is provided by Alka and Ravin Agrawal, SFMOMA’s Contemporaries, Adriane Iann and Christian Stolz, and Robin Wright and Ian Reeves.

**April Dawn Alison**  
July 6–December 1, 2019  
Floor 3  
Made over the course of some 30 years, the photographs in this exhibition depict the many faces of April Dawn Alison (1941–2008), the female persona of an Oakland, California–based photographer who lived in the world as a man. Upon her death, Alison left an archive of over 9,000 Polaroid photographs, the vast majority of which are self-portraits. This previously unseen body of work begins in the late 1960s or early 70s with tentative explorations in black-and-white photographs, and evolves in the 1980s into an exuberant, wildly colorful and obsessive practice inspired by representations of women in classical Hollywood cinema, pornography and advertising. An extraordinary long-term exploration of a private self, the Alison archive contains photographs that are beautiful, funny, enigmatic and heartbreakingly sad, sometimes all at the same time.

Generous support for *April Dawn Alison* is provided by Wes and Kate Mitchell.
Don't! Photography and the Art of Mistakes
July 20–December 1, 2019
Floor 3
There’s no success like failure; artists know that better than anyone. Don’t! Photography and the Art of Mistakes explores how photographic techniques such as double exposure, lens flare and motion blur, deemed errors by one generation of photographers, became interesting aesthetic intentions by the next. In the late 19th and early 20th centuries, prescriptive texts by self-proclaimed photography experts proliferated in amateur manuals and periodicals. The next generation saw the rise of photographers who challenged these rules and strictures. Pairing modernist images by artists including Florence Henri, Lisette Model and Man Ray with historical documents, this exhibition examines the shifting definitions of “good” and “bad” photography, while considering how tastes evolved during this transformative period for the medium. The show concludes with a section of contemporary work by artists including Sara Cwynar, John Gossage and Andy Mattern that underscores concerns about failure and photographic rules that persist to this day.

Signs and Wonders: The Photographs of John Beasley Greene
August 31, 2019–January 5, 2020
Floor 3
In 1853, at the age of 21, John Beasley Greene (1832–56) set out for Egypt armed with a camera and a passion for archaeology. Over the course of an exceptionally brief career, he created a body of photographs in North Africa that was admired by his peers and which continues to capture the attention of contemporary audiences. Not only did he provide detailed records of Egyptian hieroglyphics and Algerian antiquities that helped advance the
field, but his pictures also offer the sensitive impressions of a thoughtful visitor in an unfamiliar land. Greene was acutely attuned to the aesthetic possibilities of photography, and his compositions display a masterful grasp of the relationship between negative and positive space. He died at 24, leaving behind few records but hundreds of pictures. This exhibition, his first museum survey show, will present Greene’s visual record of the archaeological and colonial concerns of mid-19th-century France and a singular vision for the photographic description of landscape.

In conjunction with Signs and Wonders: The Photographs of John Beasley Greene, SFMOMA will present Hannah Collins: I Will Make Up a Song, a video and photography installation that explores the work of Egyptian Modernist architect Hassan Fathy. Fascinated by issues of housing, poverty and environmental sustainability, Collins (b. 1956) considers Fathy’s mid-20th-century utopian experiments in sustainable architecture and rural community building at New Gourna and New Baris in Egypt, which raised important questions that seem ever more pertinent today.

Generous support for Signs and Wonders: The Photographs of John Beasley Greene is provided by Wes and Kate Mitchell. Additional support is provided by The Black Dog Private Foundation Fund, Sakurako and William Fisher, and Gary B. Sokol.