

PRESS RELEASE

MERRY ALPERN
Dirty Windows

22 February - 20 April 2019



Merry Alpern, *Dirty Windows* #6, 1994.

© Merry Alpern courtesy Galerie Miranda

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GALERIE MIRANDA is very proud to announce its spring 2019 exhibition, 'Dirty Windows' by American artist Merry Alpern (b. 1955, New York), in the artist's first solo European exhibition of this both controversial and celebrated series.

In the winter of 1993-94, photographer Merry Alpern visited a friend's New York loft, situated in the Wall Street district. He led her to a back room and from his window, one floor below, she could see a tiny bathroom window from which pounded the heavy bass of nightclub music. She realized that she was looking into the bathroom of an illegal lap-dance club, where "stock-brokers and other well-to-do businessmen handed over hundreds of dollars and drugs to women in G-strings and black lace." Transfixed by the spectacle, the artist started taking pictures of what she saw, using a fast black and white film that gave the photos a peep-show quality.

In 1994 she submitted the series to the NEA (National Endowment for the Arts) only to find her work, along with that of co-candidates Andres Serrano, and Barbara DeGenevieve, rejected and vilified by conservatives who sought to undermine the NEA, creating a huge debate that paradoxically served to promote the work. Today, works from 'Dirty Windows' feature in major private and museum collections including the Whitney Museum of American Art, San Francisco Museum of Modern Art, Museum of Modern Art, National Museum of Women in the Arts and The Museum of Fine Arts, Houston. Works from the series were exhibited in 1996 at the Fondation Cartier in Paris, in a group exhibition entitled 'By Night', and, more recently, were included in the exhibition 'Public, Private, Secret' at the ICP Museum in New York from June 2016 to January 8, 2017.

Taken before the emergence of social media and its accompanying exhibitionism, these poetic and gritty images of the underbelly of New York remain as pertinent as ever, with the multiple questions they raise about the sexual exploitation of women, consumerism, power, finance, surveillance and the female gaze. Galerie Miranda will present selected vintage prints from the series.

ABOUT MERRY ALPERN

Merry Alpern is a contemporary American photographer known for her controversial oeuvre and utilization of surveillance photography. Born on March 15, 1955 in New York, NY, Alpern studied sociology at Grinnell College in Iowa, but returned to New York before graduating in order to pursue photography. In 1999, following the 'Dirty Windows' series, Merry Alpern produced the series 'Shopping', whereby, equipped with a tiny surveillance camera and a video camcorder hidden in her discreetly perforated purse, Alpern wandered through department stores, malls, and fitting rooms., seeking to capture and understand the obsessive quest – by both herself and by other women shoppers - for the ultimate purchase. Today, her works are in the collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Baltimore Museum of Art, and the Whitney Museum of American Art in New York, among others. Alpern currently lives and works in New Brooklyn, NY.

MERRY ALPERN

Born: New York, 1955
Education: 1973-1977 Grinnell College, Iowa (Sociology)

Solo exhibitions:

- 1999 "Shopping," Bonni Benrubi Gallery, Inc., New York, NY
- 1997 Mesaros Galleries, Morgantown, WV
- 1996 G. Ray Hawkins Gallery, Santa Monica, CA
Shapiro Gallery, San Francisco, CA
- 1995 "Dirty Windows," Bonni Benrubi Gallery, New York, NY
Michael Nagy Gallery, Sydney, Australia
- 1989 "A.J. and Jim Bob," Camera Club of New York

Group exhibitions:

- 2008 "Darkside Photographic Desire and Sexuality Photographed"; Fotomuseum Winterthur. Wlnthur, Switzerland
- 2007 "A New Reality: Black and White Photography in Contemporary Art from the Arthur and Ann Goldstein Collection"; Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
Work from the Koerfer Collection, The Cultural Forum for Photography, Berlin, Germany
- 2006 20/30 Vision: An Anniversary Celebration; Bonni Benrubi Gallery, New York, NY
"Full House Views of the Whitney's Collection"; The Whitney Museum of American Art, New York, NY
"The Heartbeat of Fashion"; The House of Photography in the Deichtorhallen, Hamburg, Germany
"New Art. New York: Reflections of the Human Condition"; Hangar 7, Salzburg, Austria
"The Office/ In and out of the Box" Dorsky Gallery, Long Island City
- 2005 "New Art. New York: Reflections of the Human Condition"; Trierenberg AG Gallery, Traun, Austria
"After Hopper"; Bonni Benrubi Gallery, NY
"Women by Women in Photography: Part II; Cook Fine Art, New York
- 2003 "Furtive Gaze," The Museum of Contemporary Photography, Columbia College, Chicago, IL
- 2002 "Anxious Omniscience: Surveillance in Contemporary Cultural Practice," Princeton University Art Museum
"Vision from America", Whitney Museum of American Art, NYC
"Sexuality and Voyeurism", Wayne State University, Detroit, MI
"CTRLSpace: Rhetorics of Surveillance from Bentham to Big Brother," ZKM: Center for Art & Media, Karlsruhe, Germany
- 2001 "Border Stories," IX International Biennial of Photography
Palazzo Bricherasio, Torino, Italy
"Trade: Wares, Ways, and Values in World Trade Today," Fotomuseum Winterthur, Switzerland
- 2000 "For Your Eyes Only," Byam Shaw School of Art, University of Essex, UK
"Private Investigations," Presentation House, Vancouver, Canada.
"Still Light," Beadleston Gallery, NYC
"Photograph + Monograph," Bonni Benrubi Gallery, NYC
"Air Conditioned: Interiors," Bonni Benrubi Gallery, NYC
"Immodest Gazes," Fundacio la Caixa, Barcelona, Spain

- "Alfred Hitchcock," The Montreal Museum of Fine Arts, Montreal, Canada; "Alfred Hitchcock,"
The Pompidou Centre, Paris, France
- "As It Is," Ikon Gallery, Birmingham, UK
- "Border Stories," Fondazione Italiana per la Fotografia, Torino, Italy
- 1999 "More Than Meets the Eye," Triennial of Photography, Deichtorhallen, Hamburg
- "Trace," Flipside, New York, NY
- 1998 "Under/Exposed," Stockholm Underground (catalog)
- "Evidence: Photography and Site," Wexner Center for the Arts, Columbus, Ohio.
- "L'escale du Directeur," Musée de l'Elysée, Lausanne, France
- "Rear Window," Galerie ARPS, Paris, France
- "Prostitution," Paul Kopeikin Gallery, Los Angeles
- 1996 "Collection in Context," Thread Waxing Space, New York. Catalogue
- "The Comic Depiction of Sex in American Art," Galerie Andreas Binder, Munich, Germany
- "By Night," Fondation Cartier, Paris, France
- "Never Walk Alone," The Photographer's Gallery, London, England
- "Secrets," The Friends of Photography, San Francisco
- "Humor in Sex," Andreas Binder Gallery, Munich, Germany
- 1995 "Recent Acquisitions," The Museum of Modern Art, NYC
- "The Photographic Condition," San Francisco Museum of Modern Art, San Francisco, CA
- "Monitors: Re-viewing Cultural Expression," Betty Rymer Gallery, School of the Art Institute of
Chicago
- 1994 "The Uncensored Celebration," Pulliam Deffenbaugh Gallery, Portland, OR
- 1992 "More Than One Photography: Works Since 1980 from the Collection," The Museum of Modern Art,
NYC
- 1991 "Recent Acquisitions," The Museum of Modern Art, NYC

Collections:

Koerfer Collection, Zurich, Switzerland
 FC Gundlach Collection, Hamburg, Germany
 Museum of Modern Art, NYC
 Houston Museum of Fine Arts, Houston, TX
 New Orleans Museum of Fine Art, New Orleans, LA.
 San Francisco Museum of Modern Art, San Francisco, CA.
 Los Angeles County Museum of Art, Los Angeles, CA.
 Baltimore Museum of Art, Baltimore, MD
 Whitney Museum of American Art, NYC
 Fondation Cartier Pour l'Art Contemporain, Paris
 Wilson Centre for Photography, London, England

Monographs:

Alpern, Merry. Dirty Windows. (Berlin: Scalo, 1995)
 Alpern, Merry. Shopping. (Berlin: Scalo, 1999)

Selected Publications:

Bernard, Sarah, Under Surveillance, New York Magazine, October 16, 2006
 Doherty, Claire, Soft Cities, CVA Magazine, January, 2001
 Merkin, Daphne, The Last Taboo, New York Times Magazine, December 3, 2000

Caniglia, Julie, Merry Alpern, (Review), Artforum, October, 1999
Hershey, Gerri, Return to Spender, Mirabella, September, 1999
Novakov, Anna. Carnal Pleasures. San Francisco: Clamor Editions, 1998
Del Re, Gianmarco, "Group Shows," Flash Art, January-February 1997, p.61
Bonetti, David, "Closed Doors, Open Windows, " See, Issue 2:3, 1996, p.22-27
Grundberg, Andy, "Secrets," See, Issue 2:3, pp.28-29
Hultkrans, Andrew, "Images of 1996, Q + A, " Art Forum, December 1996, p.8
Princenthal, Nancy, The Print Collector's Newsletter, May-June 1996, p.69
Sirmans, M.Franklin, "Reviews," ARTnews, February 1996, p.138
Schwendener, Martha, "Spotlight," Flash Art, January-February 1996, p.99
Colless, Edward, "Book Review," World Art, #2/1996, pp78-79
Grundberg, Andy, "Holiday Books 1995," The New York Times Book Review, December 3, 1995, p.54
Shea, Lisa, "Now, Voyeur," Elle, October 1995, p. 80.
Goldberg, Vicky, "The Annotated Calendar", New York Times, Sept.10, 1995, p.69
Pfister, Michael, "Happy Hour," Das Magazin, September 8, 1995, pp. 16-21.
Fiedler, Teja, "Wall Street, The Other Side, "Stern", Sept. 7, 1995, pp. 188-190
Venn, Beth, "Edward Hopper & American Imagination," Whitney Museum of American Art, 1995, pp. 18, 20.
Squires, Carol, "Breakthrough Artists, " American Photo, July /Aug. 1995, pp.48-49, 56 - 57
Seiko, Uyeda, "Quest For Lost Image 16," Seven Seas, April 1995, pp.171-175
Davis, Ruth G. "Another Triumph for the Art Market," New York Magazine, March 20, 1995, p.23
Hagen, Charles, "Sifting Through the Grab Bag for Pearls," The New York Times, March 10, 1995, p. C25
Squiers, Carol, "Rear Window," American Photo, January/February 1995, p.52.
Woodward, Richard B. "An NEA Closet Case: Photographer Merry Alpern Peeps at a Wall Street Sex Club," The Village Voice, December 13, 1994, cover story.
Finkelstein, Katherine Eban, N.E.A.'s Bad Boy is Glum: First Piss Christ, Now MTV, The New York Observer, Dec. 12, 1994, p.32
Cembalest, Robin, "Serrano Strikes Out Again" Art News, October 1994, p.51
Grundberg, Andy, "Photographers under Fire...Again," Newsletter of The Friends of Photography, September / October 1994, p.3
Bargreen, Melinda, "Once Again, NEA is clouded by an image of controversy," The Seattle Times, Sept. 25, 1994, p.M1
National Press Photographers Association, The Best of Photojournalism / 14, Philadelphia: Running Press, 1989, pp. 168-172
Horwitz, Simi, "Life on the Street," American Photographer, July 1989 pp.78-80
Coleman, A.D. , "Letter from New York #3," Photo Metro, May 1989 p.21
Coleman, A.D. , "Intimate Look At Desperate Lives," The New York Observer, May 8, 1989, p.14
Aletti, Vince, "Desperate Living," The Village Voice, May 2, 1989, p.21.

Awards:

1995 The Louis Comfort Tiffany Biennial Competition
1990 National Endowment for the Arts Fellowship
1988 Leica Medal of Excellence
University of Missouri, Pictures of the Year (Magazine Picture Story)

ABOUT GALERIE MIRANDA

Galerie Miranda is situated in Paris' vibrant 10th arrondissement at 21 rue du Château d'Eau, close to the Place de la République and 100 metres from the former site, on rue Léon Jouhaux, of Louis Daguerre's wonderful Diorama and laboratory, destroyed by fire in 1839.

Art gallery and bookshop specialized in photography, Galerie Miranda is founded by Miranda Salt, Franco-Australian who has lived and worked in the 10th arrondissement since her arrival in France in 1995. The gallery presents international artists and works who are celebrated in their own country but who have had little exposure in France and Europe. Inaugurated on International Women's Day 2018, the gallery's inaugural cycle of exhibitions March-October 2018 featured solo presentations by prominent women artists Jo Ann Callis, Nancy Wilson-Pajic, Marina Berio and Ellen Carey. In autumn 2018, the gallery presented a solo exhibition by John Chiara, followed by the double show 'A ma fenêtre: André Kertész/Arne Svenson', as well as participating in Paris Photo with a solo show by Jo Ann Callis, selected for the new *Curiosa* sector of the fair.

Galerie Miranda is also a bookshop with a curated selection of publications on photography in French and English: monographs, artist publications, critical texts, biographies and catalogues.

PROGRAM 2019

14 December - 16 February 2019
A MA FENETRE : André Kertész, Arne Svenson

22 February - 20 April 2019
DIRTY WINDOWS: Merry Alpern

26 April- 15 June 2019
WOMEN IN COLOUR : Group exhibition

PRACTICAL INFORMATION

Galerie Miranda
21 rue du Château d'Eau 75010 Paris
(Metro station République, exit #5 Blvd Magenta)

Hours: Tuesday-Saturday, 12.00 – 19.00 or by appointment
Contact: enquiries@galeriemiranda.com
Telephone: +33 1 40 38 36 53
www.galeriemiranda.com



Merry Alpern, *Dirty Windows #2*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.



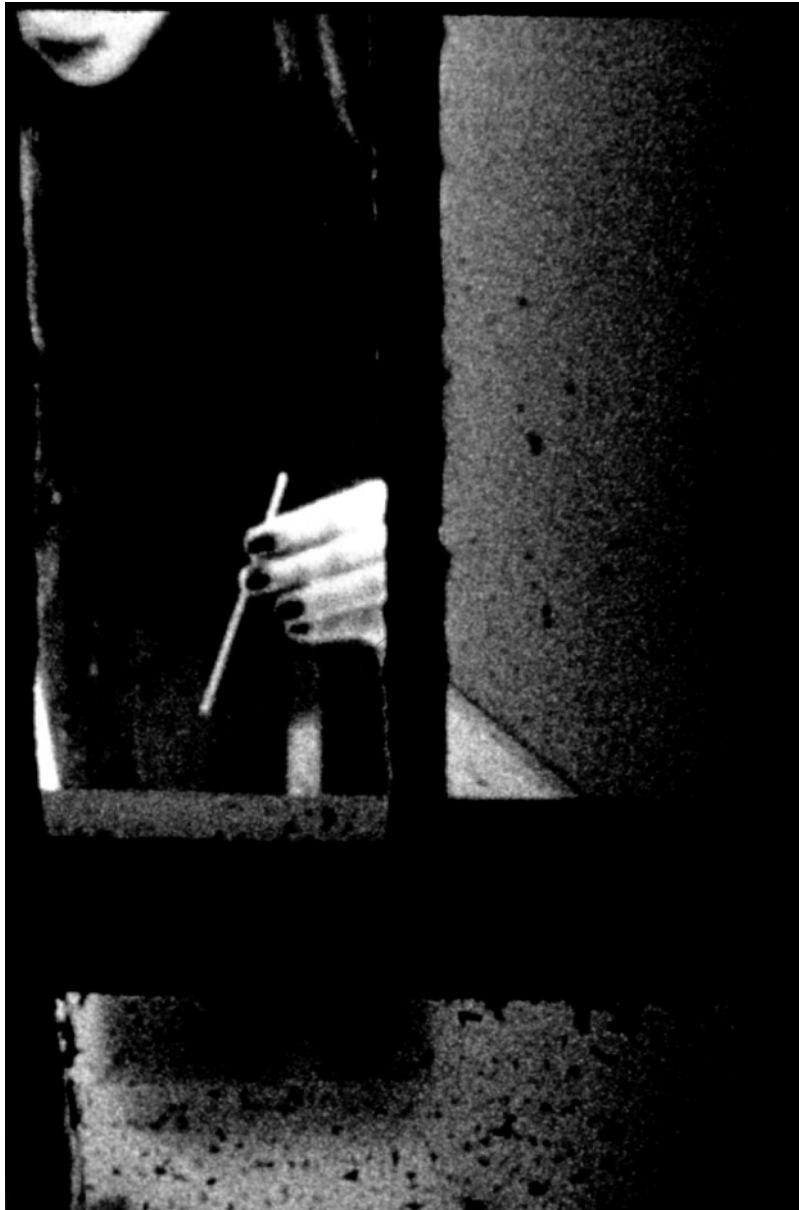
Merry Alpern, *Dirty Windows #5*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.



Merry Alpern, *Dirty Windows #6*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.



Merry Alpern, *Dirty Windows #9*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.



Merry Alpern, *Dirty Windows #12*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.



Merry Alpern, *Dirty Windows #17*, 1994

Tirage argentique de l'époque / vintage silver gelatin print
50 x 40 cm / 20 x 16 in.