

# NYPH 09

**New York  
Photo Festival  
May 13-17**

The Future of  
Contemporary  
Photography

**DUMBO  
Brooklyn**

Curated by  
William A. Ewing  
Chris Boot  
Jody Quon  
Jon Levy



# Home For Good

Curated by Jon Levy

DUMBO Arts Center  
81 Front Street

*Home For Good* will explore the idea that storytelling begins at home. The exhibition takes as its starting point the most compelling stories from this moment in history, from the frontline of war to the decline of Western capitalism and the attendant migratory journeys that cut across every continent. We will be valorising documentary photography in its many forms—family-album snapshot, film still, first day cover, portrait, magazine layout, and even as the basis for fiction—as the most potent method of transmission.

The sophisticated medium of photography has always been used for a very simple purpose: to help people communicate. Documentary photography, whether its use is familial, photojournalistic, or artistic, always carries with it that desire, and is thus always engaged in the business of bringing stories home, so we may have a chance to assimilate the onslaught of information and allow it to transform into a kind of knowledge.

With the family photo albums of 84-year-old Chicago grandmother Lorraine Grupe from the second World War, we witness how she and her six sisters used photography to send messages of support to U.S. troops fighting in the Philippines. They received pictures back from the frontline, too, as well as marriage proposals.

Interspersing stills with filmed footage, and through portraiture, Tim Hetherington brings home the taste of war from the perspective of sleeping U.S. servicemen on tour in Afghanistan.

Simon Roberts and Venetia Dearden each provide a pastoral yet contemporary take on their homeland, looking toward the comforting English landscape (Roberts) and to the family (Dearden), rather than out to war.

With the work of the renowned Chris Killip, we show the documentary

photograph used as the very currency of communication—the postage stamp—in a series taken for the post office on the Isle of Man, the tiny British island he still calls home.

For more people than ever before, home is a moveable concept, stuck somewhere between a memory and a dream. It is this feeling that Seba Kurtis brings to his work on immigrants, using unorthodox methods to inflict damage on the surface of his photographs.

In the tradition of the great photography titles of the 1950s, we have commissioned Canadian photographer Louie Palu to create a body of work that shows the experience of a different kind of front line; that of the factory worker who suddenly finds himself fighting for his economic survival.

The work of the traditional photojournalist, the “fireman” of war, is afforded due respect through the work of Bruno Stevens and his role as witness to recent conflict in Gaza.

Finally, the question that haunts every photograph—*is this what happened?*—is challenged by David Gray, who employs a documentary aesthetic to portray a fictional representation of a people and place, realizing a powerful emotional truth.

Foto8, the organization I founded in London in 1999, offers a rare opportunity to showcase—via the pages of the award-winning *8 Magazine*—the best work from the consistently interesting and innovative photographers who pass through our doors. We now provide the capital's only dedicated exhibition space for documentary photography at Host Gallery. From the wealth of talent we witness, we are delighted to have the opportunity to bring together new discoveries and old friends in New York. If it succeeds, the show will allow a space for contemplating some of the issues we face collectively, before we all head back home.

— Jon Levy





**SIMON ROBERTS**