

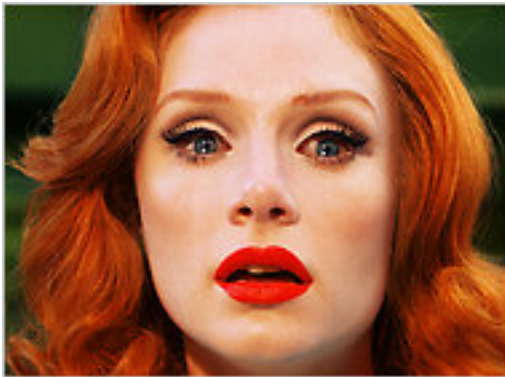
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The New York Times

'New Photography 2010' Coming to MoMA

by Carol Vogel

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When it comes to photography there is nothing new about appropriation, specifically, photographing other photographs, often from magazine ads, then enlarging and exhibiting them in galleries. It is an art form that has been practiced for decades by [Andy Warhol](#), Richard Prince and [Dash Snow](#). Generally, however, those doing the appropriating start with someone else's work.

But this fall, when the [Museum of Modern Art](#) opens "New Photography 2010," many of the young practitioners will be putting a new twist on the concept: They are taking their own images from their commercial assignments — a past portrait for a magazine article, for instance, or a photo for a

cosmetic advertisement — and remaking them in new ways.

"They often borrow from their own work and use it in different formats," said Roxana Marcoci, a curator in the photography department at [MoMA](#) who has organized the show. (She also organized "The Original Copy: Photography of Sculpture, 1839 to Today." Review, Page 23.) "These photographers also use imagery culled from other sources, which they alter as a kind of punctuation mixed in with their own work. It's a kind of postappropriative art."

The show will feature four photographers: [Roe Ethridge](#), [Elad Lassry](#), [Alex Prager](#) and [Amanda Ross-Ho](#). Mr. Ethridge lives in New York, the others in Los Angeles. "They recognize photography as something that is fluid," Ms. Marcoci added.

Ms. Ross-Ho has taken images from disparate sources like craft manuals and shots that she found on Amazon.com as well as a photograph of a pair of glasses that her father, Ruyell Ho (who is also a professional photographer), took for an advertisement.

The exhibition will also include a 16-millimeter film, by Mr. Lassry, which features the actor [Eric Stoltz](#). There is also a four-minute film by Ms. Prager, her first, with the actress [Bryce Dallas Howard](#). Set in 1960s Los Angeles, it is inspired by the 1948 film "The Red Shoes," about a ballerina whose obsession with dance conflicts with her need for love, ultimately leading to her suicide. Ms. Prager melds pulp fiction and fashion imagery (using the same stylistic devices that she uses in her photographs) in a film that stars women wearing synthetic wigs, and colorful period clothes.

"The idea is to expand the notion of what photography is," Ms. Marcoci said.