

The New York Photo Festival is pleased to announce the

THE NEW YORK PHOTO FESTIVAL

2nd Edition, May 13-17, 2009

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

www.newyorkphotofestival.com

“It’s a celebration of photography. The most important thing about the New York Photo Festival is that it fosters a dialogue with the viewer. It’s absolutely non-commercial and therefore it’s about intellectual rigor and having fun!”

—**Kathy Ryan, Curator, NYPH’08**

Following up on its successful debut in May 2008, the New York Photo Festival is pleased to announce the exhibition dates for 2009 and its Festival Curators.

The inaugural event in May 2008 was a surprise hit, and it delivered on the promise of presenting the “future of contemporary photography” through the efforts of world-class curators and the selected artists. The NYPH’08 Festival Curators—Kathy Ryan, Martin Parr, Lesley A. Martin, and Tim Barber—created four stunning exhibitions focusing on the ubiquity of images in digital and daily life, sculptural tendencies in contemporary photography, ground-breaking paths in formal photographic documentation and representation, and a formal yet whimsical approach to the democratic presentation of artistic representation. The New York Photo Festival’s debut run in 2008 answered critics’ lament that the world’s capital of photography could never compile a festival of its own. It also affirmatively resolved the quandary of whether contemporary photography could ever stand on its own, apart and distinct from its historical antecedents of greatest hits and exotic depiction.

As part of its commitment to pushing the boundaries of contemporary photography, festival organizers and co-founders **Daniel Power** and **Frank Evers** have selected the following curators for **NYPH’09: William A. Ewing, Chris Boot, Jody Quon, and Jon Levy**.

These world-renowned curators all bring their personal visions of the most provocative and intriguing developments in contemporary photography to the main pavilions of the 2009 edition of **The New York Photo Festival**. “The NYPH’09 Festival Curators were selected for their decisive and innovative approaches to curating, editing, sequencing, and showcasing the varied work of the medium in ways that continually surprise and inspire those of us in the photography industry and the creative cultural public at large,” say Power and Evers.

William A. Ewing is the director of the Musée de l'Elysée, Lausanne, Switzerland. Ewing has curated exhibitions for the Museum of Modern Art, New York; the Centre Pompidou, Paris; the Hayward Gallery, London; the International Center of Photography, New York; Culturgest, Lisbon; the Montreal Museum of Fine Arts; the Fashion Institute of Technology, New York; and many other institutions. His most recent publications through the Musée de l'Elysée include: *Ray K. Metzker: Light Lines* (2008); *Worldview: Leonard Freed* (2007); *Edward Steichen: Lives in Photography* (2007); and *Edward Steichen: In High Fashion: The Condé Nast Years, 1923–1937* (2008). Ewing founded Optica Center for Contemporary Art in Montreal in 1972. He was Director of Exhibitions at the International Center of Photography, New York, between 1977 and 1984.

His exhibition *All over the place!* features the work of historical figures **Ernst Haas, Jacob Holdt, Edward Steichen**, and contemporary photographers **Manolis Baboussis, Matthieu Gafsou, Oliver Godow, Tiina Itkonen, Anna Lehmann-Brauns, Juraj Lipscher, Virginie Otth, Philipp Schaerer, Joni Sternbach, Robert Walker, and Patrick Weidmann**. What could possibly unite Edward Steichen's seminal, if controversial exhibition, *The Family of Man*, with Jacob Holdt's unblinking, unsparing view of American life a decade or two later? What are the lessons to be learned from unearthing early Ernst Haas color imagery? What do Haas, Holdt, and Steichen have to do with younger talents on our roster?

The more experience William A. Ewing accumulates as a curator, the more he is astonished to see the narrowness of our shared focus. So much fine work slips through our fingers; so much of the past remains unexplored; so much of what is banal today absorbs our attention. Yet here and there discoveries are made, surprising work from the past is uncovered, new visions emerge, simplistic ideas overturned. *All over the place!* has, therefore, two meanings: it aims to celebrate photography's unruly nature, its rich diversity, and its refusal to fit into neat categories; it is also intended to remind people of the fact that fabulous work can come out of the Arctic as easily as it can come out of metropolitan chaos. Furthermore, the title applies to the dimension of time; "new discoveries" aren't always of contemporary work.