

Delaware Art Museum Presents ‘Elliott Erwitt: Dog Dogs’

WILMINGTON, DEL. — Photographer Elliott Erwitt is famous for his photojournalism, but he is also well known for his funny, poignant and cleverly composed pictures that capture the relationship between humans and canines. “Elliott Erwitt: Dog Dogs,” on view at the Delaware Art Museum through May 24, presents 65 of Erwitt’s best pictures of dogs of all sizes and breeds, including tiny Chihuahuas, inquisitive poodles and glowering bulldogs. Photographed around the world between 1946 and 2004, these black and white pictures demonstrate the artist’s affectionate eye and love of surrealist juxtapositions.

Erwitt’s canine subjects are captured on their own and with their human and animal companions. They are primped and pampered show dogs, family pets and herders of horses and sheep. Erwitt finds his dogs on beaches, in parks and on city streets from New York to Kyoto, Japan. In Erwitt’s words, his finest dog photographs “seemed to transcend their easy obvious charm and to have allegorical connotations to us humans and to our human condition.”

Although Erwitt is a dog lover, canine life was not a subject the photographer consciously chronicled, but a theme he recognized when looking through his boxes of photographs. His dog pictures were taken in off hours while he traveled the

world as a photojournalist. This discovery resulted in his 1998 book *Dog Dogs*, and eventually, in this traveling exhibition.

Erwitt’s most famous photographs include definitive images of historical events, like Richard Nixon jabbing his finger at Nikita Khrushchev, and unforgettable glimpses of ordinary people, like the couple caught kissing in the sideview mirror of a car in California. He is a master of framing the “decisive moment.” Similarly, his photographs of dogs reveal Erwitt’s ability to click the shutter at the perfect instant as an event unfolds.

Born in France to Russian émigré parents in 1928, Erwitt spent his boyhood in Italy before moving to the United States in 1939. His family lived in New York City for two years and then moved to California. As a high school student in Los Angeles, Erwitt worked in a darkroom processing prints of movie icons for distribution to their fans.

By 1949 he was in Europe



Elliott Erwitt, New York City, 1946, gelatin silver print. ©Elliott Erwitt / Magnum Photos

photographing professionally. In 1951 he was drafted into the United States Army, serving in New Jersey, France and Germany, while maintaining his career photographing for leading magazines like *Look* and *Life*. He settled in New York in the early 1950s, and he joined

Magnum Photos in 1953, where he would later serve three terms as president. Throughout his career Erwitt balanced journalism, advertising and art photography.

The museum will also host a variety of programs and events related to this family-friendly



Elliott Erwitt, New York, 1999, gelatin silver print. ©Elliott Erwitt / Magnum Photos

photography show.

The Delaware Art Museum is at 2301 Kentmere Parkway. For additional information, www.delart.org, 302-571-9590 or 866-232-3714 (toll free).

‘Post-Op’ On View At David Richard

SANTA FE, N.M. — “Post-Op: ‘The Responsive Eye’ Fifty Years After” is on view at David Richard Gallery through April 12.

“Post-Op: ‘The Responsive Eye,’” the first in a series of presentations commemorating the 50th anniversary of the ground-breaking Op Art exhibition organized by William C. Seitz at the Museum of Modern Art, focuses on the aesthetic pursuits and choices during the careers of a select group of American artists who were included in *The Responsive Eye*. *Post-Op* and its successor exhibits examine the “roster” of artists from that seminal exhibition and compares and contrasts those artists’ endeavors, both during and after the Op Art “craze” of the mid-1960s. The later-career work featured in the current *Post-Op* exhibition spans the 1970s through 2015.

Featuring more than 34 objects by 17 artists, the exhibit focuses primarily on the artists and their interests in visual perception and less on the cultural phenomenon of Op Art per se. The exhibition will feature artwork by the following artists, all participants in *The Responsive Eye*: Richard Anuszkiewicz, Hannes Beckmann, Karl Benjamin, Ernst Benkert, Francis Celentano, Thomas Downing, Lorser Feitelson, John Goodyear, Francis Hewitt, Leroy Lamis, Mon Levinson, Alexander Liberman, Ed Mieczkowski, Oli Sihvonen, Julian Stanczak, Peter Stroud and Tadasky.

David Richard Gallery is at Railyard Arts District, 544 South Guadalupe Street. For information, 505-983-9555 or www.davidrichardgallery.com.

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