

aperture

Agenda Exhibitions to See

Maurice Broomfield

Maurice Broomfield chronicled with a painterly eye a time of great transition in postwar Britain. Working as the country's leading industrial photographer in the 1950s and 1960s, often on commission, he pictured factory workers with a focus on the dramatic and surreal. In *Maurice Broomfield: Industrial Sublime*, at the Victoria and Albert Museum, in London, these vibrant and carefully composed images express the photographer's optimism toward British industrial progress in the wake of war. Broomfield grew up in the country's heartland, near Derby, and was influenced by both his time working at a Rolls-Royce factory in the early 1930s and his interest in graphic design and painting. Many of the sites in his images have since vanished or been folded into large global corporations. Yet today, as the V&A curator Martin Barnes notes, Broomfield's archive is "historically illustrative of myriad industries, a resource for the study of material culture and emblematic of human ingenuity more generally."

Maurice Broomfield: Industrial Sublime at the Victoria and Albert Museum, London, through November 6, 2022



Maurice Broomfield, *Preparing a Warp from Nylon Yarn, British Nylon Spinners, Pontypool, Wales, 1964*
© Estate of Maurice Broomfield



Zig Jackson, *Indian Man on the Bus, Mission District, San Francisco, California, 1994*
© the artist and courtesy the Amon Carter Museum of American Art, Fort Worth, Texas

Speaking with Light

As an art student in San Francisco in the 1990s, Zig Jackson began photographing himself around the city wearing a feathered headdress. Jackson is of Mandan, Hidatsa, and Arikara descent, and he grew up on the Fort Berthold Indian Reservation in North Dakota. With sardonic sartorial wit—fly high-tops, cuffed denims, and imperious sunglasses—his series *Indian Man in San Francisco* (1994) "tells an extended joke about cultural and social stereotype," says the curator John Rohrbach, who has organized, together with the artist Will Wilson, *Speaking with Light: Contemporary Indigenous Photography* at the Amon Carter Museum of American Art, a major survey that recognizes three decades of image making by more than thirty Indigenous artists, including Jackson, Meryl McMaster, Kimowan Metchewais, Wendy Red Star, and Hulleah Tsinnahjinnie. Even as Jackson rides public transit dressed, Rohrbach notes, as a "Hollywood evocation of Plains Indian chief," he nonetheless inserts himself with authority, presenting "another reminder of our cultural diversity."

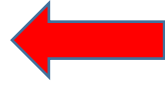
Speaking with Light: Contemporary Indigenous Photography at the Amon Carter Museum of American Art, Fort Worth, Texas, October 30, 2022–January 22, 2023



Martine Syms, *Misdirected Kiss*, 2016
 © the artist and courtesy Bridget Donahue, New York

Martine Syms

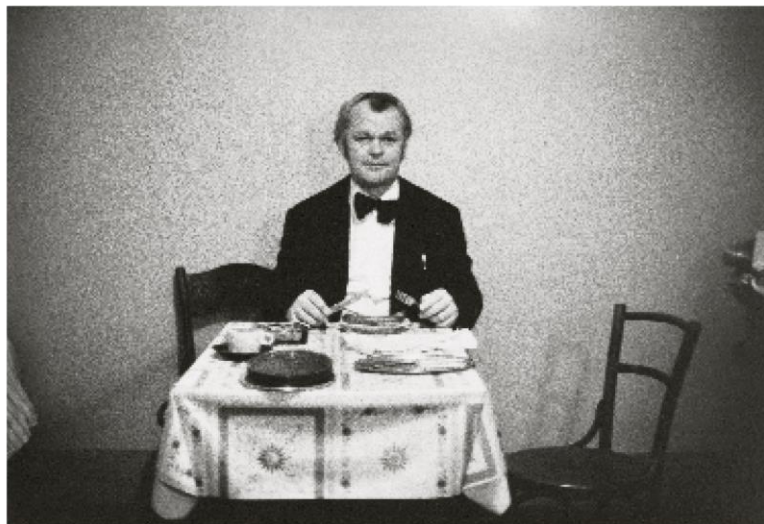
The opening set piece of Martine Syms’s first feature film, *The African Desperate* (2022), takes place on the last day of graduate school for a young artist named Palace, who is finishing her MFA at a college in the Hudson Valley very much like Bard. Palace, a Black woman from Chicago, faces a critique with several white professors, who talk more than listen, expound on arcane theories, and toss off arrogant microaggressions. The moment is played for laughs, but when Palace breaks down in tears afterward—and later spirals into a delirious night of drugs and dancing—Syms implies that it’s all too real. Syms herself completed her MFA at Bard, and *The African Desperate*, in a twist appropriate to the film’s satirical wisdom, will be screened as part of *Grio College*, Syms’s solo exhibition at Bard’s Hessel Museum of Art, which also features platform-spanning videos, photographs, installations, and drawings that together interrogate ideas about Black femininity and gesture.



Martine Syms: *Grio College* at the Hessel Museum of Art, Annendale-on-Hudson, New York, through November 27, 2022

Sibylle Bergemann

Writing in 1973, the East Berlin–born Sibylle Bergemann described her approach to photography as “an attitude to people and their relationships, to things and their connections, that is perceived and communicated sensually.” In a career that spanned more than four decades in her home city and beyond, Bergemann captured the nuances of everyday life during and after the German Democratic Republic with sensitivity and skill, making images ranging from her early social-realist reportage to her renowned fashion work and portraits. *Sibylle Bergemann. Town and Country and Dogs. Photographs 1966–2010*, a retrospective at the Berlinische Galerie, traces the evolution of Bergemann’s artistic and personal vision, presenting more than two hundred photographs taken around the world, including in New York, Moscow, and Paris, many displayed for the first time. “Whether for fashion or portrait photography, or for reportage, whether unbidden or on commission,” says the curator Katia Reich, “Bergemann followed her gift for translating essences sensed from observations into photographs.”



Sibylle Bergemann, *Clärchens Ballhaus*, Berlin, 1976
 © Estate of Sibylle Bergemann/OSTKREUZ and courtesy Loock Galerie, Berlin

Sibylle Bergemann. *Town and Country and Dogs. Photographs 1966–2010* at the Berlinische Galerie, Berlin, through October 10, 2022