

Andrew Smith Gallery Arizona, LLC.
Masterpieces of Photography

LEE FRIEDLANDER

SHOW TITLE: *Dog's Best Friend*

Dates: April 27 - June 15, 2019

Artist's Reception: DATE/TIME: Saturday April 27, 2019 2-4 p.m.

"I think dogs are happy because people feed them fancy food, treat them nicely, pedicure and wash them, take them into their homes." Lee Friedlander

Andrew Smith Gallery, in its new location at 439 N. 6th Ave., Suite 179, Tucson, Arizona 85705, opens an exhibit by the eminent American photographer Lee Friedlander. The exhibit, *Dog's Best Friend*, contains 18 prints of dogs and their owners, one of Friedlander's ongoing "pet projects." Lee and Maria Friedlander will attend the opening on Saturday, April 27, 2019 from 2 to 4 p.m., where the public is invited to visit with America's most celebrated photographer and view "the dogs." The exhibit continues through June 15, 2019.

Lee Friedlander is one of America's legendary photographers. Now in his eighties, he still photographs and makes his own prints in the darkroom as he has been doing for 60 years. In the 1950s he began documenting what he called "the American social landscape," making pictures that showed how the camera sees reality (different from how the eye sees). In his layered compositions, what are normally understood to be separate objects; buildings, window displays, people, cars, etc., are perpetually interacting with reflective, opaque and transparent surfaces that distort, fragment and bring about surprising, often humorous conjunctions. Friedlander has been photographing virtually non-stop these many decades, expanding the vocabulary of such traditional artistic themes as family, nudes, gardens, trees, self-portraits, landscapes, cityscapes, laborers, artists, jazz musicians, cars, graffiti, statues, parks, advertising signs, and animals. He continues to show us the world afresh, following the dictum of his old friend Garry Winogrand: "I photograph to find out what something will look like photographed."

The photographs on exhibit at Andrew Smith Gallery are the subject of Friedlander's book *Dog's Best Friend: Lee Friedlander A Pet Project*, (SPQR Editions, LLC, 2017); a selection of just over 100 delightful photographs taken from 1958 to the present. Lee and Maria Friedlander, along with their kids and grandkids, are clearly pet-loving people for whom generations of dogs and cats have added joy, fun and love to their lives. Many of these dog photographs are drop-dead funny. A number are of famous people who seem especially relaxed and natural when their beloved pet is nearby. And the dogs seem to know exactly what's going on as they entertain, protect, endure and maneuver their human "pets."

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Photographs in the Exhibit



©2017 Lee Friedlander

Mississippi, 1971

A dog's head thrust out of the car window like a timeless canine statue, intently waiting for its human companion, creates the simple joys of social landscape, the street pavement and linear repair, vernacular architecture, the fascinating old storefront with its faded name above the porch and the mirror reflection of the dog's head and car.

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©2017 Lee Friedlander

Superstition Mountains, Arizona, 1989

Centered in the photograph, a dozing dog in the sunlight leans against the corner of a pickup, through the window of the truck vending machines are framed while geometric shadows and signs abound, and the artists' shadow, one of Friedlander's trademark compositional devices, serves as a companion to the dog.

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©2017 Lee Friedlander

Utah, 1988

On a very cold, snowy day in Utah, Friedlander photographed a thick furred Husky with a bandana around its neck enduring the cold and patiently waiting in the back of an empty pickup for its best Friend.

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©2017 Lee Friedlander

Alaska, 1988

This photograph sums up the eerily compatible relationship between humans, trucks and dogs that love to go for a ride. It is also the cover photograph of the *Dog's Best Friend* book. Friedlander was in his car when he saw the Silverado next to him with a driver in sunglasses, a human-sized white poodle sitting upright next to him, and a woman looking forward to the journey in this brilliant family portrait.

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©2017 Lee Friedlander

Hollywood, California, 1970

A dog and three glamorous young women seated half in and half out of a car parade down Hollywood's Argyle Avenue as two stray bystanders look. The women's hair is coiffed, their makeup thick, their smiles are set and the dog is happy. Friedlander traveled throughout the country photographing everyday American life.

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©2017 Lee Friedlander

Kentucky, 1965

On the one hand, this handsome photograph is a study of geometric forms, including the letters of the words, created by the bench, door and windows of a grocery store. It's the sort of architecture one might find in a Walker Evans photograph. Directly center of the picture, his head aligned perfectly with the center of the door, a dog on the pavement waits intently for its best friend to emerge. Dogs are loyal and often suffer from separation anxiety.

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©2017 Lee Friedlander

Washington, D.C., 1962

On a city street, Friedlander came upon a store front window where a soulful looking beagle occupied the very center of an ornate frame propped up on the floor of an Art and Frame business. The advertisements for "versatile easel" and "paintings restoring" add to the scene's serendipity.

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©2017 Lee Friedlander

Atlantic City, New Jersey, 1960

Outside a city pharmacy an elderly man leans on his cane while his black poodle, sits placidly on a large scale amongst a cacophony of vertical slices of language, streets and buildings. Friedlander was good friends of Walker Evans and his work is informed by this friendship.

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©2017 Lee Friedlander

New York City, 1960

A beefy man in a pinstripe suit with a large cigar sticking out of his mouth might be mistaken for a tough guy, except for his tender expression as he admires his shaggy Afghan hound.

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©2017 Lee Friedlander

Alcide "Slow Drag" Pavageau, New Orleans, Louisiana, 1958

70-year-old guitar legend Alcide Pavageau began as a dancer mastering the "Slow Drag", a musician who taught Louis Armstrong how to play cornet by ear, scratches his large white dog in their New Orleans home. The old guitarist seems to be reminiscing. Friedlander is breaking some of rules in photography about subject matter in this image when he shows toilet paper and a washed-out mirror that creates a flash of light behind the guitarist's head as Friedlander tenderly captured of an old musician and his companion in their own world.

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©2017 Lee Friedlander

Pennsylvania, 1963

In this charming photograph, a man in paint spattered pants and a jacket shakes the paw of a collie that clearly enjoys the attention. Everyone enjoys showing off their dog's tricks, even the simplest ones.

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©2017 Lee Friedlander

Minnesota, 1966

Leaping above his shadow, this exuberant dog greets his best friend.

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©2017 Lee Friedlander

New York City, 1962

In an otherwise empty city street, two somber looking men in overcoats contend with one jealous dog and one dog showing his trick. Lined up diagonally with the street, buildings, poles and tree trunks remind us that Friedlander always uses geometry in his compositions.

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©2017 Lee Friedlander

New York City, 1968

It's hard not to laugh out loud at this street scene. Friedlander helped pioneer and master the ideas of social landscape on the streets of New York. Here a man and woman engage in a pleasant conversation outside a store. All seems pretty normal at first, until the eye catches the little dog perched on the woman's arm wearing a tiny flowered hat and miniature white sunglasses.

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©2017 Lee Friedlander

New York City, 1951

Jammed packed in a New York City crowd, and sandwiched between skyscrapers, Friedlander photographed a young woman wearing an outlandish pair of star-shaped sunglasses and an elaborate hair ornament. She carries a small dog whose blonde fur matches her own flowing tresses and who wears a lacy hat with a sprig of leaves in it and whose facial expression matches hers. Nearby an infant is held in a similar pose.

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©2017 Lee Friedlander

New York City, 1972

There is a Diane Arbus-like disquiet in this photograph. A crowd had gathered on a street as people stopped to watch something, a parade perhaps, taking place out of the picture frame. Peering at Friedlander's camera is a woman who wears big flowing blonde hair. She has worked hard on her appearance, having dressed in a white suit and penciled in dramatic black eyebrows and a beauty mark near her nose. She holds a small dog encased in ruffled white fabric who looks as intent as the woman.

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©2017 Lee Friedlander

Eartha Kitt, Connecticut, 1991

Under some oak trees, Friedlander made a three-quarter portrait of singer/songwriter, Eartha Kitt who gazed directly at the camera with a slight smile. The photograph is a study of sparkling textures and bristling energy, with Kitt's curly hair contrasting with the spiky fur of the dog she holds and the oak leaves framing them. Friedlander loves jazz and became friends with many of the jazz greats over the years.

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©2017 Lee Friedlander

Mac Rebennack, [Dr. John] East Hampton, New York, 2006

Mac Rebennack, better known as “Dr. John,” is world famous for rhythm and blues, rock, funk and boogie-woogie. A big man with strong, handsome features, he lounges on the carpet as his solid little pug dog snuggles against his rotund belly. Friedlander loves visual puns and forms here with similar expressions and angles of Dr. John and his pug.

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As Richard Benson reminds us in his fine essay "*Lee Friedlander and the Western Landscape*" (2016), Ansel Adams used to keep a hatchet handy in case he needed to cut down a tree to improve a great shot. "Lee," Benson continues, "has bodily walked right into the landscape he is photographing, stuffing the lens into the bushes, letting its extremely wide angle of view gather every twig and branch, setting them up as an array through which bits of the conventional 'landscape' can be glimpsed. Every picture has some form of the dance between foreground and background, and every picture pulls these two pictorial aspects together to make a single unified scene. The strings of wood and reed weave a screen described by light, through which we can see bits of the land that retain a familiar look in spite of being relegated to the distant background."

Not that Friedlander analyzes what he is doing. He's too busy taking pictures.

Lee Friedlander was born in Aberdeen, Washington in 1934. In 1963 he had an acclaimed one-man show at the George Eastman House. He has had exhibits at the Museum of Modern Art, New York; Corcoran Gallery, Washington, DC; National Gallery of Victoria, Melbourne; Center for Creative Photography, Tucson; the San Francisco Museum of Modern Art; and multiple shows at Andrew Smith Gallery when it was located in Santa Fe, NM. He is the recipient of numerous awards and fellowships including a 1990 MacArthur Grant. His photographs are the subject of fifty books including *Self-Portrait; Like a One-Eyed Cat; American Musicians; Sticks and Stones: Architectural America; Friedlander: The Museum of Modern Art; Lee Friedlander: Western Landscapes*, and *Dog's Best Friend: Lee Friedlander A Pet Project*.

For more information please contact Andrew Smith Gallery Arizona LLC, 439 N. 6th Ave., Suite 179, Tucson, Az. 85705. info@andrewsmithgallery.com 505-984-1234

Liz Kay

References:

Dog's Best Friend: Lee Friedlander A Pet Project, 2017, SPQR Editions, LLC

Lee Friedlander: Western Landscapes, 2016 Yale University Press