Need, curiosity and invention led me to make the pictures in this exhibition. I have used animal hearts as well as other specimens and objects to construct a series of photographic still lifes and multiple image works. In doing so, I have entered a territory whose richness reveals itself in shifts of meaning. Refusing easy definitions, the works shuttle between object and metaphor, between the viscerally repulsive and the mysteriously beautiful and between something once alive and now dead.

For several years, previous to these works, I explored various physical phenomena as a source of imagery. Many of the earlier pictures incorporated simple scientific demonstrations which counterbalanced something less analytic or more playful. When demonstrating well behaved phenomena one gets what's expected. Connect a battery to a bulb and it glows. Sprinkle iron filings on a piece of paper placed over a magnet and its magnetic field is made visible. Within such activities, happily, the world works as it should.

In 1984 I accepted an invitation to move to Paris where I lived for the next two years. The move away from the familiar had immediate impact on my work; I stopped what I had been doing. During my many walks through the city however, I was drawn to the butcher shops where I could stare at things I had not often seen. Skinned rabbits, various animal heads, brains and organs were being sold there. I began using animal organs, notably animal hearts, as the subject for my photographs.

When I brought them home I was filled with trepidation and delight. I soon realized it was not an accident that I sought out human-sized hearts. I wondered if the heart in the still life could mirror my own; if I could make pictures which would be a kind of map that would help me navigate things feared, or hoped for, or thought about. Could I make images of the heart which reflect matters of the heart? Feelings of vulnerability or thoughts about love and even death shaped my activities.

I made pictures of the heart bound with rope, confined in a box, covered with insects or almost touched by an outstretched arm. I changed its surface and color by applying paint. Images were combined; in Approach-Avoidance, I’ve put together a group of disparate photographs to construct a lingering sense of emotional conflict.

In a vertical scheme of the body the heart is at the center, situated midway between the brain and the sexual organs and as such partakes in the meaning of the other two. I have begun with this center.

D.G.
Checklist

Dimensions are in inches; height precedes width.
All works lent by the artist, courtesy Thomas Barry Fine Arts, Minneapolis.

1  Approach-Avoidance 1986
   4 silver gelatin photographs
   24 x 20 each

2 Untitled 1985 (hand to heart)
   silver-dye bleach photograph
   24 1/4 x 30 1/2

3 Untitled 1985 (heart in box)
   silver-dye bleach photograph
   23 1/2 x 31 1/4

4 Spinning 1986
   silver-dye bleach photograph
   28 1/2 x 22 1/2 with inset 7 3/4 x 7 1/2

5 Untitled 1986 (blue heart/leaf)
   silver-dye bleach photograph
   28 x 24 3/4

6 Two Hearts 1986
   silver-dye bleach photograph
   28 x 24 3/4

7 Untitled 1985 (heart caressed)
   silver-dye bleach photograph
   23 1/2 x 20 1/2

8 Spring in Paris 1986
   silver-dye bleach photograph
   9 1/4 x 39 1/2

9 Notre Dame to Alexandre III 1985
   2 silver-dye bleach photographs
   23 3/8 x 30; 23 3/8 x 29 3/8

10 Untitled 1986 (heart and insects)
    silver gelatin photograph
    23 x 18 1/4

11 Untitled 1986 (winged heart)
    silver gelatin photograph
    23 x 18 1/4

12 Untitled 1986 (pierced heart)
    silver gelatin photograph
    23 x 18 1/4

13 Blue Heart 1985
    silver-dye bleach photograph
    38 1/2 x 30 3/8

14 Gold Heart 1985
    silver-dye bleach photograph
    38 1/2 x 30 3/8

15 White Heart 1985
    silver-dye bleach photograph
    38 1/2 x 30 3/4

16 Red Heart 1985
    silver-dye bleach photograph
    38 x 30 1/4

above:
Approach-Avoidance 1986

cover:
Untitled 1985
David Goldes

Born in Brooklyn, NY, 1947
Lives in Minneapolis, MN

Education
Harvard University, Cambridge, MA, M.A., 1971
SUNY at Buffalo, Buffalo, NY, B.A., 1968

Fellowships/Awards
1984-86 American Center Studio Residency at Cité Internationale des Arts, Paris
1984 National Endowment for the Arts Fellowship-Photography
1982, 86 FITC/McKnight Foundation Fellowship
1982 Minnesota State Arts Board Fellowship
1981 Bush Foundation Artist Fellowship
1980 Polaroid Corporation Project

Collections
International Museum of Photography/George Eastman House, Rochester, NY
Yale University Art Museum, New Haven, CT
Visual Studies Workshop, Rochester, NY
Art in Public Places, State of Washington
University of Minnesota Art Museum, Minneapolis, MN
Bibliothèque Nationale, Paris
Musée Nicéphore Niépce, Chalon-sur-Saone, France
Fond National L'Art Contemporain, Paris
Musée d'Art Moderne, Paris

Commissions
1985 Artside-Out Billboard Project, Minneapolis, MN
Participating artists: John Baldessari, Robert Fichter, David Goldes, Gary Hallman, Barbara Kruger, Martha Rosler, Cindy Sherman and William Wegman (catalog)

Selected Group Exhibitions
1986 Neglected Realities, Los Angeles Center for Photographic Studies, L.A., CA
1985 Taking Liberty, (traveling exhibition), N.Y. State Museum, Albany, NY
Cité Internationale des Arts, Paris
1983 Life Times, Minneapolis Institute of Arts, Minneapolis, MN
Photographers Invite Photographers, N.A.M.E. Gallery, Chicago, IL
Contemporary VII (traveling exhibition), International Museum of Photography/George Eastman House, Rochester, NY
1981 Five Photographers, Minneapolis College of Art and Design Gallery, Minneapolis, MN
1980 Visual Studies Workshop 1970-80, Pratt Center Gallery, N.Y., NY
1979 New Talent (traveling exhibition), N.Y. State Gallery Association, Albany, NY
1974 Southwest Biennial (catalog), Museum of New Mexico, Sante Fe, NM

Selected Solo Exhibitions
1985 Musée Nicéphore Niépce, Chalon-sur-Saone, France
Thomas Barry Fine Arts, Minneapolis, MN
1984 Phenomenal Space installation, Minneapolis College of Art and Design, Minneapolis, MN
1982 Barry Richard Gallery, Minneapolis, MN
1980 Nexus Gallery, Atlanta, GA
Film in the Cities Gallery, St. Paul, MN
1979 Memphis Academy of Art, Memphis, TN
International Museum of Photography/George Eastman House, Rochester, NY
1977 Visual Studies Workshop, Rochester, NY
Colorado Mountain College, Breckenridge, CO

This work was supported in part by a fellowship from Film in the Cities Photography Fellowships with funds made available by the McKnight Foundation and a NEA Visual Artists Fellowship.

This exhibition is supported by the John D. and Catherine T. MacArthur Foundation Special Exhibitions Grant.