





California Museum of Photography at UCR ARTSblock

3824 Main Street
Riverside, CA 92501
artsblock.ucr.edu

CMP Projects: Phil Chang

Phil Chang

Monochrome, Exposed, 2015

Unfixed gelatin silver print

Untitled (Orange Monochrome 04), 2014

Untitled (50% Gray Monochrome), 2014

Untitled (16% Gray Monochrome), 2014

Untitled (Yellow-Green Monochrome 01), 2015

Untitled (Yellow-Green Monochrome 02), 2015

Untitled (Yellow-Green Monochrome 03), 2015

Unique chromogenic prints

All works courtesy of the artist and M+B Gallery, Los Angeles

Phil Chang (born in 1974 in Indiana) is a Los Angeles-based artist. His work has been the subject of solo exhibitions at M+B, LAXART, and Pepin Moore (all Los Angeles). His work has also been included in exhibitions at The Swiss Institute, Marlborough Chelsea, Brennan & Griffin, Invisible Exports, PPOW, and Renniek Gallery (all New York); at Otis College of Art and Design, and Control Room (both Los Angeles); and at The Institute of Jannis Vu (London), among elsewhere. His work has been reviewed in *Artforum*, *The New Yorker*, and *The Los Angeles Times*, and has also appeared in *Aperture*, *Blind Spot*, *IMA Magazine*, and *C-Photo*. In 2010, Chang produced *Four Over One* (published by the Los Angeles County Museum of Art in association with Textfield, Inc.). His curatorial projects include co-organizing the group exhibition *Soft Target* (M+B, Los Angeles, 2014). Chang earned his MFA at The California Institute of the Arts, and his BA at University of California, Irvine. He is currently visiting faculty in the Department of Art at UCLA, and a lecturer at Otis College of Art and Design. *CMP Projects: Phil Chang* is the first solo museum presentation of his work.

CMP Projects: Phil Chang is on view from May 2 through August 8, 2015 at the California Museum of Photography, part of UCR ARTSblock in Riverside. *CMP Projects* is an ongoing series of solo presentations organized by Joanna Szupinska-Myers, CMP Curator of Exhibitions. The series is partially supported with funds provided by UCR's College of Humanities, Arts, and Social Sciences (CHAASS) and the City of Riverside. Additional support has been provided by M+B, Los Angeles.

Images: Installation view, *Phil Chang: Monochromes, Static and Unfixed, 2015*. Photo by Nikolay Maslov.

Phil Chang, *Untitled (Orange Monochrome)*, 2014. Courtesy of the artist and M+B Gallery, Los Angeles. Photo by Jeff McLane.

Monochromes, Static and Unfixed

Often photographs show us something true in the world. A photographer can use a camera to capture, for instance, an image of a boy, which can then be exposed onto light sensitive paper. We can contemplate the resulting print, taking in its content and composition: the boy's pose and surroundings, the camera angle and exposure. We can construct in our reading a narrative about the boy, the photographer, and the picture as such. Moreover, the photograph is proof that the subject existed, and that he looked a certain way in a certain place and time.

So what does it mean when a photograph consists simply of an even field of color? What do these photographs prove?

Phil Chang's monochromes were not made using a camera. They were generated with the artist's selection of a color in a computer graphics program—included here are orange, gray, and yellow-green monochromes in a spectrum of variable saturation. Photographic paper was exposed using each color image, resulting in prints that could be framed and installed in the museum gallery. They are not portraits, landscapes, or otherwise representational pictures; Chang's untitled series of monochromes instead consists simply of color.

Alongside the large monochromes, installed at the center of the gallery is *Monochrome, Exposed*, a framed sheet of unfixed photographic paper. On Saturday, May 16, the artist will remove the light-safe black plastic that preserves the paper in darkness. Over the course of the hours that follow, the photograph will be exposed, transforming the paper to a reddish brown.

Each monochrome included in this exhibition is both flat surface and infinite depth. Although they are suspended on the border of photography and non-photography, they are, materially speaking, photographs. But there is no referent in these pictures, no little boy. The pictures are nevertheless photographic traces of their own production.