John Neff
March 3–April 14, 2013

Opening Reception: March 3, 6:00–7:00 pm

Featuring a talk with the artist from 5:00–6:00 pm

The event is free and open to the public.

Society on Sunday, March 24, at noon. Ischar

A gallery walk-through at The Renaissance

Meditation of reality well over and above what is
taking the form of a large, irregularly shaped
image’s corner edge.

As a collective portrait, Neff’s prints all feature
gloves and in some peculiar to scanning,
standing midship on digital era substrates.

For an artist who never displayed an allegiance

the decisive moment. The picture featured
of an accumulation of strata as the shutter’s
close. Over an era spanning from 1839 (the
year of photography’s invention) to, say, 1976,

Gray Indiana is a novelist, journalist, and
film historian. His publications include six

myriad revolutions, to any medium. The picture

First Class Mail

O U R S E L F L I F E

N eff was interested in making what, by 2004,

convene upon his body. By

Nature. While their subject matter falls into
close. Over an era spanning from 1839 (the
year of photography’s invention) to, say, 1976,

A portrait that is not a portrait of history but its ontological

exhibit a story of themselves rather than instances snatched from the

Not subject to an exact date, sometime before
the past four decades, the era of black and white prints, or a history

indelibly marking them as digital era substrates.

Neff has worked with a wide range of m edia:
installations, photo, text, painting, murals, and

the photographic and the cinematic. The picture

Once imported onto the computer, Neff removed the
cam eras, moving from the first single- channel videos that

the lead corporate sponsor of the 2012–13 Exhibition Season

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The Renaissance Society
at The University of Chicago