

# GALERIE CATHERINE & ANDRÉ HUG

Catherine & André Hug present

## **Susan Meiselas**

" *CROSSINGS*

*Over the US-Mexican Border*"

March 24 - April 30, 2016

Galerie Catherine et André Hug

40, rue de Seine / 2, rue de l'Échaudé

75006 Paris

[www.galeriehug.com](http://www.galeriehug.com)

Tuesday to Saturday : 11am - 13pm et 2h30pm - 7pm



11:00am «Drop site » off Interstate 5, Oceanside, CA 1989 ©Susan Meiselas

The Gallery Catherine and André Hug presents the series "Crossings" made in 1989 by Susan Meiselas.

During her long photographic career marked by the temporality of her times, committed to topics that deserve the eye of a witness of history and united with roaming peoples, Susan Meiselas accompanies migrants as they try to cross the border between the United States and Mexico.

The "Crossings", series was exhibited for the first time in 1990 at the Art Institute of Chicago, portrays the risks taken by men and women to cross the border, the dividing line between two Americas, between two realities. They are propelled across this point of entry for a better life, drawn by the American dream, a symbol of freedom and democracy.

Susan Meiselas follows the paths taken by people trying to cross this mythical border to escape the reality of their difficult daily lives of both economic hardship and political instability. The night journey, the hideouts and the wait, the smugglers, the fear and the arrest, this photographic series situates itself very close to the risks experienced by migrants, both then and continuing now..

*"For those who are crossing, an arrest is a stopping. Paths are temporarily reversed and people are often sent back to the countries and conditions they fled. The migrants say that when rich Americans want gardeners and maids, they allow the 'undocumented workers' to proceed. When they have enough, the rest are scooped up like garbage and disposed of.*

*For those who remain, we Americans rarely ask who they are or why this is the choice they have made. So we pass the silent faces on the street, in the stores, even in our own homes. We see their eyes, but we don't know what their eyes have seen or what they see in us."*

Introduction for exhibition of "Crossings" at the Art Institute of Chicago, 1990



2:00pm, Holding cell for undocumented female detainees, El Cajon, CA 1989 ©Susan Meiselas

# SUSAN MEISELAS

born in Baltimore, Maryland  
Bachelor of Arts - Sarah Lawrence College  
Master of Art - Harvard University

Her first photographic essay focuses on the lives of women who perform striptease in fairs in New England who Meiselas photographs for three consecutive summers while teaching photography in public schools in New York City. The book "Carnival Strippers" was published for the first time in 1976 and presented at the Whitney Museum in 2000.

Susan Meiselas joins Magnum Photos in 1976 and has been working as an independent photographer since then. She is best known for covering the insurrection in Nicaragua and documenting human rights issues in Latin America. Her second monograph, "Nicaragua", is published in 1981. Meiselas was also an editor and contributed to the book "El Salvador: The Work of Thirty Photographers", and edited Chile from Within which gathers work of 15 photographers living under the Pinochet regime. She co-directed "Living at Risk": the Story of a Nicaraguan Family and Pictures of a revolution with Richard P. Rogers and Alfred Guzzetti.

In 1997, she finished a six-year project researching and gathering one hundred years of photographs entitled "Kurdistan in the shadow of history" which integrated her own work along side vernacular images she collected. In 1998 she also developed "akaKurdistan", a site of cultural exchange, for Kurdish collective memory .

In 2003, her monograph, Pandora's box, which explores the life inside a S and M club in New York was published and exhibited in the US and abroad. "Encounters with Dani" reveals sixty years of interaction with the Dani, an indigenous people in the highlands of West Papua in Indonesia.

Susan Meiselas' photographic series have been exhibited in Paris, Madrid, Amsterdam, London, Los Angeles, Chicago and New York and her work is part of many photographic collections throughout the world. She received the Robert Capa Gold Medal for her work on Nicaragua (1979), the Leica Award for Excellence (1982), Engelhard Award from the ICA (1985), Hasselblad Foundation Photographic Prize (1994), Cornell Capa Infinity Award (2005), and the Harvard Arts Medal (2011). In 1992, she was named MacArthur Fellow. In 2014, she received a Guggenheim fellowship.

