



John Goodman, *Venus, Tuscany*
2003, silver gelatin print, 16" x 20", ed 2/20

**HOWARD YEZERSKI GALLERY
NAKED
JUNE 17- AUGUST 19, 2011**

The black and white photographs by John Goodman, Stephen DiRado, John Coplans and Peter Hujar depict nakedness at different levels of comfort and intimacy. Goodman's "Venus" is a torso that bares all, yet the mysterious identity of the bearer of that torso affirms the forbidden quality of such blatant nudity. In DiRado's nudes, however, we see an ownership of nakedness that is almost offensive in its cockiness. His subjects' comfort with revealing themselves suggests an unprecedented level of self-confidence in our prudish world, especially within the context of his photographs, which are taken on the exclusive beaches of Aquinnah, MA the tip of Martha's Vineyard that is the summer residence of presidents and old Boston families alike. John Coplans' iconic photographs of his aging body start a conversation about one's intimacy and comfort with one's own nakedness. By photographing his body but never his face, Coplans retains some of the privacy required for nakedness but simultaneously bares all of himself, all his wrinkles, hairs, spots and scars to the public, keeping nothing private. Peter Hujar's "Anthony Blonde" is such an intimate portrait of its subject that his nakedness is almost forgotten; we are made to feel like more of a voyeur due more to the privacy of the moment than the nakedness of its subject.