

# M+B

## THE NEW YORKER

GOINGS ON ABOUT TOWN

### ART

JUNE 29, 2009

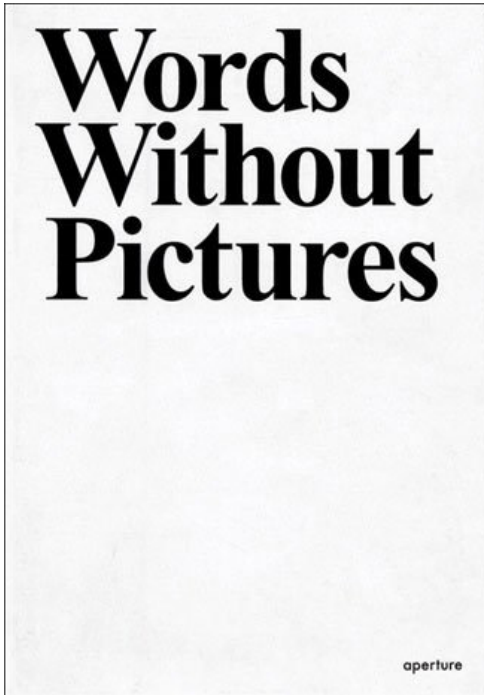
#### “PALOMAR: EXPERIMENTAL PHOTOGRAPHY”

Sensing a trend toward anything-goes experimentation (think Wolfgang Tillmans, Eileen Quinlan, Liz Deschenes), the gallery pulls together a tight, terrific show of six young artists who use photography in unconventional ways. They have little in common except nerve and formal grace, expressed in modestly scaled work. Perhaps the most elegant is Phil Chang, who echoes Tillmans in two quasi-abstract images of curling paper. But Mariah Robinson, Tamar Halpern, Asha Schechter, Talia Chetrit, and Nancy de Holl also make strong showings with layered, intriguing pictures that deserve solo follow-up shows. Through June 27. (Marvelli, 526 W. 26th St. 212-627-3363.)

– Vince Aletti



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“A plain, matter-of-fact enumeration of the specific photographic elements—will be enough to enable us to divine the power latent in them, and prognosticate to what they lead.”—László Moholy-Nagy, from his essay “A New Instrument of Vision” (extract from “From Pigment to Light”, in *Telebar* Vol. 1/2, 1936) as printed in *Bananas for Moholy-Nagy* by Patterson Beckwith, with an essay by Alex Klein (Los Angeles: Los Angeles Museum of Art, 2010), p. 11.

In the forthcoming *Bananas for Moholy-Nagy*, Patterson Beckwith quite literally, but with slight tongue-in-cheek, interprets “The eight varieties of photographic vision” as put forth by László Moholy-Nagy in “A New Instrument of Vision,” from 1936, by photographing bananas in eleven different ways—x-ray, filters, photograms, prolonged exposure, etc.

“The only type of corruption of transmitted data that has been discussed is the error. An error actually represents two unknown quantities in general: location and symbol value,” referred to via asterisk on page 239: “Wiggert, Djimitri. CODES FOR ERROR CONTROL AND SYNCHRONIZATION. Massachusetts: Artech House, Inc., 1988.”—from *The Sun as Error*, by Shannon Ebner, coordinated by Dexter Sinister (Los Angeles: Los Angeles County Museum of Art, 2009), edition notice page text; p. 239.

Shannon Ebner, in *The Sun as Error*, includes diagrams and illustrations from practical-photography textbooks and Ansel Adams’ *The Print and The Camera* interspersed with her own work, which spans tableau text-based setups and quixotic moments of close-up landscape and living-scape captured on film. Citations for the anachronistic elements similar to the caption above provide for some entertaining reading at the end.

“One of the most important facets of the digital era is that it created both the markets and desires to revisit the past...”—Charlotte Cotton, in her essay “Process, Content, and Dissemination: Photography and Music,” from *Words Without Pictures*, conceived by Cotton and edited by Alex Klein, Aperture edition (New York: Aperture, 2010), p. 228.

*Words Without Pictures*, in title alone, says it all. The book is a record of what went down when a series of online essays, discussion forums, and live-for-the-audience conversations created “spaces where thoughtful and urgent discourse around very current issues for photography could happen.” *Words Without Pictures* includes essays with titles like, “Photography as Art,” “Online Photographic Thinking,” “Remembering and Forgetting Conceptual Art,” “Abstracting Photography,” all born by c-section from the mother of all questions about photography. And this mother—this urgency—is the digital. If not the mother, then, at least, a very nosy neighbor.

The Photography Department is celebrating the publication of these four books with a reception this Sunday at 4 pm at Art Catalogues at LACMA, including a conversation moderated by Britt Salvesen, curator, Wallis Annenberg Photography Department, with artists Patterson Beckwith and Phil Chang, and light refreshments.