

# TimeOut New York

June 28, 2011

## “Always the Young Strangers”



**Higher Pictures**, through July 9  
(see Uptown/Madison Avenue  
& vicinity)

This selection of first-rate work by 16 young artists, all women, shows the universe of photo-based art continuing to expand. Running the gamut from abstract to imagist and from erotic to political, the artworks are conceptually inclined, content oriented and process driven.

Kate Steciw's photomontage transforms mundane images (a telephone pole, a scraggly flower bed) into an alternate world of unexpected beauty. Women's bodies appear in Talia Chetrit's Duchampian *Abstract Nude* (2010) and in Katherine Hubbard's sculptural tableaux featuring the performance artist MPA. Photo objects include Aspen Mays's hole-punched star fields and Letha Wilson's miniature earthwork: a photograph of Bryce Canyon in Utah set in a box frame and obscured by a spill of real cement.

Of particular note is Andrea Longacre-White's scan of her iPad. The moving light of the scanner, interacting with smudges left by the artist's finger on the iPad's touch screen, forces the device to revisit its Web-browser



Talia Chetrit, *Abstract Nude*

history—a high-tech version of Roland Barthes's punctum. Another standout is LaToya Ruby Frazier's photolithograph of a fund-raising letter for a community hospital. It is the artist's bitter response to Levi's creepily postapocalyptic and tone-deaf “Ready to Work” commercial, shot by John Hillcoat (who also directed *The Road*) in Frazier's economically distressed hometown of Braddock, Pennsylvania.

Drawing variously from analog and digital photo technologies, painting, performance and sculpture, the works in this terrific show put a fresh, feminist spin on questions of truth, objectivity and perception.—*Anne Doran*