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ART IN REVIEW

Jordan Kantor

By KAREN ROSENBERG
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Churner & Churner

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Technology helped to create Impressionism, but it may also have killed it. That discomfiting thought underlies Jordan Kantor's latest solo, which takes a digital rake to Monet's "Haystacks."

For the show's 16-millimeter film "Les Meules" [Mr. Kantor](#) rephotographed images of 21 Monet "Haystacks" he had found in the artist's catalogue raisonné and in popular image galleries online, varying his camera and monitor settings to create a group of 1,400 stills. He then linked these images into a roughly three-minute film. Watching it you see Monet's creeping seasonal changes converted into a choppy, almost stroboscopic montage bearing cheesy Internet watermarks. It might be a YouTube supercut if not for the whirring of the film projector.

In a group of landscape paintings in the back gallery Mr. Kantor recreates the effects of lens flare: the streaks, speckles and blurry patches resulting from pointing a camera into bright light. The goal, as in "Les Meules," is a technologically induced Impressionism. But the cloying palette and indifferent brushwork suggest a conceptual agenda, in line with his earlier appropriations of X-rays of Manet's "Bar at the Folies-Bergère."

Generally Mr. Kantor is telling us things we already know about the complicated relationship between Impressionism and photography. But his film in particular makes the bittersweet point that although photography is still with us, it may no longer be possible to see or paint like an Impressionist.



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