

THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

“EVERY PHOTO GRAPH IS IN VISIBLE”

A savvy, compact show of work by three young artists whose photographs, while occasionally gimmicky, are anything but conventional. Christine Nguyen fills one wall with a grid of undeveloped photographic paper that she exposed to a mixture of borax, Epsom salts, and salt; the crusty, corroded results recall Warhol's piss paintings. Letha Wilson makes ordinary landscape photographs the basis of sculptural objects, the best of which involve a shadowbox frame filled with poured concrete. Matthew Brandt's pictures of beaches, lakes, and an L.A. office building look straightforward by comparison, until you see that the prints were processed with the materials at hand, including water from the ocean and dust from the office. Through Aug. 12.

CHURNER AND CHURNER

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