

THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

“Photographic Pictures”

This excellent group exhibition, curated by the artist Anne Collier, is an elegant rumination on photography—one that, with its pictures-of-pictures theme, pertains to Collier’s own appropriationist strategies. (In her cropped closeups of women’s tears, she seems to wring the essence of a mythic, pop-cultural femininity from found imagery.) But the concerns of this show, which takes its title from the brooding lyrics of the band Depeche Mode, are as varied as they are interrelated. Among the nearly twenty artists in this meditation on mediation are Julie Becker, who achieves a mise-en-abyme effect in her characteristically charged interior “Whole (Scene),” from 1999; Luigi Ghirri, known for capturing the accidental photomontages of signage and ads in urban space; and Melanie Schiff, whose photos featuring album covers—including a waterlogged copy of Joni Mitchell’s “Blue,” seen in the disorienting, poignant “Reflecting Pool,” from 2007—underscore the show’s thread of self-aware nostalgia.

—*Johanna Fateman*

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📍 Kern
16 E. 55th St.
Midtown

212-367-9663