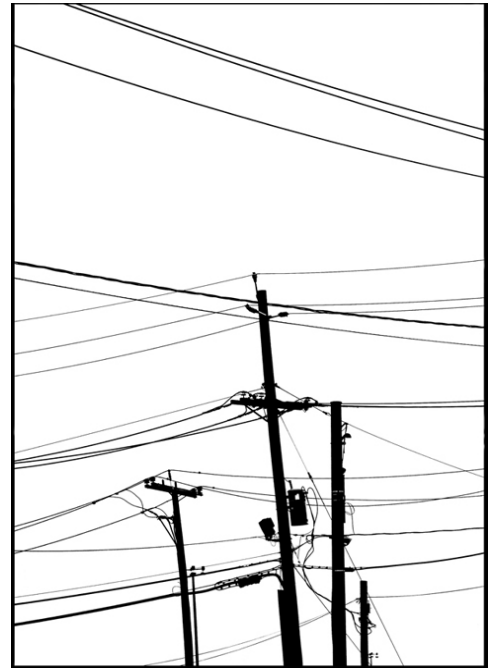


ARTFORUM

“Contradictions in Black and White”

Nathan Harger at Hasted Hunt

January 8- February 28, 2009



Nathan Harger, *Untitled (Power Lines)*,
Elizabeth, NJ, 2008, DigitalC-Print, 42 x 28”

“The artists in this group exhibition gently tease out the limitations of still life and landscape, transforming both constructed and natural subjects into unrecognizable, formalist experiments. Irving Penn presents an everyday object, *Deli Package*, New York, 1975, as a flattened, grainy, X-ray-like image. Barfield, 2003, Michael Flomen’s photograph of a snowy day, is suggestive of a sleek, eerie moon-scape. The light-dappled field produced by scattering fireflies in Flomen’s *Being*, 2000, resembles the swarm of mechanical objects in Margaret Bourke White’s adjacent *Russel Birdsall & Ward Bolt and Nut Company*, 1930. The show is rich in such juxtapositions, comparing emerging and established artists who share an affinity in subject matter, technique, or composition. A graceful zigzag of power lines echoes between Nathan Harger’s pared-down *Untitled (Power Lines)*, Elizabeth, NJ, 2008, and Ray K. Metzker’s dizzying *Philadelphia: Double Frame*, 1965/1972, where the lines, dwarfed by the silhouette of a traffic light, are layered to rhythmic, playful effect. Recasting commonplace objects, Horacio Salinas heightens the texture of a tire curved like a Möbius strip in *Sauropod*, 2007–2008, whereas Adam Fuss diffuses a muted, powdery light in his soft, gaseous photogram. Like their still-life counterparts in the show, the cityscapes captured in Vera Lutter’s camera-obscura renderings of Venice and Harry Callahan’s dizzying facade of windows in *Chicago*, 1948, demonstrate a capacity to reinvent familiar terrain as otherworldly abstraction.”

- Lori Cole