

ART IN REVIEW

FINE ARTS
LEISURE

Weekend

The New York Times

'Photasm'

Hunter College/Times Square
Gallery
450 West 41st Street.
Manhattan
Through Nov. 18

"Photasm" is a lively, unpredictable exhibition of photographs by sculptors. The 14 participants come from all over the sculptural map, and their photographs — shown in most cases with a piece of sculpture — are equally various.

Jeanne Silverthorne, known for cast rubber sculpture that extends across walls and floors, shows postage-stamp size, black-and-white

studio views that have a classical intimacy. At the other end of the spectrum, Rachel Harrison incorporates photographs as raw material into her slapdash sculptures, as in a crazily cobbled-together wooden box with an overexposed picture of the pop star Michael Jackson and the Pope attached.

For some, photography is another way to envision fantasies that animate their sculpture: David Shaw's "Bench," with its holographic laminate surface and small logs attached, is informatively surrounded by digitally processed, rainbow-hued geometric mindscapes. Others, like Mary Ellen Carroll, who presents large color pictures shot in anonymous public spaces, seem more interested in photography per se than in sculpture. But for most, sculptural impulses prevail, as in the work by Jennifer Bolande, who combines refrigerator cartons, an office building model and gridded photographs into an essay about stacking and modernity.

The show's playful pluralism, extended by works by Bryan Crockett, David Schafer, Jack Pospisil, Michael Rees and others, may say more about its curator, Peter Dudek, than about relations between sculpture and photography in general, but in any case it offers a refreshing alternative to the kind of overproduced, coolly bland photography that has been usurping the place of painting in recent years.

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