

Bushwick Beat

April 27th, 2017

On this segment of Bushwick Beat, we stayed close to the Jefferson stop on the L train, visiting group shows at [Transmitter](#), [Schema Projects](#), and [Sardine](#).

At Transmitter, a group show titled "Photo II" ran the gamut of photographic practices, from bizarre portraiture and still life to architectural abstraction.



Erin O'Keefe at Transmitter

The work of Erin O'Keefe was immediately arresting for its bold color and solid form. After the initial read, however, the status of the work as a photograph quickly came into question. With unreliable space, gradients, and shadows that seem too sharp, these images reveled in their ambiguous status, blurring the distinction between documenting real space and creating an artificial image.



Eli Durst at Transmitter

Showing off an equally bold sense of form, the photographs of Eli Durst explored a deadpan surrealism that thrived in the harsh contrasts of black and white. A particularly striking image casts an apple against the reflective light of a table. The sharp and exaggerated shadow becomes a tangible form as the table fades into a blurred white. With a minimum of manipulation and by simply harnessing the textures of things, Durst's photographs become a light show of the weird mis-recognitions in the act of seeing, of visions that refuse to relay and stay stubbornly inert.







Irina Rozovsky at Transmitter

Irina Rozovsky's work shared the high key visual intensity of O'Keefe's images as well as the surreality of Durst's photos, contrasting the austere composure of those artists with a fragile vibrancy of broken, complex things. As a result, her photos felt more documentary in nature, less focused on the artifice of the photographic eye than the makeshift enigmas found in the world.

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