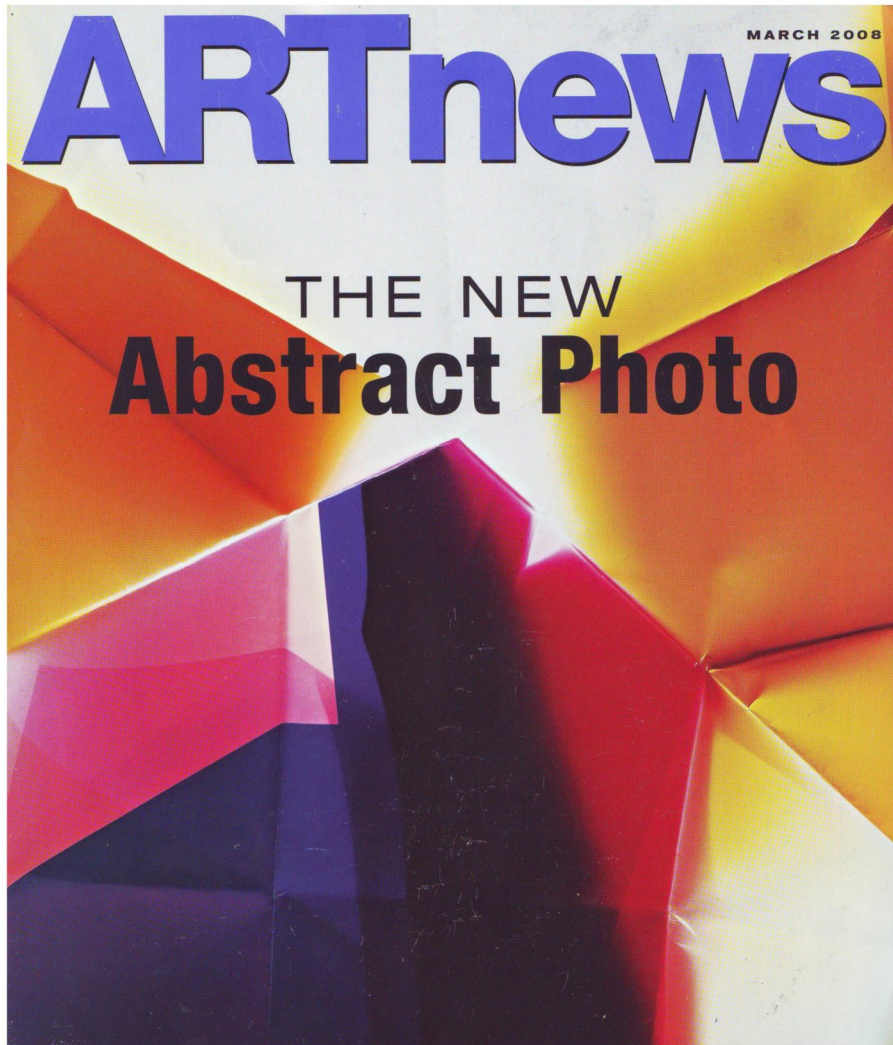


# Abstract Photography

Name: \_\_\_\_\_



Walead, Beshty; 4-Sided Picture (RBMV), January 12, 2007.

Beshty "is interested in treating the image abstractly rather than the content being abstract," Whitney Biennial cocurator Shamim Momin says of the photograms.

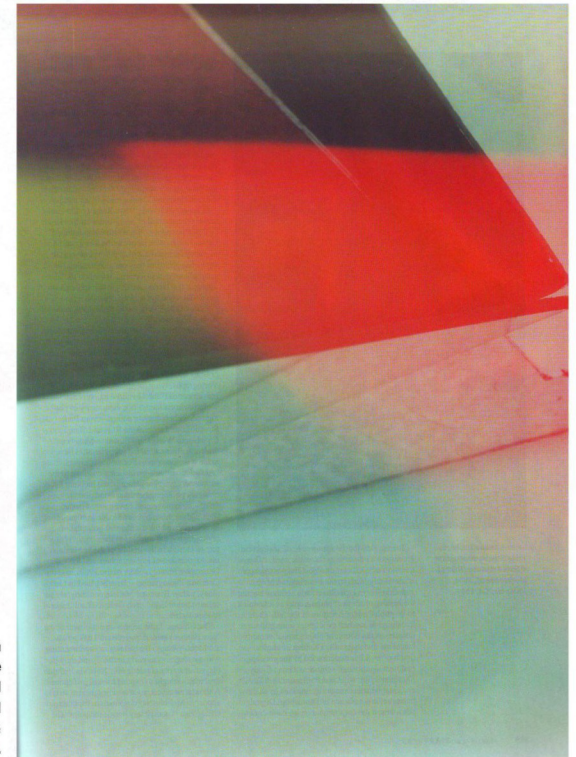
Beshty is trying to make explicit the essential quality of the artwork as an object rather than an image.

## The Indecisive Image

In pictures of  
ethereal specks  
and kaleidoscopic  
explosions of color,  
photographers  
are embracing  
abstraction

**BY ERIC BRYANT**

Eileen Quinlan  
uses light to fuse  
individual elements and  
create a unified  
composition in *Smoke &  
Mirrors* #209, 2007.





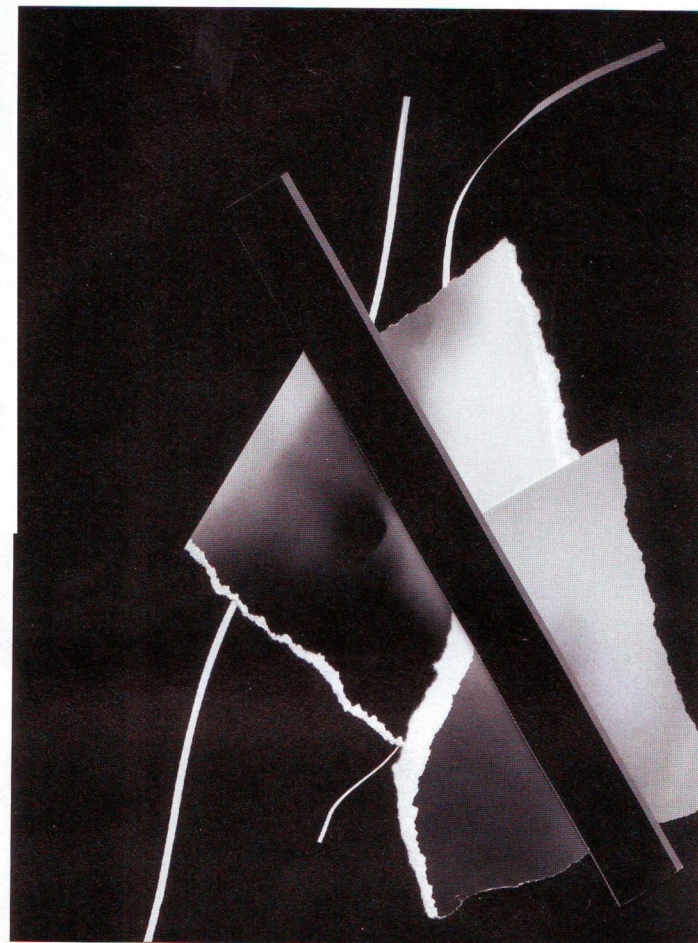
**ABOVE** Walead Beshty's  
folded-paper photogram  
*4 Sided Picture (RGBY)*,  
December 31, 2006,  
Valencia, CA, 2007.

The reasons for the resurgence of abstraction are almost as diverse as the work itself. "The question of what sort of object the photograph is inevitably leads to the examination of abstraction," says Lyle Rexer, whose book tracing the history of abstract photography is scheduled to be published by Aperture in the fall.

The idea of photographic "truth" is undermined by the conceptual investigations of subject matter in Cindy Sherman's film stills and Philip-Lorca diCorcia's staged street scenes as much as by the mass media's embrace of Photoshop.

"I think that a lot of these artists are getting back to these movements in the history of photography connected with light experiments," says Marcoci.

"Abstraction was seen as being contrary to the supposedly genuine nature of the medium," observes photographer Joan Fontcuberta.



**ABOVE** A unique gelatin silver  
collage, Ray K. Metzker's  
*Arrestation #7*, 2007.

Both light drawing and photograms figure in Ray K. Metzker's recent work, on view at Laurence Miller Gallery last winter. Tearing and stacking photosensitive black-and-white papers, carefully controlling the exposures, he creates collagelike geometric images that feature stark contrasts as well as subtle shading.

1. What kind of mood /feeling do you get from Eileen Quinlan's Smoke & Mirrors and why?
2. What kind of mood /feeling do you get from Walead Beshty's 4 sided Picture (RBMV) and why?
3. What does Marcoci say artists are getting back to?
4. According to photographer Joan Fontcuberta what was abstraction seen as being contrary to?
5. What technique(s) do you think K.Metzker used to create Arrestation #7