

ART

Hannah Whitaker

In a new suite of highly stylized portraits at the Marinaro gallery, Whitaker departs from her previous methods of elaborate in-camera masking and multiple exposures. Instead, the photographer achieves spectacular effects—dark stripes of shadow and laserlike flares of color—by carefully staging each shot of the same female subject. Sometimes the woman appears in silhouette; other times, she emerges from shadow or is revealed in a slice of light. Her naturalistic presence seems at odds with the pictures' stark techno-futurism, which might otherwise call for android perfection. A second intriguing series is installed in the gallery's lower level—assemblages of jigsawed, brightly painted, photo-printed shapes are outfitted with light bulbs. These lamp sculptures recall the designs of the Memphis Group, but, arranged in a conspiratorial cluster on the floor, they are clearly more than mere décor.

—*Johanna Fateman*

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