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WEEKEND **Arts** MOVIES
PERFORMANCES

Art in Review



ELAD LASSRY, DAVID KORDANSKY GALLERY

"Woman 055," a 2012 print
by Elad Lassry, at the Kitchen.

Elad Lassry

'Untitled (Presence)'

The Kitchen
512 West 19th Street, Chelsea
Through Oct. 20

Colorful, glossy and spatially
ambiguous, the photographs of
Elad Lassry often announce

themselves as abstract sculptures. Now, in his seductive and thought-provoking solo at the Kitchen, Mr. Lassry nudges photography ever closer to time-based mediums like film and dance. Some of his ideas go back to the Bauhaus and to photographic pioneers like Muybridge, but Mr. Lassry's strong personal aesthetic keeps things in the moment.

The show, organized by the Kitchen's executive director and chief curator, Tim Griffin, transforms the gallery into a layered, compressed and unmistakably photographic space. Passing under an arched doorway and peering through a rectangular wall opening, you obtain fragmentary glimpses of Mr. Lassry's still lifes and portraits (and a wall sculpture and a short 16-millimeter film that features dancing wooden eggs).

You must also negotiate a strange fence, with a jagged, pink-and-green-accented top edge that obscures a chorus line of framed black-and-white head shots; moving parallel to this barrier generates a flickering, cinematic sensation.

Some of the framing devices and a few of the figures in the photographs also appeared in Mr. Lassry's performances, another part of the show, which were recently held in the Kitchen's theater. There, 10 dancers from American Ballet Theater and New York City Ballet interacted with moving walls that had shaped cutouts similar to those in the galleries and on Mr. Lassry's recent billboard along the High Line. (Two side-by-side ovals, for instance, played with the form of the stereoscope.)

The production, which had just three performances, had a charming lightness, enhanced by the candy-colored palette of the set and costumes, and also by a spare, stylized quality that evoked Oscar Schlemmer's "Triadic Ballet" from the 1920s. Together with the show upstairs, it encouraged you to think about the camera as a choreographer of vision.

KAREN ROSENBERG