

ARTnews
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UP NOW

'Urban Panoramas'

J. Paul Getty Museum

Los Angeles

Through June 6

This smart and tightly curated exhibition explores bodies of work by three diverse artists making what could broadly be described as cityscapes of three very distinct urban environments. The narrow

spring up to address the needs of Central American immigrants who have made their way in Los Angeles.

Korean-born, New York-based photographer Soo Kim explores downtown Reykjavik, Iceland, at midnight on the summer solstice. Shooting from a high angle, Kim moved her square-format camera in a circle so that she had a complete 360-degree view of the city. Then she hand-cut "windows" out of the captured buildings, excising all but the framing structures, and superimposed one print on top of another. What re-

mains is an evocative, colorful laticework that allows the viewer to look through and beyond the individual structures to the mountains and sea border-



Jeff Chien-Hsing Liao, *7 Train Exit, Manhattan*, 2006/8, inkjet print, 20" x 48".

J. Paul Getty Museum.

focus of the show and the striking differences in the artists' approaches make for a captivating experience.

Jeff Chien-Hsing Liao, born in Taiwan and now living in New York, explores the environs along the trajectory of the number 7 subway train as it makes its way from Times Square to Flushing Meadows, Queens. Digitally splicing together several exposures taken in one location over the course of a day, Liao creates visually coherent but distorted horizontal vistas. In one composite image, shot in Times Square, a man stares directly into the camera. He is in perfect focus as those around him are a blur of motion, a still point in a turning world.

Catherine Opie is represented by eight black-and-white panoramic photographs from her 1997 "Mini-malls" series. Opie identifies herself as a documentary photographer, and her larger quest is to record communities, in this case those patchwork neighborhoods reflected in Los Angeles's most banal architectural specimens. She captures these sites at dawn, when they are devoid of human life, and seems to be forensically examining a corpse. One defining shot presents the range of bilingual storefronts—travel agencies, legal and tax advisers, driving instructors, even a soccer club—that

ing this small city. Like the other works in this show, the resulting images are both more and less complete than a conventional view.

—Susan Emerling