

Visionary

Blurred Vision" is an antidote to reality. Photographs are removed from the familiarity of framed focus and center instead on the "circle of confusion" in a calculated replacement of visual priorities.

Ten artists, who use a range of photographic methods, have works on view in "Blurred Vision" at The Print Center. The artists, selected by the center's curator of prints and photographs, Jacqueline van Rhyn, use everything from handmade pin-hole cameras to digital printing.

Landscapes, portraits and still lifes are explored through fog, filters and fabric. In the work of Brian Moss, images are shot through the window of a moving vehicle. Kelley Roberts re-photographs her landscape images as they glow from her computer screen. It is surprising that, with so much distance placed between viewer and subject, an immediacy remains, and the artist's intention, rather than the object itself, comes into view.

Some of the photographs utilize unconventional presentation. Matt Hollerbush's works are placed behind a veil of transparent illusion. His photos are mounted on a flat board; a veil is attached to the inside front of the frame and is curved to meet the print. He says, "The veil is not a support of any kind; it creates an illusion. It 'lifts' the print and makes it appear to be floating and more three-dimensional. The viewer questions not only the image and the selected focus that result from the curve, but also the plane where the

photograph itself resides." The illusion works, and the assemblages appear to be backlit.

Moss' landscapes seem as gritty and up-to-the-minute as the 6 o'clock news. Yet the images include bland structures, highway monotony and graffiti: the purest banality. He creates interest — even beauty — in the landscape by removing himself from it through the devices of distance and speed. The compositions are photographed by Moss as he drives his car. He says, "Shooting from the car was simply another way of recording what I see."

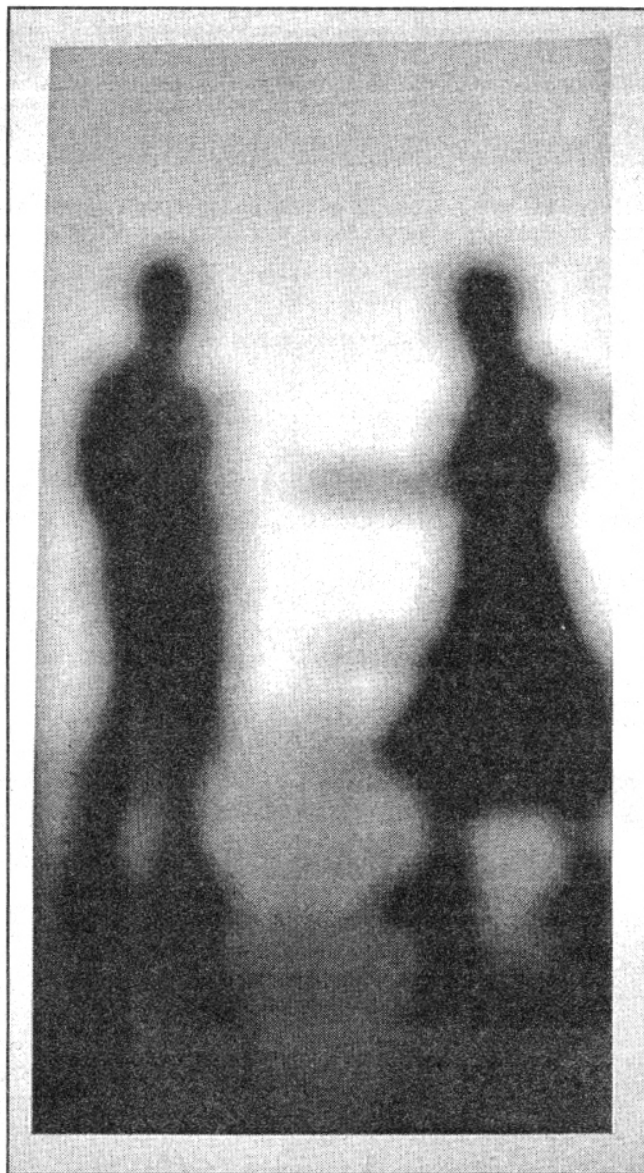
"The things that interest me," he says, "the subjects of the photos are land use, signage, flatness and depth, light and shadow, decay and renovation. The other important

interest of mine is making images of nothing. On a personal level, this is something that grew out of the loss of loved ones. My shots have become more minimal over time." Moss, a photography instructor at Loyola Marymount University in California, includes an element of impending change in his images. We sense that something is about to happen, but we don't know what it could be.

Themes of tension, division, alienation and artifice are present in large panels by Roberts. Her colors, saturated and discordant, evoke an emotional response. "I'm interested in creating dis-

"BLURRED VISION"

Through March 9,
The Print Center,
1614 Latimer St.,
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Linda Soberman, *Conversation, Paris* (2001),
30 inches by 20 inches, digital print.

tance and building perspective," says Roberts. Her bird forms are hand-sculpted, yet realistic. Their habitat, photographed from the real world, seems artificial. Although the schism between nature and artifice is a traditional theme in art, it is given a fresh approach in Roberts' work.

The American West provides the pull for Christopher Harris. "Many have documented the sprawl," he says. "My work concentrates on the beauty. I am interested very much in place, this is why I title my photographs by their location. However, I am trying to produce work that is, in its painterly qualities, a bit ethereal, like the hopes and aspirations we still seem to attach to the region."

Of the photographs on view, Harris' most resemble paintings. His color has tremendous subtlety; his small images conjure great vistas of sublimity.

The Centre Pompidou in Paris is the location of Linda Soberman's photographs. She says, "It was intriguing to watch people in the museum conversing, and so I started photographing individuals rather than the art. I pulled them out of focus ... which not only made the people anonymous, but created curiosity about what they were talking about."

As third-or fourth-generation images, all superficial references in Soberman's work have been blurred. The photographs capture only the essence of two people with something exciting and important to say to one another. The rest is left to our imagination.

—Marie Naples Maber
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