

ARTFORUM

"Handmade" by Martha Schwendener

WALLSPACE

547 West 27th Street

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Tim Davis follows up last fall's stellar exhibition of photographs at the Bohen Foundation—in which he documented the American political landscape with off-kilter acuity—with a curatorial effort that delves into some of the formal issues confronting photography these days. The show's title is at once tongue-in-cheek and sincere, nodding to the fact that all of the photographs have been manipulated in one way or another. Marco Breuer is well known for scratching, rubbing, and otherwise interacting with photographic paper to create abstract compositions in which the camera never comes into play. Others, like newcomer Matthew Connors, whose subtly Photoshopped pictures follow in the footsteps of Walker Evans and Robert Frank, use digital technology to create vaguely narrative images that tweak the journalistic associations of traditional documentary photography. Daniel Gordon takes manipulation to radical extremes with his 1989 *Upper Deck, Complete Set, 2004*, for which he rephotographed a season's set of baseball cards and then shrinkwrapped them. Here the viewer can't even see the results, so photographic reproduction—part mechanical, part manual—becomes purely theoretical, something that must be imagined and believed rather than perceived.