

Brian Moss, *Untitled (Los Angeles)*, 1998, chromogenic print, 24" x 24", at Craig Krull Gallery, Santa Monica.

forced by a contemporary world that provides access to fast moving transportation apparatus (virtual and actual), have contributed much toward deconstruction of the notion that time is static to the degree that it can be plotted as a singular point or conclusively located via a linear portrait. It is now widely accepted, "what you see is not what it is." Concurrent exhibitions of photographs at Craig Krull Gallery of works produced by two photographers, Jenny Okun and Brian Moss, show what can be seen beyond a fixed first take, using slippage and blur (among other devices). The result is a visual joyride.

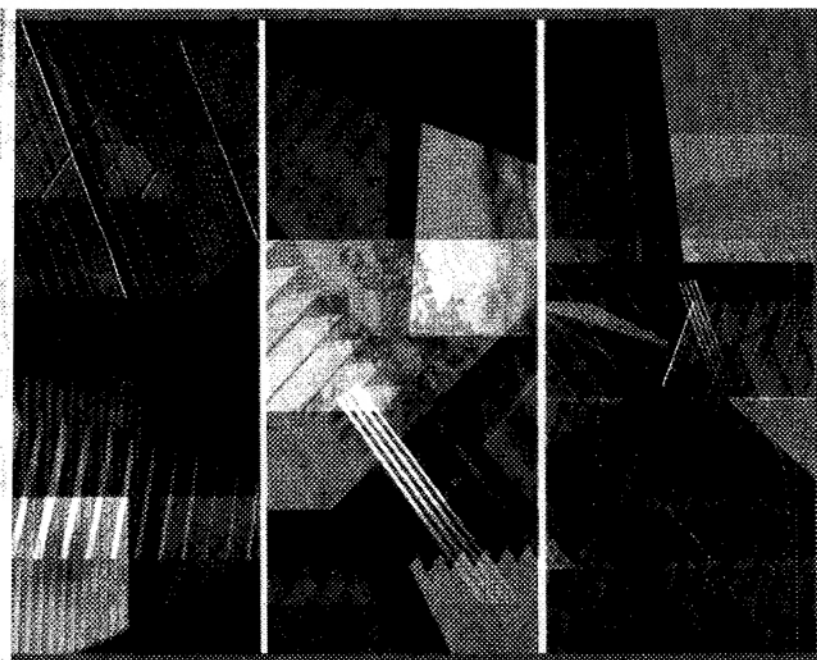
Okun works with a medium-format camera through which she winds film in small increments between exposures. The result is a single, long negative comprised of a series of overlapping images. This sequence is then digitally edited and ultimately produced as an iris print. A building—generally well-known public struc-

intensely active, playful slide within and between the elements of each presentation. Complex ideas of relative position and passage within time and space are clearly addressed by these formally elegant images to the degree that they become designer savvy photographs.

Moss takes a different photographic route to arrive at a similar concept. Whereas Okun allows defined image elements to slip, Moss foregrounds blur. His exhibition, *Long Distance*, features photographs taken from a moving car. Expanses of striated color smudge into neighboring fields to circumvent definition of boundaries but also the majority of objects. It is a textbook re-creation of some common examples used to illustrate aspects of Einstein's theories like observing the passage of scenery from within a moving train. What do you see? Isn't it relative, dependent upon the speed of the train, the direction in which you are looking and how you are looking?

Moss suggests his images "glide by peripherally, flickering at the edge of my vision." It is a method that prevents him from indulging in compositional strategies. He doesn't compose. He makes choices that reflect an interest in the "banal sublime," an American

Jenny Okun, *Case Study House #21*, 2001, iris print, at Craig Krull Gallery, Santa Monica.



Southern California

Jenny Okun and Brian Moss at Craig Krull Gallery

Einstein's theory of relativity has informed most theoretical developments within the field of time/dimension study over the past century. These changes in thinking about relationships between objects, relative to time, space, position and movement, have seeped into and now affect our everyday perceptual arena as well. The information has changed the way we see, or at least the way we process what we see. These changes, inspired and rein-

tures such as the Getty Museum, the Los Angeles County Museum of Art and the Flamingo Hotel in Las Vegas—serves as central or foundation image. This subject is repeated, sliced, fragmented and layered within each single print by the initial slippage of the photo process itself. And slippage is emphasized by presentation. The prints are grouped as diptychs, triptychs, etc., that include two or more stylistically linked (often via color scheme) renditions of a particular building. These wall hangings are characterized by intense activity within the image area. True, each is a static print hung on a gallery wall, but what is still ends at the margins of the prints themselves (because the photographs themselves slip one over the edges of another obliterating boundaries). The overlapping, skewed and repetitious portraits act like visual whirlpools easing the viewer from the edges into an

West that equals "color, cars and distance." Ultimately, almost inadvertently, the photographs also capture an experience of moving through space and time and serve to further question the concept that time is, or can be, fixed even by a photograph (so, rollover Roland!).

—Charlene Roth

Jenny Okun: *City Light* and Brian Moss: *Long Distance* closed April 7 at Craig Krull Gallery, Santa Monica.

Charlene Roth is a contributing editor to *Artweek*.