

KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013



NAKED & FAMOUS: NEW PHOTOGRAPHY

JERRY SALTZ

JULY 30 - AUGUST 6, 1998

**JESSICA FREDERICKS GALLERY
THROUGH AUG 14**

Not all of the young photographers here are naked, and none of them are famous – yet. Most are just out of art school, and they look pretty good.

Malerie Marder in particular. Fresh from Yale, she contributes three mysterious, pensive color photographs, plus one spectacular black-and-white picture. The latter is of Marder's 17-year-old niece, floating Lolita-like in a pool outside her trailer home at night. She's clad in a crochet bikini that's so seductive it ought to be illegal. Another image provides a Malerie-eyed view of herself being eaten out by her boyfriend. A third photo features Marder and her boyfriend, naked and about to kiss. Their expressions are so ambivalent, so fraught with the interplay between love and emotional distance that it takes your breath away.

Susan Choi, a recent graduate of L.A.'s venerable Otis School of Art, poses like a '40s cheesecake model. Partially clothed, she exudes a conflicted come-hither/stay-away sexuality. Red glitter stars cover her ample breasts, and she poses against a homemade backdrop of sheets and scarves. Choi is the star of her own inner movie. But because Choi's images are nostalgic – and evoke the kind of porn that may have enraptured her father as a youth – the work delivers an audacious slap in the face.

In **Christopher Chiappa's** smart, funny seven-part sequence, we see the artist turning his head with his mouth stuffed full of firecrackers. The piece recalls Eadweard Muybridge by way of *America's Funniest Home Videos*. And Amy Steiner's pictures – a naked woman in a green armchair next to a highway; a woman in the back seat of a car whose yellow dress has been opened to reveal pubic hair – are charged by the suggestion of illicit sex.

These photographers are diverse, to be sure, but they have this in common: There is no objective reality for their cameras to conquer, only world of their own making.

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