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## Photo-A-GoGo

by Dominick Lombardi

Photo-A-GoGo presents art that has photography as an element, whether it is predominant or used as a minor accent, to show how the creative process now parallels or responds to the ubiquitous social digital/exchange mentality. We have the MIMÉ, Instagram, Snapchat, all the ways we express or project our ideas or self-image – so the photograph, instead of being “worth a thousand words” is now as common as a mosquito in July. However, that does not mean that art or the intention behind it or the imagery utilized is, in the end, benign.

The artists in this exhibition are quite varied in style and background – they all use machines, mechanisms or minutiae that are accessible to most – and they all bring something new and fresh to the use and application of the photograph. For instance, Don Doe combines portions of magazine photo-pages to distort representation and fracture meaning. It's a cubist approach in a way, but more like Picasso's *Les Femmes d'Alger (O. J. R. M.)* (1911) than say *Girl With Mandolin* (1910) as there is more of an emotional and confrontational content than what one would see as being akin to analytical theory.



Claire Seidl, *Moon, Light, Swimmers* (2013), Gelatin silver print, 24 x 23½ inches

Claire Seidl turns the night into near non-representation as harsh hovering light overruns the composition invading the deepest darks. Here, one may be reminded of a transitional state of awareness where visual stimuli move from one episode to the next. There are also hints of geometry here, combined with a distant landscape, bringing this moment back to earth and out of the twilight zone.