

Letter from New York

August 1998

At the other end of the spectrum, equally satisfying c-prints by Julie A. McConnell at A.R.T. Resources (closed Aug. 30) are tightly constrained by organizational dictates. Diptychs divided exactly in half show a minimal image of tan sand and an equally minimal shot of very blue water. Each side has the same news clipping/photograph, the one floating in a current of clear water, the other washed up in a discarded heap on the sand. In one such piece, the news clipping that reads, "Father Denies He Abused Adopted Girls During Flight" floats on top of a partially revealed photograph of a curly headed blonde. On the beached side, a similar clipping lies like a bit of trash on the wind-blown sand, stained blue as though the water itself had bled on it. The photographs express an idea of time that is profoundly sad: seemingly substantial objects possess no certainty in the face of eroding temporality, and life is lived only in the crevices of briefly granted existence.



Dena Shottenkirk

Julie McConnell, *Beached* 13 x 15
(1997), c-print, 13 x 18 in, photo courtesy the
artist

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