

**‘UNTREATED STRANGENESS: GEORGE PORCARI,
JORGE PARDO, NAOMI FISHER’**

The very interesting art writer Chris Kraus has put together this small and enigmatic three-person show centered on the work of the photographer George Porcari, who emigrated from Lima, Peru, to California in 1963. Judging by the volume of his output, he hit the ground shooting, first Los Angeles, later New York and various European cities, treating photography as an open-ended process: keep snapping, edit later. This isn't so unusual, except that he retains what another photographer might toss: the distracted sidelong view, the obstructed perspective, sheer visual cacophony, all amplified in a recent series of mirror reflections and in another that pairs images past (1930s) and present to form ominously fissured narratives. As if to emphasize the studied unpreciousness of Mr. Porcari's aesthetic, stacks of digital prints are set out for flipping through on woozy-looking tables designed by another Los Angeles artist, Jorge Pardo. And projected on the wall is a film called "Campo Primitivo" by the young Miami artist Naomi Fisher, in which young women with painted faces dance languidly in a junglelike National Park setting, in a through-the-looking-glass version of the perpetual-outsider exoticism of Mr. Porcari's immigrant vision.

Momenta Art, 359 Bedford Avenue, near South Fourth Street,
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NEW YORK TIMES – December 4, 2009