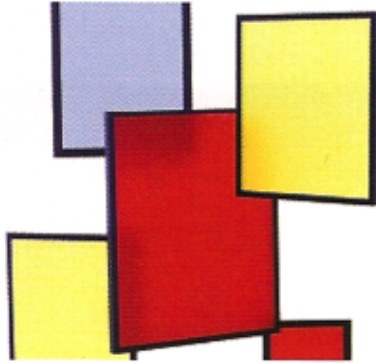


SARAH CHARLESWORTH SUSAN INGLETT - NEW YORK



SARAH CHARLESWORTH, *Red Yellow and Blue Framed*, 2009. Archive print mounted and laminated with lacquer frame, 104 x 79 cm. Courtesy Susan Inglett, New York.

Titled "Work in Progress," Sarah Charlesworth's show presents Cibachrome prints of life-size tools from photographic history: a large-format bellows camera, easel, rulers and frames. But it's these antique analog wood and cloth instruments — not today's sleek black digital camera gear — that Charlesworth still uses.

The role reversal — where the tools of the craft become the photographic subject matter — raises the artist's

reverence of her technology to totems, magical instruments that deliver her visions. The images, in both positive and negative versions, are set in solid colored fields of black, white or red, and finished with matching lacquer frames. The print *Camera Work* (2009) not only plays on Stieglitz's journal of the same title, but it also reflects the mechanics of the camera: an image appears upside down, and its exposure involves the conversion of light into blackness and vice versa.

Like her other contemporaries in "The Pictures Generation, 1974-1984" at New York's Metropolitan Museum, Charlesworth continues to question the role of mass media as it exploits photography to arbitrate reality and channel the way we see the world. After more than a decade of re-photographing political images borrowed from the public domain, Charlesworth began to question the politics of representation, shooting her own stills in the '90s.

Yulia Tikhonova