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EDMUND TESKE

Always on the verge of being rediscovered, the idiosyncratic American photographer (who died in 1996) may be too sincere to come back into fashion, but his experimental approach should appeal to photography's boundary-busting avant-garde. Even Teske's most straightforward photographs have a surreal theatricality reminiscent of George Platt Lynes and John Gutmann, but he rarely left an image unmanipulated. His figure studies and portraits (including one of Kenneth Anger) were often solarized, double-exposed, and overlaid with liquid passages of rust-colored toning. The results are agitated, feverish, and expressionist—each picture is less a document than a dream. Through Jan. 24 — Vince Aletti