

THE WALL STREET JOURNAL.

By [RICHARD B. WOODWARD](#)

Adam Bartos

Gitterman Gallery

170 E. 75th St.

212-734-0868

Through May 5



Adam Bartos

Adam Bartos's 'Cairo, Egypt (Ramses Hilton under construction)' (1980) at Gitterman Gallery

For too long Adam Bartos has been overshadowed by other color photographers who emerged in the 1970s guided by the example of William Eggleston. The native New Yorker should have been in "Starburst," the recent traveling exhibition of that early period, but wasn't.

About half the 19 prints at Gitterman were taken in the Middle East, Africa and Mexico in 1980-81, but are united by Mr. Bartos's ability to make splendid pictures wherever he goes. "Cairo, Egypt (Ramses Hilton under construction)" (1980) is a study of the angular forms that distinguish modern prefab architecture. But it's also about the languid atmosphere of an antique land where light and air are nearly palpable. A similar narcosis pervades his photograph of a sun-struck cement plant in Mombasa, Kenya, where men doze on a patch of grass beneath a tree.

The other half of the show—smaller carbon prints—chronicles Mr. Bartos's 2009-10 travels on Long Island. The photographer is drawn to the fishy underbelly of this densely populated place, noting its foundation as a scrubby sandbar ringed by water. In his view, small businesses and owners of modest homes are more plentiful and deserving of notice than Hamptons beaches and McMansions.