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PHOTOGRAPHY

JOSHUA LUTZ

In his first solo show, Lutz takes the “New Topographics” of Adams, Shore, and Sternfeld into the current era of urban sprawl. In one picture, mountains in the distance are squeezed out of view by the minarets, domes, and neon camels of Las Vegas’s Sahara Casino. Crossed wires, scraggly trees, and a sad swing set add to the claustrophobia of a small-town Pennsylvania subdivision. Some wide-open spaces are included—an abandoned palm-tree farm in California, a huge, bizarrely fenced-in cement foundation in Westchester County—but the extra room to roam is presented with a relentless lack of sentimentality. Through Aug. 7. (Gitterman, 170 E. 75th St. 212-734-0868.)

the village VOICE

JULY 7–13, 2004 VOICE CHOICES

Photo

JOSHUA LUTZ Lutz’s big color landscapes shift between the banal and the beautiful, settling in a noncommittal but vaguely uneasy middle ground. Stephen Shore, Joel Sternfeld, Dan Graham, and countless others have been here first, but Lutz’s cool, precise take on the American desert, expressway, commercial strip, suburban street, and industrial wasteland is so confident it feels, against all odds, definitive. His decidedly unromantic view of Miami under overcast skies is a slate-gray vista pierced only by a few strips of pink and turquoise neon. *Through August 7, Gitterman Gallery, 170 East 75th Street, 212.734.0868* **ALETTI**