

# THE WALL STREET JOURNAL.



## Restlessness, Secret Cities and Meaningful Color

Kenneth Josephson, Nadav Kander and Luigi Ghirri in this week's On Photography

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Kenneth Josephson

By William Meyers

Chicago photographers are different from New York photographers: The 16 midcentury photographers Jane Livingston designated as the New York School stuck pretty much to straight photography, but their contemporaries in Chicago were all over the place in what they did with their cameras. Kenneth Josephson (b. 1932) studied at the Institute of Design, the Chicago school founded by László Moholy-Nagy, with teachers known for their radical experimentation, Harry Callahan and Aaron Siskind. Some of Mr. Josephson's prints at Gitterman are made from a single negative, but others involve multiple exposures, collages and photographs of constructions. There is a restless sense of him seeing what else he can do.

In "Wisconsin" (1963) the delicate blades of grass emerging from the water look like black pen strokes on white paper. In "Wisconsin" (1980) sunlight reflecting off a few leaves makes them appear white against a black background. There is a series in which an outstretched hand holds a photograph that completes the picture—so, for instance, in "New York State" (1970) the photograph of a boat is held over the horizon of a body of water. All we see of the woman in "Chicago" (1974) are her bare legs resting in the corner where two walls meet. Is the shadow of the photographer that hovers over "Matthew" (1963), a baby wrapped in a white blanket and asleep on the grass, threatening or protective? "Chicago" (1960) appears to be a multiple exposure in which lots of people in lots of streets cross and cross over one another.