



# THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

## JUDY FISKIN

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The small black-and-white photographs in this survey of Fiskin's work from the seventies and eighties are drawn from series ("Stucco," "Long Beach," "Dingbat") that focus on vernacular architecture and landscaping. Fiskin's oeuvre falls somewhere between Ed Ruscha's and Bernd and Hilla Becher's, with particular attention paid to vintage Los Angeles kitsch, although it rarely feels nostalgic. Her pictures are crisp, absorbing, and so intimately scaled that looking at them can feel like peering into a peephole. In a short film titled "The End of Photography," the camera cruises past sites in L.A. as a female voice lists what the medium has lost with the obsolescence of darkrooms. Through Oct. 27.