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Paul Graham, a British photographer who relocated to New York in 2002, has been making some of the best work in any medium since he began taking pictures and publishing books, in the early nineteen-eighties. That he remains little known outside his field might seem puzzling, but his signature mix of blunt realism, accidental beauty, and needling social critique isn't exactly a hot commodity these days. Maybe that's why his work looks so perversely right at MOMA, where color images excerpted from Graham's recent twelve-volume book project, titled "a shimmer of possibility," are arranged in stuttering, cinematic sequences of up to nine pictures. The work describes non-events so ordinary you wouldn't normally stop to look at them: a man mows grass in the rain; a woman with copper-colored hair eats takeout chicken; as the sun sets in the distance, a girl and her father play basketball in the fading light. Because Graham

notices everything, everything counts. Even a big white Styrofoam cup has an undeniable presence, poignance, and weight. ♦

PHOTOGRAPH: "SAN FRANCISCO, 2005"© PAUL GRAHAM/COURTESY MOMA