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**Bacon's**

Blurred images have a deeper message

REVIEW

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PHILADELPHIA - "Blurred Vision," the current photo show at The Print Center, offers a new way of seeing.

Much of the works are sequences, reflecting the title of the exhibit in their abstract qualities. There is a painterly quality to all the work here.

Stark and visceral, Sharon Harper's selections from her "Germany" sequence bring to mind grainy images radiating from a dying television in the former East Berlin. From a dense field of dark monochrome to a tilting power line tower, her Deutschland is a place surrendered to entropy.

The collaborative work of Kocot and Hatton is represented by two sequences - the "Andy Warhol Museum Series" and the "70 MPH" series.

The former offers a trio of black-and-white works lounging on one wall, the blurring primarily due to double exposure. The color "70 MPH" sequence was shot along the Jersey Turnpike in a car moving at 70 miles per hour.

In John Murphy's "Daydream" sequence, blobs of light range across a field of black. If you gaze long enough, the blobs begin to shimmer like distant pulsars.

Formal constraints are shattered in Kelley Roberts' "Haiku." This features a central image of thin tree branches adorned with a few leaves against a blue sky. Flanking it are panels showing a mustard yellow field inhabited by a single cardinal, with both birds facing the central panel. The mustard color nods to Rachel Carson's cautionary tome, "Silent Spring." Both birds float free in space but are clearly perching. Perhaps they are but ghosts of birds - fading memories.

There is much more fine photography on view that expands the boundaries of what a camera is meant to capture. Details are surrendered to ghostly images that eventually build up to a startled "A-ha!" from the viewer.

"Blurred Vision" runs through March 9. The Print Center is at 1614 Latimer St., Philadelphia. Visit www.printcenter.org for more information.