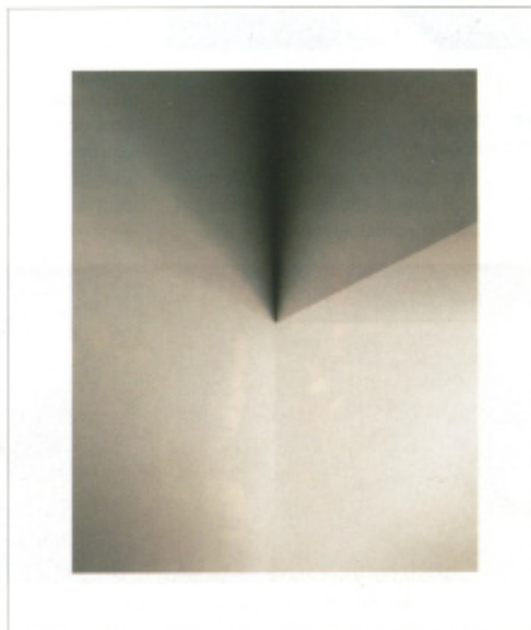


Bryant, Eric.  
“Luisa Lambri: Luhring Augustine.”  
ARTnews.  
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## LUHRING AUGUSTINE

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Luisa Lambri, *Untitled (Centro Galego de Arte Contemporánea, #08)*, 2008.  
Laserchrome print, 28 3/8" x 25". Luhring Augustine.

### Luisa Lambri Luhring Augustine

For decades, museums, galleries, and homeowners have aspired to create the perfect white box—a neutral backdrop enabling art to be viewed in a distraction-free environment. Luisa Lambri seems to mock that goal, covering the gallery's pristine walls with photographs that highlight, even celebrate, the oddities, imperfections, and variances that enliven masterpieces of Modernist architecture.

While focusing on the overlooked corners of great spaces—in this show her subjects were the Álvaro Siza-designed Centro Galego de Arte Contem-

poránea in Santiago de Compostela, Spain, and Frank Lloyd Wright's Kentuck Knob, a home in Dunbar, Pennsylvania—Lambri adheres to a minimalist esthetic. Her prints are in neutral tones, and she shows them serially. So the viewer's attention is captured first by the strange angle at which planes meet or the harsh contrast between abutting materials, and then by the barely perceptible shifts in shadows from one print to its nearly identical neighbor.

Three prints of precisely joined planks in Wright's ceiling offered a black-on-black study of parallel lines. More intriguing were the six prints showing a corner where a beam and two walls come together at the Spanish museum. Because of the tight cropping and the point of view, all the angles seemed off, and the changing shadows made it difficult to tell where the light was coming from.

The most successful works were three images in a small back gallery. Centered on three walls, the large photographs showed a floor of white marble tiles meeting a white plaster wall. It was nearly impossible to take these in all at once, but no matter which way you turned, you felt just a step away from entering the depicted space.

—Eric Bryant