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by Benjamin Genocchio

ROSEMARY LAING: 'WEATHER' The subject of Rosemary Laing's photograph "Weather (Eder) #1" (2006), right, at Galerie Lelong in Chelsea, can be summed up simply: withered, loosely thatched undergrowth at the edge of a darkly quiet beach that could be the setting for an adventure tale. In the foreground, awakening the senses, a dash of dazzlingly illuminated red lends this haunting image an air of wonder, drawing you in closer to take a look. It turns out to be a commercial fishing net, snagged and twisted violently around a jutting rock. This detail is absorbing for a few moments, then makes you wonder: What happened here? Why is this scene shrouded in a fog of suspense and speculation? Other photographs in this mesmerizing exhibition, some on a similar theme, others of a woman floating in a whirlwind of confetti, provide little in the way of clues. The image seems to reprise traditional themes of landscape art and the sublime possibility, of humanity and its will to power over nature, putting the meaning in another quarter entirely. It is a deft evocation of climate change, an allegory of paradise lost. (Rosemary Laing: "Weather," Galerie Lelong, 528 West 26th Street, Chelsea, 212-315-0470, www.galerielelong.com, through March 16.)

