

reviews: national

streets, stopping and directing unwanted traffic with histrionic hand gestures. In a large color image from photographer Adi Nes's 1994–2000 "Soldier" series, four Israeli soldiers face away from the camera as well as from each other, apparently urinating on the rocky and resilient ground.

Throughout this show, the works on view displayed great empathy while giving voice to Israel's various national conflicts and ethnic unease, issues that are arguably most dangerous when left invisible or ignored. —Doug McClellmont

Michael Horsley

Photoworks

Glen Echo, Maryland

There have always been two Washington, D.C.s: the gleaming capital city of government structures that is familiar to tourists, and the bleaker, everyday sections, where ordinary folk live and work. Over the last 30 years, local photographer Michael Horsley has focused his keen, compassionate eye—and his Nikon FM2—on the raw, often-overlooked, and primarily African American neighborhoods of Washington D.C., documenting the ways these areas have changed as well as the parts of them that remain the same. Wearing boots that enabled him to walk through alleys laden with used needles and broken bottles, Horsley often hid his camera in an inconspicuous bag and explored communities wracked with blight, drug abuse, homelessness, and crime.

This show, titled "The District: The Streets of Washington, D.C. 1984–1994," featured 20 black-and-white photographs of a city in transition. Horsley's subjects ranged from venerable eateries to boarded-up houses to pedestrians making their way along dirty streets. One moving photo from 1986 shows a homeless couple huddled on a bus-stop bench at a well-known D.C. intersection with litter strewn around them. Today, a quarter century later, the site of that shot—which Horsley calls a "devastatingly revealing image about homelessness, addiction, and city alienation"—has been gentrified into a trendy commercial area.

Equally poignant is *Man with Portable Cross* (1988), a photo of a man trudging through a run-down neighborhood lugging a large wooden cross mounted on a wheel. It is unclear where he is headed



Michael Horsley, *Man with Portable Cross*, 1988, ink-jet print, 20" x 24". Photoworks.

but the juxtaposition of the iconic religious symbol and the depressing urban backdrop is compelling. Viewed together, Horsley's straightforward, well-composed photos suggest that the "other" Washington, D.C.—pre-gentrification—is not some distant memory but rather a recent reality, while also reminding us how much has changed. —Stephen May

UP NOW

George Tice

Newark Museum

Newark

Through February 9

For 60 years, Newark-born photographer George Tice has made black-and-white photographs of urban monuments throughout New Jersey, including gas stations, fast-food joints, and political statues. Like the writer William Carlos Williams, Tice is one of the Garden State's great poets, tenderly extolling the region's overlooked virtues. This gemlike exhibition, staged on the artist's 75th birthday, presents six of Tice's own works alongside several of the 150 photographs that he recently gave to the museum, honoring a decades-long collaboration between the city and artist.

Throughout his life, Tice has used his camera to meticulously order his found landscapes, framing shape and shadow in compellingly graphic compositions. In *Petit's Mobil*

Station, Cherry Hill, NJ, 1974 (2006), for example, a water tower looms like a gentle giant over a brightly lit gas station at night. The illuminated pumps read as streamlined cylinders, while the ovoid lights above are reflected in the Mobil service window, and a lonely unmanned Dodge two-seater lingers nearby. The crisp print conveys a gentle, sideways

humor, as if we got our idea of beauty all wrong when we anointed mountains as majestic, rather than pit stops.

In *White Castle, Route #1, Rahway, New Jersey, 1973*, the blocky castle towers of the legendary burger joint are bright under powerful floodlights, evoking an eerie mix of prison and Lego architecture. Hints of human activity in this strangely moving image are suggested by empty milk crates tumbled together in the foreground, and the curve of car lights at the picture's edge.

Also on view are photographs Tice donated from his own collection, including portraits by Sally Mann and Edward Weston that render the human body smooth and abstract—an approach that echoes Tice's signature abstraction of machines and buildings. Ultimately, this show effectively frames Tice as the anti-Ansel Adams, demonstrating his enduring celebration of the ordinary over the extraordinary in American landscapes. —Carly Berwick



George Tice, *Petit's Mobil Station, Cherry Hill, NJ, 1974*, printed 2006, platinum/palladium print, 18 1/2" x 23 1/2". Newark Museum.