

“The Manhattan Art Review”

Jennifer Bolande, Jack Goldstein, Brigid Kennedy, Kogonada, Vernacular Photographs from the Collection of A. & D. Winter - Untitled (hands) - Carriage Trade - \*\*\*\*

Mercifully, one of my last reviews before Kritic's Korner takes July and August off is likely to be the only good summer group show of the year. Carriage Trade can pull it off when no one else does because they're just about the only gallery that treats curation like something of an art in itself, which, guess what curators, it is. Brigid Kennedy's hand washing paintings are an unappealing sort of community center art, but part of Carriage Trade's charm is that they do things that are entirely out of step with NYC commercial gallery behavior, like their Social Photography series, or not having a roster, or a regular monthly exhibition schedule. The rest is good: Kogonada's *Hands of Bresson* is something I saw online probably in 2014, and I remember it clearly for being one of those cheesy homemade YouTube film buff compilations that was done simply and gracefully enough that it's actually great, Jack Goldstein's film is a simple performance of a hand pounding on a table until it knocks over the glass of milk on the other side, a classic conceptual stoner goof off with a sense for the ridiculous that's so tragically missing in art now, and it's perfectly paired with Jennifer Bolande's sculpture of a splash in a glass of milk. I think there was a traditional Southeast Asian hand sculpture on a wall too, but I didn't look at it closely. The centerpiece however is the collection of vernacular photographs, all of which prominently feature hands. I don't know their backstory or if they were the impetus for the show (seems likely) but they're a great showcase of the pleasure of photography's ability to capture iterations of objects and motions in all their simple plenitude, and they're enjoyable to look at for as long as you care to look.