

# Time Out

## New York

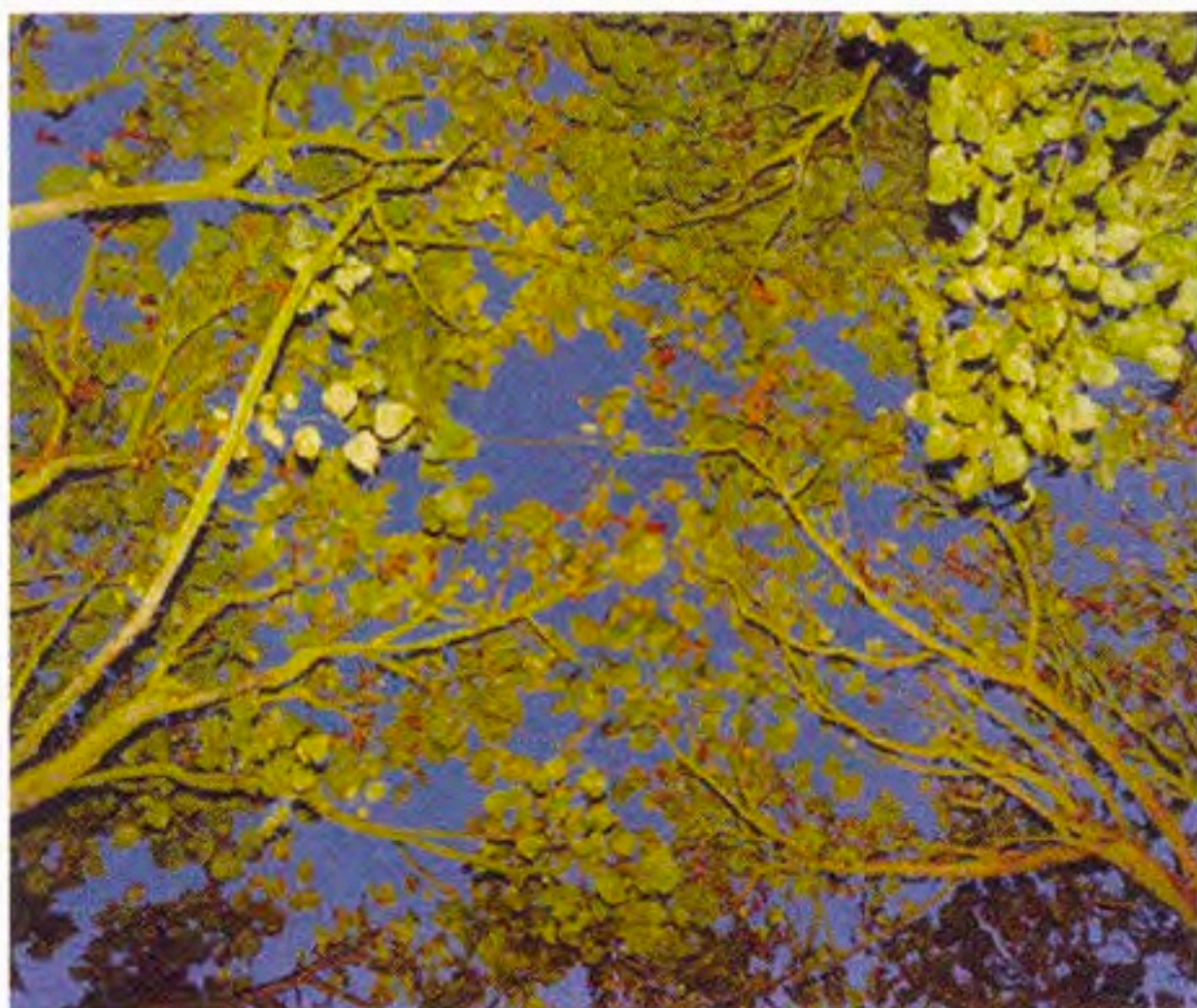
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### Special Halloween Issue

Costume parties, haunted houses and other spooky fun

Goth: The look that just won't die!

Anne Rice on the Hot Seat



Miranda Lichtenstein, *Afternoon*, 2003.

#### Miranda Lichtenstein

Elizabeth Dee Gallery, through Nov 8 (see Chelsea).

There's a coda to Miranda Lichtenstein's exquisite show of photographs, taken at Monet's garden at Giverny in the summer of 2002. It's a picture installed in Elizabeth Dee's office of a spindly tree rising from the center of a cluster of red and yellow flowers. The absurdly symmetrical scene, simultaneously stark and lush, was shot at a facsimile of Monet's grounds that Lichtenstein tracked down in Japan, and it cuts to the core of her project. Just as the Japanese garden is a horticultural *tableau vivant*, Lichtenstein sees Giverny itself as "a staged Eden that Monet created in order to paint from a living still life."

The phrase *still life* may refer to a genre of painting, but it's also an apt

description of photography, which stills life to a single, frozen moment. It's an inherently dramatic process, one that Lichtenstein heightens masterfully with lighting. All the works on view combine available light at dusk or dawn with artificial illumination, lending the images a radiance straight out of Vermeer.

Don't look for water lilies. Lichtenstein is more in-

terested in revealing the mechanics of the garden—cold frames, ladders, fences—than in reveling in a tourist attraction. In one striking picture, a coil of yellow garden hose takes on the seductive menace of a serpent in paradise. There is one shot of the famous Japanese Bridge, but it's shrouded in shadow, barely visible in the background. The image is remarkable less for the landmark it depicts than for the glassy stillness of the water, which lends it the uncanny look of a diorama.—*Andrea Scott*

#### ART

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