

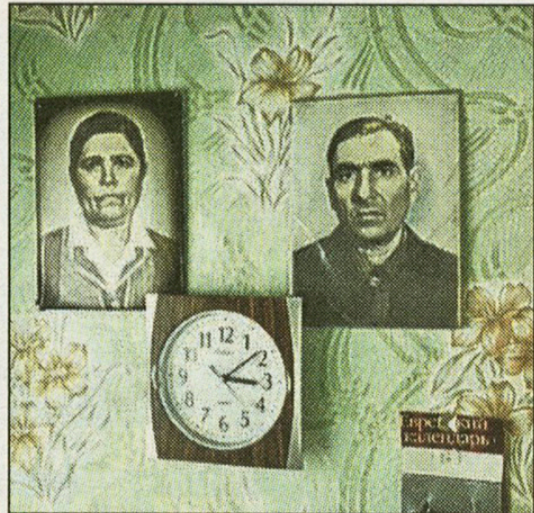
PHOTOGRAPHY REVIEW STEPHEN SHORE: SOMETHING + NOTHING ★★★★★☆

Try explaining to a child of the Instagram generation that it was once groundbreaking and unique for someone to take colour photographs of every aspect of their daily life.

In the early 1970s, Stephen Shore did just that with his American Surfaces series, which celebrated superficial road-trip encounters in glorious, low-budget Kodak colour.

Uncommon Places soon followed, a sequence of banal yet monumental US landscapes that pre-empted the work of the Dusseldorf School by several years.

Something + Nothing collects highlights from both series alongside recent works shot in Ukraine, Abu Dhabi and Israel. Given that Shore often seems to delight in giving off the impression he is artlessly documenting almost everything he sees, it can take a ruthless and sympathetic curator to make sense of his vast portfolio. Todd Levin fulfills that role nicely here, arranging photos in thematic clusters that tease out compositional similarities and personal interests from



STEPHEN SHORE/ SPRÜTH MAGERS BERLIN LONDON

photographs taken 40 years apart. With no captions to speak of, guesswork invites new conclusions and connections. Is that a vintage print or just old-fashioned wallpaper? Seen through Shore's eyes, there is little to differentiate 1970s Texas and modern-day Kiev.

Generational and geographical gaps soon feel much narrower. It may mean nothing but it starts to feel like something. **Steve Pill**

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