

LYNN STERN'S PHOTOGRAPHIC METAPHORS

- *The New York artist presents "Frozen Mystery", her compilation of abstract work from the past 30 years at the Museo Cristóbal Gabarrón.*

Cristina San Jose, Valladolid. — Strange skulls evoking death, "(W)Holes," and "Ghost Circles." The work of New York photographer Lynn Stern does not try to send a message; rather, it tries to let the subconscious work on its own and discover meanings. "I think it's possible to create photographic metaphors, and this is what I want to do," pointed out Stern, stating that she never wanted to capture reality as perceived by the naked eye.

"I concentrate on certain qualities of light and space that are uniquely beautiful when rendered in gelatin silver and black-and-white," explained the artist yesterday during the opening of her show.

More than a hundred photographs from fourteen different series fill the galleries of the Museo Fundación Cristóbal Gabarrón in an exhibit in which Stern intends "to de-literalize what is in front of the lens." In the same way that one always tries to see in paintings something beyond what the work shows directly, Stern wants her photographs to project more than what is seen by the eye.

"I'm not interested in capturing reality; I want to *de-literalize* the photographed objects."

In the work with which the show begins, the 1986-1987 *Forebodings* series taken in Central Park, the empty foregrounds invite reflection. *Interior Light* and *Whiteness*, two series made between 1979 and 1987, also encourage the viewer to derive his own meaning from the imagery as he contemplates the empty rooms and abstractions, clothed only in light.

The images from "*Skulls*" and "*Dispossession*," all from 1990 to 1992, are the ones that make the biggest impact on the audience. In *Dispossession*, a human skull seems to talk to the viewer, while – in most of the pieces in the series – there appears beneath it an unmoving female face with closed eyes. Bones return in "(W)Holes," now in the form of animal skulls.

The abstraction reaches its peak with the artist's most recent work, *Full Circle* and *Ghost Circles*. These series of large photographs were taken between 2004 and 2008, a period that reflects the clear influence of American 'pure painting.'

Donald Kuspit, curator of the exhibition, maintains that “abstraction and intimacy” characterize all of the photographer’s work, which follows the American minimalist tradition in which “less is more.” Kuspit acknowledges that one must have a special sensibility to appreciate all that Lynn Stern’s work tries to transmit in *Frozen Mystery*, which will remain open at the Gabarrón Museum until January 8th.
