

WELCOME TO SNAPSHOTS!

Posted by Bill on August 30, 2010

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Snapshots is compiled by Jean Dykstra, *Photograph's* longtime Editor at Large. To leave a comment or make a suggestion, please contact Jean at snapshots@photographmag.com

JESSICA BACKHAUS AT LAURENCE MILLER

Posted by Jean Dykstra on September 6, 2010

The Berlin-based photographer Jessica Backhaus has created a body of work over the last decade that is, at its heart, about the eloquence of everyday things. A blue tennis ball floating in a puddle, a broken umbrella stranded on the sidewalk, a discarded, twisted pillow — objects mostly overlooked, which Backhaus turns into still lifes of idiosyncratic beauty. Now Backhaus is having her first full-fledged solo show in New York, at the [Laurence Miller Gallery](#), September 9 through October 30. The show includes 50 photographs covering her work over the last ten years, as well as her most recent series, images of reflections captured in the water around Venice and the Italian island of Burano. She calls the series *I Wanted to See the World*, also the title of her fourth book, published by Laurence Miller, who recently began representing Backhaus, and Kehrer Verlag.

I've followed Backhaus's work since her first book, *Jesus and the Cherries*, in 2005, portraits and interiors taken in a rural village in Poland. And in the spirit of full disclosure, I wrote the introductory essay for her second book, *What Still Remains*, 2008. Images from both of those series, as well as *One Day in November*, a tribute to her longtime friend, the photographer Gisele Freund, trace Backhaus's development as an artist who sees formal compositions where others see detritus, who finds the unexpected poetry in insubstantial things. In *I Wanted to See the World*, she has taken her work in a new direction. Where her previous series were solidly photographic, these new pictures are almost painterly. Where her photographs until now have been about objects, the images in *I Wanted to See the World* are abstractions, about color, texture and movement. They are evanescent, restless, suggesting a photographer not content to repeat herself. They also suggest a photographer worth watching.

