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Veneration of Saints, Shadows, the Surreal

By [WILLIAM MEYERS](#)

**Kenneth Josephson**  
**Gitterman Gallery**  
**41 E. 57th St., (212) 734-0868**  
**Through March 16**

Kenneth Josephson (b. 1932) studied photography with Minor White, Harry Callahan and Aaron Siskind, and spent almost four decades teaching it at the School of the Art Institute of Chicago; his work shows the influence of his instructors and his engagement with the conceptual issues that have challenged photographers over the past half-century.

For instance, Mr. White's appreciation of nature seems to be reflected in Mr. Josephson's "Wyoming" (1971), a picture of white birch trees in a dark wood in which three trees are mysteriously bent to the ground. Mr. Callahan's influence shows up in pictures that isolate a few leaves against a contrasting background, although Mr. Josephson pushed this technique by actually painting the leaves white to heighten the contrast.

"Chicago (Peoples Gas Building)" (1969) is not so much an example of architectural photography as a comment on the urban environment; the building was shot at night and all we see are stories and stories with lighted windows where people presumably are still working.

The four shadowy people in "Chicago" (1961) are waiting under the tracks of the elevated train; shafts of light through the rails make a random face or hand suddenly visible.

In "Honolulu" (1968) it is an abandoned shopping cart that Mr. Josephson imbues with enigmatic presence; in "Chicago" (1962), a white glove held behind the back of one of three policemen, the trio seen only from their shoulders down.