

ARTnews

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Stanley Greenberg, *Clock*, 346 Broadway, New York, 1996, gelatin silver print, 27 1/2 x 35 1/2"

Stanley Greenberg

Gitterman

Before becoming a full-time photographer, Stanley Greenberg had worked in several New York City government agencies. His ability to navigate official channels gained him access to the city's hidden infrastructure—to places like water tunnels, abandoned train stations, and dilapidated disused buildings. In this show of some two dozen black-and-white prints that were taken with a 4-by-5 view camera from the early 1990s onward, Greenberg revealed his fascination with the city's industrial in-nards and buildings.

With the exception of a 1996 image in which Greenberg's own reflected silhouette merges with the Roman numerals on the face of the large mechanical clock atop the clocktower in Lower Manhattan, these photographs are devoid of people, enhancing the aura of dislocated time. Greenberg skillfully conflates past and present in the 1993 image *City Hall Subway Station*. Here a gleaming train swoops through a station whose platform is too short to accommodate modern trains. But the station is beautifully intact, with arched Guastavino tile ceilings and twinkling bronze chandeliers.

As such locations became increasingly inaccessible in this era of heightened security, Greenberg had to broaden his purview, documenting structures outside New York rising up rather than decaying. In 2005 he captured a diagonal matrix of I beams during the building of the Daniel Libeskind–designed Denver Art Museum and, in 2001, the sharp concrete grid of an unfinished Steven Holl dormitory for the Massachusetts Institute of Technology.

A nice counterpoint to all these muscular large-scale compositions was provided by a group of smaller images from 2002 and 2003, which he photographed at Coney Island and Brighton Beach. Greenberg depicts sand castles as if they were archeological sites—underscoring the ephemeral quality of all constructed worlds.

—Hilarie M. Sheets