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Lois Conner, *Lotus, Hangzhou, Zhejiang, China, 1995*

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Summer Exhibition
By William Meyers

The group shows common in the summer expose a gallery's DNA. Gitterman has up 32 works by 19 artists the gallery regularly deals, and they reveal a disposition for orderliness.

Herbert Matter's "For a Rainy Day, New York" (1978) consists of four prints hung together two over two; their subject is parts of broken umbrellas. Broken umbrellas, frequently left in corner garbage cans after a New York rainstorm, aren't ordinarily objects of aesthetic consideration, but Matter, a graphic designer, found satisfying arrangements in the damaged ribs and fabric.

For "Leaves" (2008), Dutch photographer Machiel Botman pasted together 20 small pictures of individual leaves lying on the snow; they retain some of their beauty even as they disintegrate.

When Gita Lenz was confined by old age to her fourth story walk-up, she began taking pictures from her window. Two prints titled "Street Scene (Carmine Street & 7th Avenue, NY)" (late 1940-1950s) show the same Greenwich Village sidewalk and street, but different passersby.

Three panoramic format platinum prints of water lilies taken by Lois Conner in China during the 1990s have the delicacy of classic Chinese scrolls. Ralph Eugene Meatyard's selective focus in two versions of "Untitled (Zen Twig)" (1960 and 1961) presents a clearly defined branch against a very abstract background.

"Priscilla, Jones Beach" (1969) is one of four pictures of teenagers by Joseph Szabo. Priscilla, a pretty child with long dark hair who seems too young to have a cigarette in her mouth, has considerable presence in Szabo's backlit portrait.