



## THE NEW YORKER

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### Jean-Pierre Sudre

The Parisian photographer's earliest pictures, made around 1950, capture feathers and dew on tangled forest floors. His later abstractions—made by scattering crystals on glass plates and other unorthodox processes—are similar studies in texture, pattern, and complexity which take on decorative flourishes worthy of Art Nouveau. Sudre's experimentation, which continued until the early nineteen-nineties (he died in 1997), remained marvellously various, ranging in tone from psychedelic to scientific. It should be mandatory viewing for the new school of young photographers investigating the pleasures of the darkroom. Through March 26

– Vince Aletti