

Studio City



'Manzana - Architecture Double' by Andrew Freeman



Pescali & Sprovieri West End

Curator Efrat Shalem has chosen five Los Angeles photographers whose subject, broadly speaking, is the city to focus on relationships between photography and architecture, pictorial and narrative space, past and present. James Welling's abstract photograms of criss-crossing bars of black on white are reminiscent of the stark, silhouettes of girders, pylons and power lines in the work of French photographer Alexandre Vitkine (currently on show at Hacklebury).

Miles Coolidge shows four prints from a set of Kodachrome slides, taken in 1976 when he was 12, of domestic situations that he identified as fire hazards. The subject may seem an odd choice for a child but the images, which include an electrical flex

emerging from underneath a tufted rug and a wall socket crammed with dirty old plugs, have a darkness that enriches them with a certain squalor.

Andrew Freeman's pictures of simple, one-storey houses are from a series documenting the remaining buildings from Manzanar internment camp, set up during WWII to hold LA's population of Japanese-Americans. No trace of their former use remains in the architecture of these unremarkable buildings – which, perhaps, is Freeman's point. Walead Beshty has photographed Frank Lloyd Wright's Ennis House, which features in various films including 'Blade Runner'; but, like an ageing movie star, the beautiful screen version now has a crumbling south façade – the result of earthquake and other damage – and it's this which Beshty records. *Helen Sumpter*

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