

The New York Times

SARA CWYNAR

Through May 14. Foxy Production, 2 East Broadway, Manhattan; 212-239-2758, foxyproduction.com.

In recent years, the emphasis in photography has shifted from thinking about individual images to thinking about the apparatuses that produce and circulate them. Sara Cwynar's "Rose Gold," at Foxy Production, focuses on one such device: Apple's rose-gold iPhone, introduced in 2015, which inspired cult consumerism and a New Yorker essay titled "The Semiotics of 'Rose Gold.'"

Ms. Cwynar's photographs — descendants of the color-saturated post-Conceptualism of Christopher Williams and Roe Ethridge — look like mock-ups for advertising campaigns or editorial layouts. "Tracy (Grid 1)" (2017) features a friend of the artist's lounging against a rumpled backdrop of rephotographed color samples, while other images include fragments of text and adhesive page markers.

The film "Rose Gold" (2017) borrows from educational films and Jean-Luc Godard's jump-cut editing, and includes a voice-over that incorporates quotations from, and references to, the writings of authors like Toni Morrison, Lauren Berlant and Ludwig Wittgenstein. It also shows Ms. Cwynar demonstrating the "touch" elements of smartphone technology.

Color, however — not innovative technology — was the prime selling point of the rose gold phone. It has been critical in art-photography discussions, too. Ms. Cwynar's dye sublimation prints and 16-millimeter film (transferred to video) have the nostalgic look of early Autochrome and Kodachrome processes, and this association is amplified by showcasing products, from melamine plastic kitchenware to cosmetics, marketed for their new and modern hues. All of these seem to serve as subtexts or springboards for thinking about the importance of color, not just in photography but in the social, political and economic apparatuses surrounding it.

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