

BAXTER ST

CAMERA CLUB OF NEW YORK

Sara Cwynar: Rose Gold

Posted by Efrem Zelony-Mindell on May 3, 2017



Colors coded in commodity and consumption. Overtone, undertone. Primary, secondary, tertiary color. Contrast layering; execute the plenty of Sara Cwynar's compositions. Her show *Rose Gold* at Foxy Production in New York is of collected knickknacks caricatured through a galaxy of assemblage and whatnots. Discourse, communicative, assimilates dense environments. Peculiar lists collaged and absorbed photographically. You and me become visions of rearrangements, gender and experience buried in metaphor of materials. Crowns of kings and queens are curious in the hole of exploration. Let go. Items are inescapable, often flustered by a single color. Like *Rose Gold*. Objects of desire are confused in personification.

What does technology provide?

Idealism. Thinking researched, bound in theory politics. Final images are strong and specific. Color and texture seek deeper thinking and readings of needs and surface. An image is still, and an image moves. Bona fide forefronts of invention perform representations of men and women. All the while the colors—the colors—made with great

optimism and wonders of value. Power dynamics procured to inspire subjective interpretation. Cwynar's works make wonder of how buying and selling affect people. Societal and structural. Pounded through planes of glass and illusion, but not quite, the works are invested and literal—though constructed and particular. Emotional wants effect satisfaction. Cwynar is a wrangler of enormous amounts of information into a single thing.



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Irony is almost a parody, but realism is casual and contemporary. The time period of Rose Gold is confused and surprised in occurrences and combined mistakes. So much of Cwynar is in the works, personal ephemera and whatit's. Technology is gendered; how does power work in relation to technology? Information organizes the structure of the photography. Depth and space spin a web of interaction and lights. The uses of the camera transform. Replication is a way to transfer language and sciences, explorative and experimented. Cwynar's works are longing to make critiques in hues and vigorous design. Thinking through anatomies of advertising ruminates what gets seen and what doesn't.

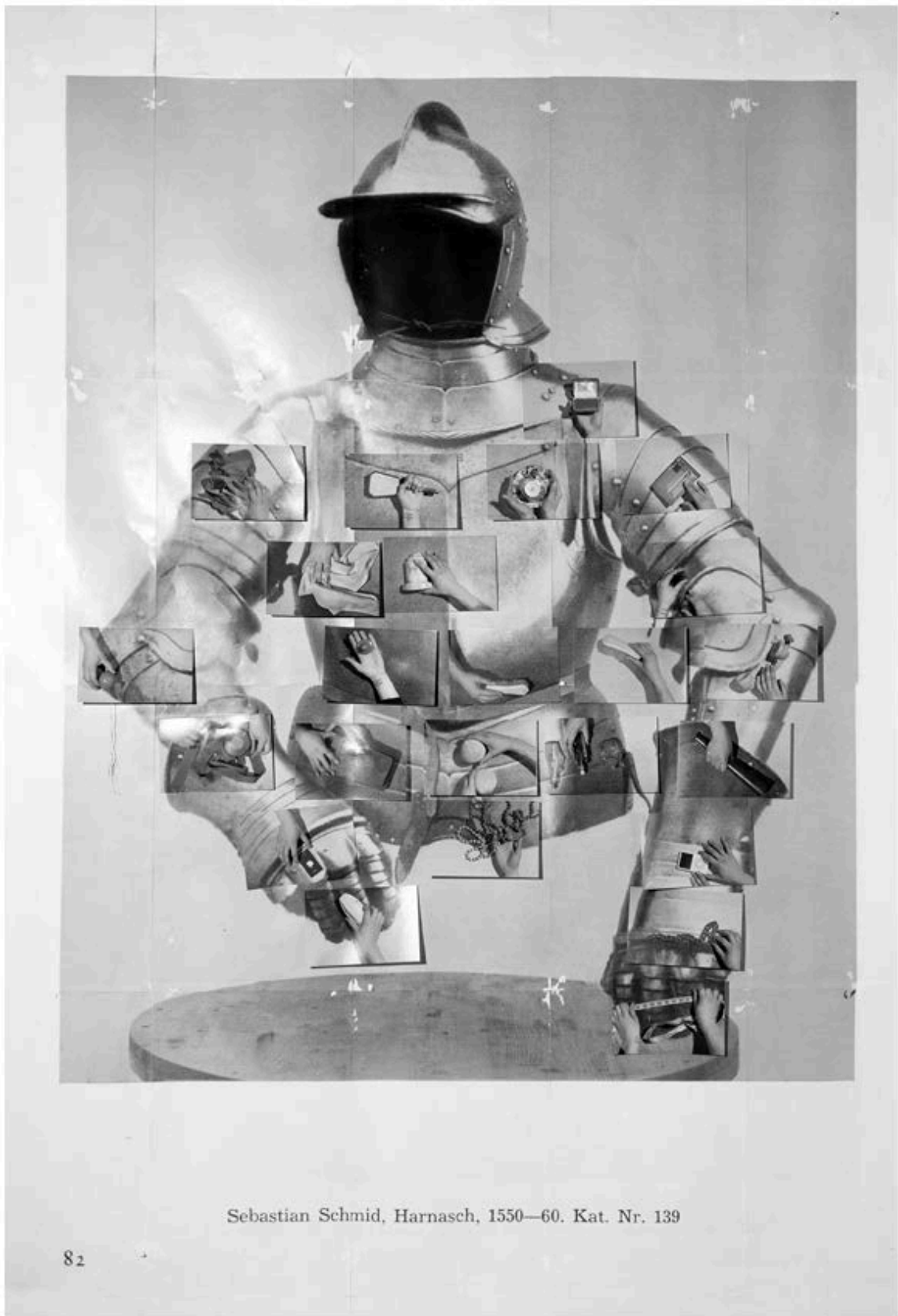
It may not have worked for a while. Work has a way of being on top. It touches down and finds its fiction. A jungle of premise conjures artistic rhythm. Sharp attention keeps things fun. Interconnected parts are consumed into themselves; they are fed and recycled, restored and replenished. New things are revealing. Precision is haunted by a controlled narrative. Does anyone think about how women become aware in the world? Differences in appreciation. Conversations start and finish, but when I have nothing to say, my lips are sealed.



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Sebastian Schmid, Harnasch, 1550—60. Kat. Nr. 139

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