

NY ARTS



Pat Place *The End*, 1981 – Infinity, an ongoing series of photographs of which there are over 1000 images. A selection of these images was made by Elyse Goldberg as a solo exhibition for the pages of *New York Arts*.

In the darkness we lose ourselves, seduced not by another person, but by a large picture absorbing our awareness as we let go of our daily lives momentarily, and give it up to the story before us. The final shot in most films allows us to distance ourselves from the story – the end shot. Credits run, people stand, lights on, we return to our own realities.

Pat Place wants not to return to those realities, but rather, re-creates, in her series of orchestrated infinite musings on the notion of "the end", her own ending" in a work aptly titled *The End*, 1981 – Infinity. She re-photographs the last shot in a film off the T.V. – making her own movie – a story of endings. Through her act of removing "the end" the final shot, from its original context of the film, Place, usurps, another finale that has already concluded. The concept of infinity plays out in Place's work, as "never-ending" in her obsessive photos that manage to create simultaneous stories in parallel worlds. These "stills" are a somnambulist walk through discreetly choreographed shots in the spirit of Cartier-Bresson's "decisive moment" snapped at 1/60th of a second with her kino eye, her finale. The aftermath, the last shot, it lets us go, the story's been told. For Place that's where the story starts.

Place, a guitarist from the legendary band *Bust Tetrax*, is currently performing in an improv band playing in New York. She will collaborate (guitar) on a performance of "Teeth" with Maggie Estep, from Estep's new book *Soft Maniacs*, at the James Cohan Gallery, New York, December 15th.