

# TIBOR DE NAGY

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## THE NEW YORKER

### Joy Episalla

“Foldtogram,” a portmanteau of “folded” and “photogram,” is a term coined by this New York artist to describe their novel addition to the long history of cameraless photographs. The works on paper in Episalla’s enchanting new show, “crack fold burn bright,” have been crumpled, bunched up, draped, and otherwise sculpted, both during and after their exposure to light. The process also involves dipping the sheets of paper into chemicals—developer, stop bath, and fixer, although not necessarily in that order. Most of the results appear, here, unframed on the gallery’s walls. They’re inky abstractions, paintings of a sort, alternately pearly and smoky, with curtains of irregular mesh that suggest capillary networks. But the brittle, warped, broken, and wrinkled topographies may also call to mind ceramics, and skin—or unnameable mysteries encountered in some industrial factory or discovered on a forest floor. The largest piece in the show heightens the over-all air of enigmatic menace. Made from an entire roll of photographic paper, it unfurls to the ground, and, in keeping with Episalla’s process-driven approach, it appears to metamorphose along the way.

— [\*Johanna Fateman\*](#)