

PREVIEW art

son show of unique large-format photographs by **Ellen Carey and Amanda Means** illustrates the artistic possibilities of the photographic process. Carey, who works with the large-format Polaroid 20-by-24-inch camera, creates painterly abstractions of looping conical shapes, drips of emulsion, and filigree patterns; Means's luminous depictions of plants are made without a camera, by placing a flower or plant within an enlarger and projecting it onto photographic paper.

(Ricco/Maresca Gallery, 529 West 20th Street; September 10–October 10.)

The terms *straight*, *journalistic*, and *documentary* don't really do justice to the work of Thomas Roma or Walker Evans, which constitute ICP's first two uptown shows, **Intimate City: The Photographs of Thomas Roma** and **Walker Evans: Simple Secrets**. Roma, born in Brooklyn in 1950, trains his camera on outer-borough dwellers who demonstrate an unusual humanity and civility toward their fellow New Yorkers, capturing the poetry in outwardly mundane scenes; Evans (1903–1975), possibly the least categorizable of modern photographers, is recalled through his prints from the collection of Marian and Benjamin Hill. These include his early New York abstractions, street scenes, portraits, studies of New England and New York's Victorian architecture, travel photographs of Tahiti and Cuba, photographs of African art, works made during the Depression and his employment with the Resettlement and Farm Securities Administrations, and experimental photographs made with the Polaroid SX-70 at the end of his life. *(1130 Fifth Avenue, at 94th Street; September 20–November 29.)*