

eration of the work's content, but each surface definitely rewards a close inspection. The thick epoxy that covers the digital print of shotgun shells in *Shotgun Wedding* has been scratched and drilled full of holes. And in *Cover Heart*, an image of a Sherwin

Williams eighteen-wheeler (the title is a play on the company's slogan, "Cover the Earth"), the opening at the back of the truck is actually cut out of the wooden panel. In asking us to think about the works' surfaces, which are never quite perfect, and made irregular in a different way each time, Linder is again (but more subtly) asking us to think about issues of surface versus content—about how easy it is to be shiny perfection, a glossy coat and all the health and strength and power it implies, to be marred through the intervention of a man's hand.

—Lindsay Westbrook  
 Charles Linder: CRAZY HORSE closed October 14 at Gallery 16, San Francisco.

Lindsay Westbrook is a contributing editor at Artweek.

## Hamburger Eyes at Steven Wolf Fine Arts

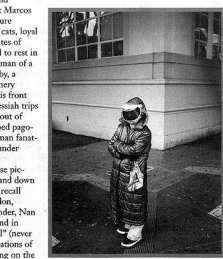
When a photography exhibition includes references to Homer's epic poem of hubris and heurache, viewers might reasonably expect archetypal depictions of tragic heroes, mythological monsters-by-and-temptuous seascapes or, at the very least, a sexy shot of Penelope. Undaunted by loaded associations to the Trojan War, six-headed serpents and a brave sailor's eternal devotion to his waiting wife, San Francisco-based photo collective Hamburger Eyes named its recent group show *The Odyssey*, and jam-packed Steven Wolf Fine Arts with hundreds of images claiming to document nothing less than "the continuing story of line on earth." Now that's hubris. But with one startling photo after another and a panoramic worldview worthy of the Greek bard himself, the collective's half-dozen representative members nearly pulled off their wildly ambitious narrative plan.

Operating as a loose-knit group of professional photographers, shutterbugs and self-professed "darkroom nerds" (they don't do digital) united by an appreciation for classic street photography, Hamburger Eyes issued its first zine five years ago and has since published ten increasingly elaborate and widely distributed issues of its self-titled "most epic magazine ever," along with the way developing an international catalog following and a recognizable aesthetic approach equal parts intricate scrutiny and reckless abandon. Sometimes named and sometimes anonymous, these Eyes view their gritty surroundings through a 16mm lens filtered with irony-free secular humanitarianism. Everything and everyone is worthy of careful observation, yet nothing and no one is harshly judged.

So, like *The Family of Man* revisited fifty years later and looking a bit ragged from too much drink, deception and inbreeding, *The Odyssey* honors me and you and everyone we know in our splendid misery and as-bas-reliefs in tri-umphant and stylized cherters that whiplash from idyllic to brutal, the hundreds of photos form a collage of quotidian human experience. Secret seductions, cheap beer, bloody noses and guerrillas in the mist (is that Marcos in the Mexican jungle?) figure prominently, as do hairless cats, loyal dogs, velvet Elvises and plates of pasta. Hell's Angels are laid to rest in an Oakland cemetery, a woman of a certain age flashes passers-by, a geezer straight out of Flannery O'Connor beds down on his front lawn, and a long-haired messiah trips through the sunset. Then, out of nowhere appear snow-capped pagodas, billowing saint, Superman fanatics and Vespa boutiques under siege. You get the idea.

Grungy yet elegant, these pictures and *Odyssey* more or less and down the gallery walls inevitably recall Diane Arbus, Richard Avedon, Robert Frank, Lee Friedlander, Nan Goldin and Gary Winogrand in their insistence on the "real" (never mind the inherent manipulations of the mediated gaze). Shooting on the

From the top: David Potes, 1-Ujy 2005, silver gelatin print, 20" x 24"; Jason Roberts Dobrin, *Banana*, San Francisco 2005, silver gelatin print, 11" x 14"; Ray Potes, *Superfan*, Los Angeles 2005, silver gelatin print, 16" x 20"; Stefan Siminich, *Laser Mask*, San Francisco 2006, silver gelatin print, 20" x 16"; facing page: Ted Puhalsky, *Street Fair*, San Francisco 1988, silver gelatin print, 16" x 20"; Uri Korn, *Yard Sale 2A.M.*, St. Pete, FL, quadtone pigment print, 20" x 30"; at Seven Wolf Fine Arts, San Francisco.



go and from the hip, the six Jason Roberts Dobrin, Uri Korn, David Potes, Ray Potes, Ted Puhalsky and Stefan Siminich) stop long enough to capture what Carter-Bresson famously termed the "decisive moment," only Hamburger Eyes guys call it the "target of opportunity." They find these opportunities on street corners and riverbanks, in bait and tackle shops and one-horse towns. The Warriors play the Pistons, teeth get knocked out, Ozzy Osbourne looms Corona, and a pop apocalypse buzzes on the horizon, but it's all okay. We all just keep on keepin' on.

Yet those houses ablaze belong to someone who can't go home again, and the woman behind the shower curtain is vulnerable to a stranger's troubling intentions. Hamburger Eyes looks everywhere at everything, but cannot always distinguish career from doomed or camaraderie from misanthropy. *The Odyssey* dazzles with more good photos than grace most group shows, but the collective's sheer abundance of images jeopardizes their quality control, and the best works



lose some impact when jumbled among merely adequate ones. That said, the collective's inclusionary tendencies are indeed heroic, and I can't wait to see what they'll do with *The Iliad*.

—Steven Jenkins

*Hamburger Eyes: The Odyssey* closed in September at Steven Wolf Fine Arts, San Francisco.

Steven Jenkins is a freelance writer based in San Francisco.

## Kottie Base

a standard placed from entrance is ric that's p-bow-tripe pretty path The effect phenomen object and confrontat once serious a toy gun's trig out a flag "ba smart on many which is the w

audio on a port the work com- cations of fat int denizens of the Francisco wher off Market Stre parts of the city many of the sev their audio con recorded and p Peleczon and f ferent readers ( often set to mu which include t Marker, *Catch Quarterly*, veer fr