



Ostoya's *Mixed Pseudomorphism of a True/False Cry*, 2010, above, consists of pigmented inkjet prints mounted on plywood. *Lee No. 2*, 2013, right, in gold leaf, acrylic, and newspaper on canvas, features an inkjet print of artist Lee Miller's eye.



THE SVENGALI

ANNA OSTOYA

Ostoya might be a stretch for inclusion in a show ostensibly dedicated to photography: The Brooklyn-based artist is better known for paintings and collages that incorporate found images than for any kind of photography per se. In the run-up to her first show at New York's Bortolami gallery, in March 2011, she produced one 20-by-24-inch collage on canvas every 24 hours, On Kawara style, using pictures sliced from the day's newspapers mingled with papier-mâché and gold leaf in Constructivist compositions. "She uses found photographs like a brushstroke," explains Stefania Bortolami, who sold every piece in the show. Ostoya—who was born in Poland and has also shown at Berlin's Silberkuppe and Warsaw's Foksal Gallery, among others—grapples with the power of the photograph to dictate our cultural reality, particularly when it comes to how certain images crowd out others. "Each work has a narrative in and of itself that's quite explicit," Bortolami says, referring to the recognizable media clips like pictures of the Beatles and images from the Arab Spring protests. "But there is also an overall narrative in each series that's not so obvious." A series of "Female Pseudomorphisms," 2010, pairs portraits—of Brigitte Bardot, say, with the Polish actress Kalina Jedrusik—mounted on the wall so that they join at the faces' midpoint. Feminism and Ostoya's experience as a woman artist inform her works, Bortolami adds, and knowledge of this political content "makes you read the work in a different way." —SPH