



# aperture



No. 255

Dayanita Singh · Studio Mumbai  
The Design Issue

Summer 2024



### Kelly Lycan, Vancouver, 2014

Alfred Stieglitz's Little Galleries of the Photo-Secession—aka 291, the gallery's address on Fifth Avenue in New York—was a pivotal space for photography from 1905 to 1917. Over the years it gained a kind of mythic status, due in part to Stieglitz's international journal *Camera Work*, which chronicled the gallery's activities, including installation images, reproductions of works, and detailed descriptions of its design, such as the diffuse lighting and carefully selected paint hues and textiles. In 2014, the Canadian artist Kelly Lycan set out to create a full-scale replica, not of the gallery itself but of its image. Lycan's architectural installation, devoid of photographs, self-consciously mimics a black-and-white photograph, taken by Stieglitz, of a 1906 exhibition of Pictorialist photography. Depending on the angle of approach, Lycan's constructed image may materialize the rich tones and textures of Stieglitz's original space, or reveal the raw wood propping up the facade. "I was interested," Lycan says, "in how an image can exist without an image being present."

Top:  
Installation view of Kelly Lycan,  
2014, *From the Faraway Woods*,  
2014, Polyaen, Vancouver.  
Courtesy the artist.

Bottom:  
Installation view of Gertrude  
Kisabier and Clarence H. White,  
1906, 291, New York.  
Wikimedia Commons.



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