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GALLERIES—CHELSEA

MAC ADAMS

Staged black-and-white diptychs, most made by the Welsh-born American photographer in the nineteen-seventies, insinuate an ambiguous narrative. It's not clear how much time has elapsed between Adams's first and second frames, but it's enough for an assault, a kidnapping, or a murder, the victim of which is invariably a woman. At times, the camera shares the point of view of the shadowy perpetrator, lending the work an uncomfortable intimacy. As a result, Adams implicates his viewers in the crimes, not only as voyeurs but as witnesses. Through Aug. 9. (Dee, 545 W. 20th St. 212-924-7545.)