

SEARCH PAPERMAG

THURSDAY, APRIL 23, 2009

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- Dolce & Gabbana + Blumarine + Chanel Sample Sale
- Robert Longo, "Surrendering the Absolutes," Opens at Metro Pictures
- Radio 23 Launch Party with Prefuse 73 at Bell House
- Literary Death Match at Pianos

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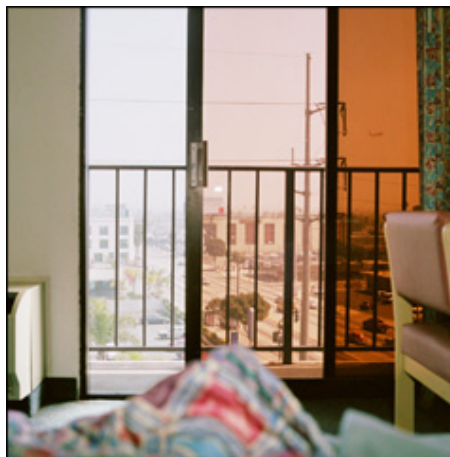
# IN PLANE VIEW

PHOTOGRAPHER ZOE CROSHER LOOKS OUT THE WINDOW.

BY ALEXANDER CUMMING  
ALL PHOTOS BY ZOE CROSHER

If she had thought up *Out the Window (LAX)* in New York, Los Angeles-based photographer Zoe Crosher would be covered in bedbug bites. From 2001 to 2005, Crosher stayed in over 30 different hotels in the wasteland surrounding Los Angeles International airport -- from the Hilton to the Hellish. AT DCKT Contemporary, Crosher's dreamlike 27-inch square photographs, one from each hotel, depict an airplane landing at LAX through the window. The cumulative effect is not quite documentary; it's more akin to watching the same scene unfold in 31 different movies, the protagonists having just wandered off-screen. In order to capture what's essential about L.A., Crosher has to playfully mislead us; but isn't that what's SoCal's all about, anyway? It's fun to follow the almost-imaginary path of the artist through these rooms, because maybe once it was ours, and we may well be stuck again in one of these weird, placeless hotels on an unintended layover, watching basic cable and ransacking the honor bar for peanuts and Heineken.

On view for the first time in New York at DCKT Contemporary is the finished result, and the Los Angeles Forum for Architecture and Urban Design has just published the project in book form, with essays by Pico Iyer, Norman M. Klein, and Julian Myers.



"LAX MOTEL 6" 2003



"LAX COURTYARD BY MARRIOTT" 2005

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THE SWEET SPOT FOR COOL CONTENT

TOP 10 PEOPLE ON PAPERMAG LAST WEEK

APRIL 12 - 18

1. HARLEY AND CASSIE
2. KELLY CUTRONE
3. KATY PERRY
4. LISSY TRULLIE

- 5. BLAKE MYCOSKIE
- 6. PHARRELL WILLIAMS
- 7. MICHELLE
- RODRIGUEZ
- 8. AUREL SCHMIDT
- 9. KEEGAN AND KATE
- 10. KRISTEN WIIG



**Alexander Cumming:** What was the genesis of this project?

**Zoe Crosher:** Alan Sekula, a professor of mine at CalArts, was teaching a literature-based class on Los Angeles. It was an incredible class, but I was totally frustrated by his notion that L.A. is *The Graveyard of Documentary*, that it just couldn't be documented. At the same time I had Norman Klein (author of *History of Forgetting*) going off about how L.A. exists in what people see, read, hear or watch about it -- not necessarily what it really is or what it really looks like.

Simultaneously I was doing a more casual project photographing my then-boyfriend around various hotels in Hollywood, and an Australian friend of mine traveling on business in Los Angeles invited me to come crash with her at the LAX Sheraton for a couple days. I was sitting in bed, watching the planes coming in to land, over and over, through these very cinematic windows. I started taking some shots, and I realized that this would be my strategy for dealing with documenting Los Angeles, in both its real and imaginary aspects.

**AC:** Is this a project that could only have come about in Los Angeles?

**ZC:** Yes, I believe it is. Norman talks about Los Angeles as being the most photographed and least remembered city in the world. I think about it as a city that is only experienced through mediation. L.A. is seen only through windows, whether on the freeway or coming in to land. Thinking about all those people, so excited to be arriving into Los Angeles for the first time! And what do they end up experiencing? This strange city with no real center, no point of concentration.

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