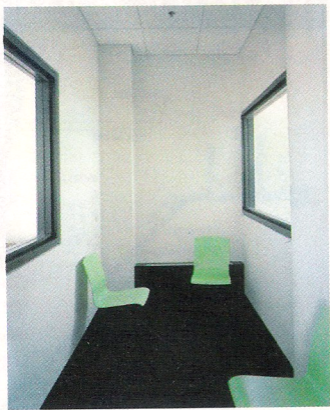


Reviews



Scott Fortino, *Advocacy Interview Room for Victims of Domestic Violence*, 2005.

**“12 x 12: Scott Fortino”
Museum of Contemporary Art,
through Sun 2 (see Museums &
Institutions).**

While taking in *Montrose Harbor*, one of the eight images by Scott Fortino, a friend whispered, “I could look at this all day.” Our sentiments exactly. In this huge chromogenic print, a tip from an outcropping of rocks juts into the left-hand side of the frame—a small triangular incursion into the horizon line positioned at the center of this vertical shot of Lake Michigan in winter. It’s as simple and elegant as his earlier work: formal compositions concerned with the geometry of institutional spaces. (Fortino’s first monograph, the aptly titled *Institutional*, was recently published by Columbia College Chicago and the Center for American Places). In this image, ice-blue water along the bottom edge gives way to snow and ice in gradations of white and gray leading to the horizon line and up to the winter sky.

The other seven images in this small yet potent exhibition display Fortino’s exquisite sense of balance, color and space. Much has been made of photographer Fortino’s other career. He has worked as a Chicago police officer since 1980, and one gets the sense that not much escapes his notice. It’s a marvel that such beauty can be found in the cold and sterile interiors of courts and jails of his earlier peopleless photographs. Given his line of work, perhaps he can’t say the same for humans. The two images here that appear to be departures from his earlier compositions have, as their subjects, sunflowers and tree branches budding with pink flowers. There are no people here, either, yet like all of Fortino’s work, they are full of life.—*Ruth Lopez*