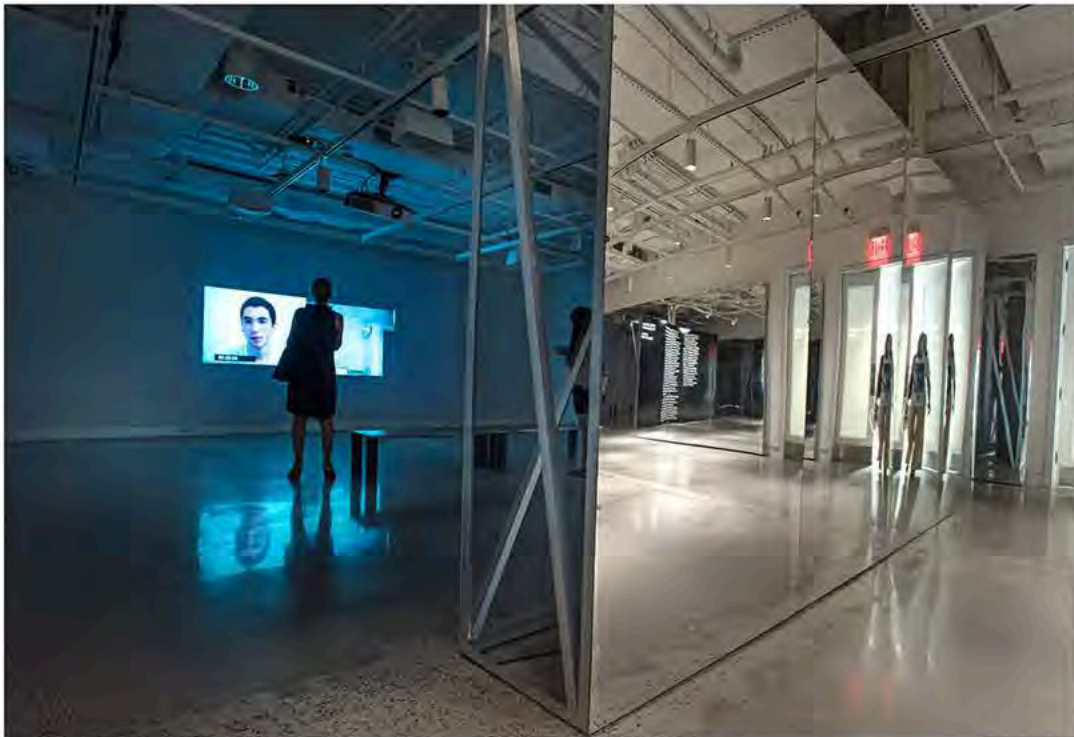


ART REVIEW

Photography's Shifting Identity in an Insta-World

The defining of better and worse forms the basis for a stimulating and unsettling exhibition. Its digital orientation is established right at the start with a projected video based on borrowings from social media. The piece, by [Natalie Bookchin](#), is divided into thematic sections, each a visual patchwork of talking heads, mostly of young, English-speaking men and women gathered from online video diaries. In one sequence, all the heads speak of their experience with psychiatric medications, in another with losing jobs.



Natalie Bookchin's "Testament" (2009-16), left, is a visual patchwork of talking heads, from online video diaries. Philip Greenberg for The New York Times

Ms. Bookchin's editing is inventive and revealing. Every time a word or phrase common to all the diaries occurs, all the heads say it in unison, interrupting film's otherwise random-seeming this-speaker-then-that-speaker flow. The overall effect is twofold: You get a sense of the existence of a digitally connected community of suffering, one with a shared vocabulary and set of emotions. You also begin to wonder, as you do when you overhear public cellphone conversations: How is it possible that so many people are living such clichéd lives?