

ALISON ROSSITER

Rossiter didn't need a camera to make these handsome abstractions; she used only photographic paper and a liquid developer applied to its surface. Some of her stark black-and-white pieces look like hard-edge paintings, others like charcoal drawings or spilled ink. All of the works, which are relatively small, were made with long-expired papers (some more than a hundred years old), giving Rossiter the unpredictable, imperfect results she wants. Their brown or curling edges and creamy tones warm up her chillier exercises in minimalism and provide the ideal ground for the more organic and unsettling black pours. Through Oct. 30. (Milo, 525 W. 25th St. 212-414-0370.)
