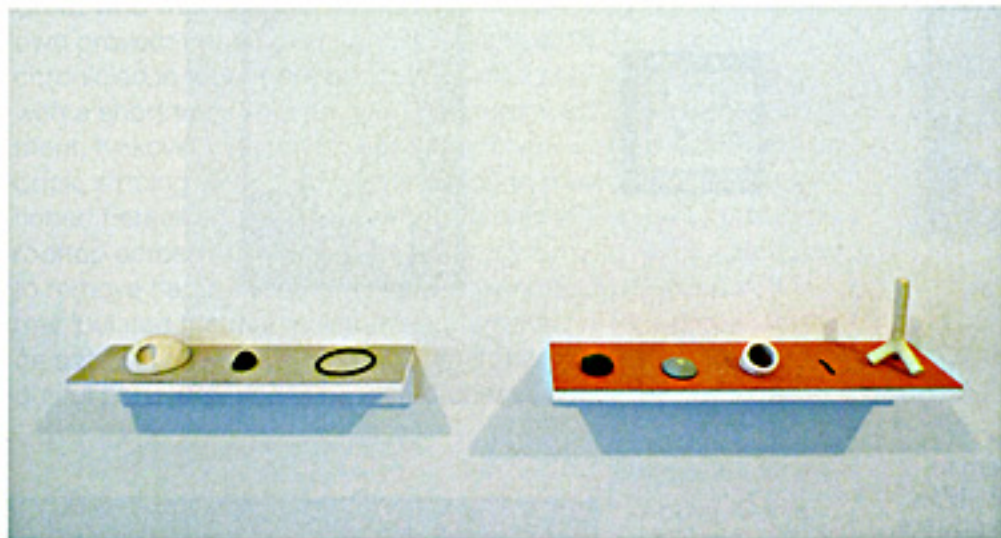


Matt Hoyt: *Untitled (Group 67)*, 2009-11, 1½ by 15½ by 4 inches, and *Untitled (Group 28)*, 2006-11, 4½ by 18 by 5 inches, wooden shelves with mixed mediums; at Bureau.



crumpling in general and crumpling in particular are concurrent. The photograph, also mounted on aluminum and about 6 feet square with irregular edges, looks like a rocky gray landscape or an electron-microscope image, over which there recedes a grid of darker gray mesh. The aluminum mounting itself is also sliced into a grid, four sections by four, so that the sharp white of the gallery wall and the shadows cast by the support interact with the image itself, drawing the world at large neatly into the world of the grid.

—Will Heinrich

## MATT HOYT BUREAU

Matt Hoyt works with subtle distinctions of color and shape that float just at the threshold of perception. Each of the eight untitled pieces in his new show was a painstakingly harmonious grouping of between two and six tiny elements resting on a low shelf. Conceived and produced separately between 2006 and 2011, these components are made of clay, putty, aqua resin, plaster, metal and/or electrical tape, and painted with oil, acrylic, tempera and/or pastel in the muted palette of a rock collection. Many of them are sections of circles or spheres, and the arrangements gently recall groups of seashells, pottery shards or chocolate truffles. One object resembles a child's top with two handles and no point, another an igloo, another a petrified thumb joint, a prosthetic nose or a cigarette butt. Because of the height of the shelves, the viewer was somewhere in between looking at and

looking down *into* these objects: They're just present enough to hold the attention, but the rest is up to you.

*Untitled (Group 67)* consists of a white hemisphere (the igloo); a smaller, cylindrical, ribbed black object (the petrified thumb joint); and a delicate black hoop that looks as if it were made from wire wrapped in tiny chains. The simplicity of this grouping (three objects, either black or white, placed in a straight line) highlights the compositional method at play in all the work. The number, the colors and the shapes (an unfolding of a sphere in three variations) can be taken in at a glance. The separate sensory impressions are so polished and restrained that, just by sitting side by side, the three elements *almost* weave together into a single object, itself as quiet and self-effacing as its parts.

The dynamism here is in that *almost*. The strong initial impression of polished smoothness slowly gives way to a series of subtle distinctions—the thumb joint is a deeper black than the hoop, there are minuscule bits of gray peeking through the igloo's white paint, all the circles are more or less irregular—that make the process of looking into a pedagogy. It's not about seeing but about learning to see, and the viewer is like a baby, trying for the first time to divide the world into separate pieces.

—Will Heinrich

## JESSICA EATON HIGHER PICTURES

Canadian artist Jessica Eaton is one of a group of young, process-oriented, studio-based photographers whose pictures—like those of the Structural filmmakers of



Jessica Eaton: *cfaal 74*, 2010, pigment print, 40 by 32 inches; at Higher Pictures.

the 1960s—place emphasis on the medium itself. As do many of her peers, Eaton makes images that exploit photography's fundamental components and effects: film, chemicals and paper (or pixels, screens and code); light, time and motion; representation, abstraction and illusion.

Although Eaton may sketch out her initial ideas on a computer, her images are generally composed and colored in-camera on sheets of 4x5 film, through the use of multiple exposures, color separation filters and custom-made masks. Ranging from buzzing Divisionist landscapes to Mondrian-like accumulations of hundreds of colored squares, each of Eaton's pictures may take many hours and dozens of exposures to create, the final result revealed only after the film is developed.

For her series "Cubes for Albers and LeWitt," recently on view at the adventurous photo gallery Higher Pictures, Eaton photographed square wooden blocks of various sizes painted black, white and two shades of gray against similarly monochrome backgrounds. From these spare beginnings, she has conjured brightly hued geometric abstractions by exposing each sheet of film several times, switching blocks and filters for each exposure.

In the resulting prints, images of individual cubes, photographed straight on or from an angle, are superimposed one on another in compositions that mingle intentionality and chance, flatness and depth. Some are direct plays on Josef Albers's compositions of nested squares; in others the cubes interact in complicated ways that tease the



Jeff Wall: *Authentication*. Claus Jahnke, costume historian, examining a document relating to an item in his collection, 2010, four inkjet prints, left to right: 17½ inches square, 28¾ by 35¼ inches, 23½ inches square, 41¼ by 27½ inches; at Marian Goodman.

eye and the brain as they advance and retreat, separate and merge.

The photographs have none of the perfection of a digital product. Edges are blurred or don't quite line up; the visible brushstrokes on the blocks' painted surfaces and the small dings on their edges conspire to give them a solidity and shabby materiality at odds with their transparency.

Eaton's working process is most evident in *cfaal 65* (2010), a sequence of progressively larger cubes, each one floating within the next. More complicated is *cfaal 115* (2011), in which large and small blocks pinwheel and twist in space. It calls to mind Constructivist sculpture, while the serene black, green and blue *cfaal 101* (2011), involving two or three cubes and their entwined reflections, evokes James Turrell.

In some places Eaton has moved the camera to create a blur of color. In others, movement is only implied, as in *cfaal 74* (2010), a glorious composition in siena, yellow, blue, gray and white in which three cubes photographed from different angles seem to orbit a central axis.

As did the rather dry methodologies of Albers and LeWitt, Eaton's systematic approach yields surprisingly poetic results. Like Albers's color variations on a single abstract schema or LeWitt's wall drawings, executed by assistants according to written instructions, her cubes bloom and glow, their real-life austerity alchemically transformed into unexpected opulence.

—Anne Doran

## JEFF WALL MARIAN GOODMAN

Jeff Wall's exhibition at Marian Goodman was a continuation of the Canadian photographer's signature approach: using staged scenarios to feign the appearance of straight documentary. His rigor in producing sets that appear totally natural is as legendary as his exacting technical acumen, which was fully apparent in the nine works on display.

The exhibition unfolded in two parts. Occupying the main gallery were six pieces that Wall created in the last two years; an additional three photographs from 2007 hung in a smaller auxiliary room. These latter works, which depict Sicilian landscapes, served as a smart counterpoint to his newer pictures. One might presume hillside and headstone appear as Wall found them, but the details, astutely arranged in these big pictures, suggest the truth might be otherwise.

While there are no humans in the Italian landscapes, people figure prominently in all of Wall's new pieces, which include one work composed of four small inkjet prints, four enormous C-prints and the most sumptuous silver gelatin print this reviewer has ever seen. At over 9 by 5 feet, *Young Man Wet with Rain* portrays a teenage boy standing before a nondescript cement wall absently gazing away from the camera in his soaked denim jeans and dripping rain jacket. It was the sole moment of reflection in a collection of photographs wherein most of the subjects are engaged in action. A band performs to a dancing crowd, two boys spar, another boy tumbles from a thick tree limb,

a woman poses in a period costume in front of an audience reflected in mirrored doors. No one addresses the camera directly, which is consistent with most of Wall's orchestrated visual narratives and adds to the inherent theatrics of his work.

Because of its relatively modest scale and the fact that it consists of four photographs—each a different size—the most surprising piece was *Authentication*. Claus Jahnke, costume historian, examining a document relating to an item in his collection (2010). It presents a seated man studying old documents, two close-ups of similar documents and a white collarless shirt on a hanger. Rather than pack all the narrative power into one image, Wall breaks the flow into multiple discrete shots. In the quotidian scenes represented as well as the linear arrangement of the prints, this work recalls the photographic short stories of Paul Graham, as seen in his 12-volume *A Shimmer of Possibility* (SteidIMACK, 2007). The four-photo work could be a microcosm of Wall's oeuvre; the pictures complement one another, but they are also succinct on their own. It's as if Wall created a self-contained exhibition inside a larger one.

—Charles Marshall Schultz

## ZEFREY THROWELL KLEMENS GASSER & TANJA GRUNERT

No one could accuse Zefrey Throwell of modesty. Recent work by the painter, videographer and sometime exhibitionist