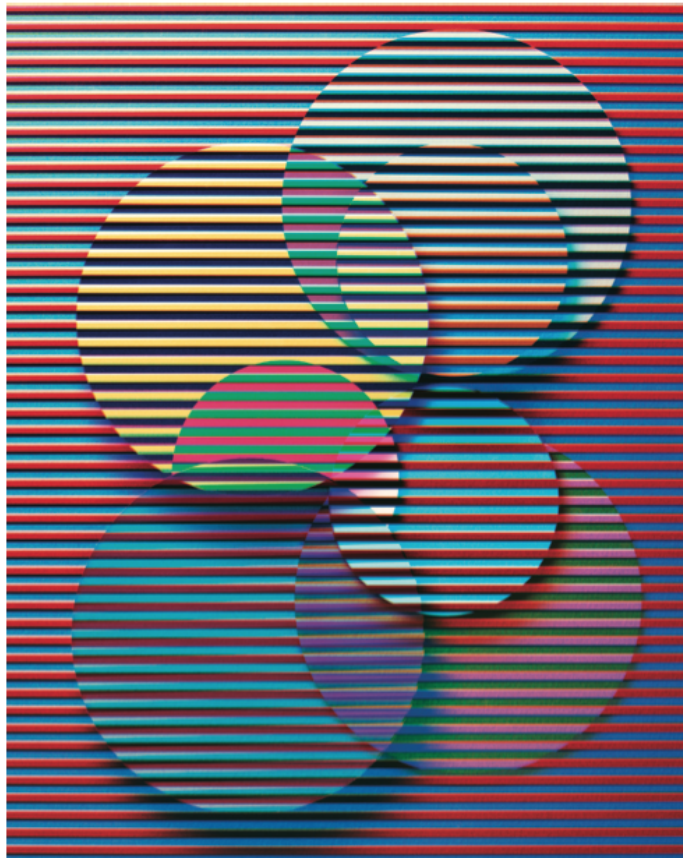


M+B

art ltd.

Critics Picks

By Molly Enholm
Nov/Dec 2016
v. 10 No. 6



JESSICA EATON at M+B Gallery.

Although Canadian-born photographer **Jessica Eaton** works with film, it seems easier to locate her predecessors among those who manipulate pigment rather than pixels or film. In 2014, Eaton mined the possibilities of the cube as subject with her series *Cubes for Albers and LeWitt*, in which she coaxed a magnificent array of CMYK hues from a primarily gray-scale subject—the numerous “overlapping” cubes had been painted black, white and gray. The resulting colors seen on the final works were pure fiction, an illusion created through multiple exposures of multiple cubes (one at a time) using multiple color-separation filters. For her current exhibition at M+B, the explorations continue with three new series that confound the viewer’s expectations and perception. Her *Transitions* series seems to translate the dizzying rhythms of Bridget Riley through the jazzy riffs of Karl Benjamin. The layered hovering discs pictured in *Pictures for Women* and luminous, nautilus-like forms of *Revolutions* suggest digital renderings, but the artist remains grounded in analogue techniques. One might be tempted to look for similarities with Barbara Kasten’s photographic abstractions or Wolfgang

Tillman’s darkroom explorations, but Eaton’s perception-bending abstractions are not of tangible subjects nor are they achieved via post-production manipulations. Instead, they are created through the artist’s exploitations of the inner-workings of her large-format analogue camera. “Jessica Eaton” remains on view at M+B through November 12, 2016.

“TRANSITION H45,” 2016

Jessica Eaton

ARCHIVAL PIGMENT PRINT

PHOTO: © JESSICA EATON

COURTESY: THE ARTIST AND M+B GALLERY, LOS ANGELES