



Gary Petersen: *The Things I Miss*, 2011, acrylic and oil on masonite, 20 by 16 inches; at Storefront Bushwick.

experiences high-tech communication, conjuring as it does dimmed computer and iPhone screens just before they shut off. More obliquely, it also evokes contemporary means of surveillance, while capturing a mystical sense of landscape. In the end, though, any experience of transcendence in this show was fleeting. "Kahpenakw" ultimately stood as testament to the eternal contradiction of a country caught between fantasies of freedom for all and the realities of borders dictating who belongs and who doesn't.

—Jane Harris

GARY PETERSEN AND HALSEY HATHAWAY STOREFRONT BUSHWICK

Showing a softer side to hard-edge abstraction, the paintings of Gary Petersen and Halsey Hathaway, both New York-based, nicely complemented each other in a recent exhibition at Storefront Bushwick. Petersen's paintings are made of straight, beamlike forms, often wedges, which combine to make parallelograms or triangles. Hathaway's shapes are intersecting arcs, bulging or crescent on the inside, squared off on the outside where they meet thin borders that run parallel to the edges of the canvas. The works of both painters are meticulously constructed, leaving you to feel you are in good hands.

The colors in Petersen's 10 works (all 2011, except two 2010) favor chrome and lemon yellows, greenish blues and blue-greens. There is an affinity, in color as well as form, with Diebenkorn's "Ocean Park" series, especially Ocean Park

#27 (in the Brooklyn Museum). As with Diebenkorn, bright colors may be submerged under planes of whitish wash. Interconnecting armatures pull you in to a fairly shallow depth that stops at the painted plane of the panel. The works are small in size, the largest 30 by 24 inches and the smallest 10 by 8 inches. They are meditations on space, angle and extension. But there is emotional content as well, as in *The Things I Miss*, which moves the viewer with its sense of attenuation. The most layered and complex of Petersen's constructions is *Back From Somewhere*; colored pencil lines in the background build to a thick greenish-yellow framework that locks down the composition. Petersen's surfaces are flat, with just enough texture to let you know you are looking at a hand-painted work. He has exhibited extensively in solo and group shows since the early '90s.

Hathaway (b. 1980) had three large works in the exhibition (all 2011). They suggest variations on belly and breast shapes. The overlaid arcs describe a centralized form that is bodylike but keeps flipping in its figure-ground orientation. Hathaway dyes his canvases with precise arcs of color before applying taped-off curves of paint on top of them. The edges of the painted layers subtly but insistently contrast with the flatness of the dyed fabric. Hathaway's color choices have a 1980s decorator feel to them: pinks and peaches, olive and gold, mint green and royal blue. These are Frank Stella's hues of the late '60s and early '70s, which became popular with designers in the '80s, but they've

Halsey Hathaway: *Better Me Than You*, 2011, acrylic on dyed canvas, 60 by 50 inches; at Storefront Bushwick.



come back here in a fine art context. The frame-like borders on each canvas also seem inspired by Stella. Hathaway's innovation is to combine Stella's arcs with a color-field-like dyeing technique, achieving distinct edges between colors while managing to work both in and on the canvas.

In this smartly curated show, Petersen and Hathaway have found new territory to explore in a tradition that feels like it is just getting started.

—Jeff Frederick

PHILADELPHIA NADIA HIRONAKA AND MATTHEW SUIB WITH C. SPENCER YEH LOCKS

Nadia Hironaka and Matthew Suib's 1967 (2011), a multichannel video installation, is a colorful and synesthetic tour-de-force work that combines borrowed and original moving images, including scenes from Godard's film *La Chinoise* (1967), footage of the Montreal Expo from the same year, Chinese film from the Cultural Revolution and YouTube videos of recent Arab Spring protests. Through the complex layering of images and superimposed subtitle-like text written by the artists, the piece underscores both the mechanical activities of revolutionaries and the politicized nature of mass media, conflating real and imagined events and highlighting how we see through multiple cinematic lenses.

The installation comprised six projections that wrapped around the large gallery, and three strategically placed flat-screen monitors that rested against