

SIKKEMA JENKINS&CO. LESLIE HEWITT

September 3 – October 5, 2013

Opening Reception: Thursday, September 12th 6-8PM

Sikkema Jenkins & Co. is pleased to present an exhibition of new work by Leslie Hewitt, her first solo show with the gallery, on view from September 3 through October 5, 2013.

Leslie Hewitt uses the language of photography to interrogate the function of memory by calling to attention the displacement in time and location that occurs in its realm. This has led Hewitt to think about how we process images, even as the photograph continues to dematerialize. Curator Randi Hopkins notes: "By viewing the photograph both as an object and as an image, Hewitt is able to explore the sculptural weight and portable nature of the photograph, and to address the fact that we encounter photographs transported in time as well as in space. A photograph always documents the past, and also always exists displaced from the location it represents, yet it maintains an indexical relationship to the time and place of its origin – points to it, is inextricably tied to it."

The current exhibition positions distinct bodies of works - *Riffs on Real Time* (2013), selections from *Still Life* (2013), *Flowers* (2013), and two sculptural interventions - as interlocutors. Continuing a body of work begun in 2002, the works in *Riffs on Real Time* share a formal composition – layered and collaged elements are arranged on her studio floor, which Hewitt has photographed from above. Within that set structure, she creates visual syncopation, breaks, and points of rest between the elements pictured, and within the series as a whole.

Referencing temporality, Hewitt merges narratives to approach the subject of time, through political, social and subjective terms. Her piecing together of unrelated materials form amalgamations that are in the artists' words: "ideally more expansive than the original material, bringing juxtaposition and perspective into play, pushing the form to address several concepts all at once."¹

Hewitt's engagement with time and the representations of such is motivated by the desire to explore lapses in historical narratives. To transform lack of data or information into propositions for viewers to look deeply at the relationships between images or between images and text or text and shape, creating an expanded visual field, full of associations and possibility. In *Still Life* (2013), there is a constant yet subtle refrain throughout the series provided by James Baldwin's seminal 1963 book, *The Fire Next Time*, seen in each photograph alternating in visibility. Positioned in relation to found photographs, other books, a maple wood board, and a perfectly sliced lemon (a nod toward the symbolism of citrus fruit in 17th century still life painting), each composition is a continuum of a deconstructed yet reassembled contemporary still life.

In 2012, Hewitt traveled to Houston, Texas, to research and document aspects of the Edmund Carpenter and Adelaide de Menil collection photography archive; studying the archive brought several questions to her mind. One question in particular: What were moments lost in between the release of the original camera shutter and now? Exploring how to make such a question visible or even felt became a catalyst for *Flowers* (2013). As a result, she used a micro lens to photographically record extremely small sections pulled from the image field of the archive to create new composites as hand pulled lithographs. In contrast to her other works, she moved away from collage within pictorial space to the exploration of abstraction and fragmentation.

Appropriating the language of the gallery's architecture, there are two wall interventions in the exhibition. These large scale gestures propose new relationships between the works on view as well as the works in relation to the viewer, ultimately shifting attention back and forth between opticality and the physical experience each work demands in real time.

Leslie Hewitt was born in Saint Albans, NY in 1977 and lives and works in New York City. She holds a BFA from The Cooper Union for the Advancement of Science and Art and a MFA from Yale University School of Art. She has exhibited in a number of American and international galleries and her work is in the public collection of the Museum of Modern Art, New York; Guggenheim Museum, New York; Los Angeles County Museum of Art; The Studio Museum in Harlem, New York; among others. In the spring of 2012 she was a Guna S. Mundheim Fellow in the visual arts at the American Academy in Berlin, Germany.

Hewitt's collaborative project with cinematographer Bradford Young, *Untitled (Structures)*, was recently exhibited at Des Moines Art Center and The Menil Collection, Houston. The exhibition will travel to The Museum of Contemporary Art, Chicago from March 15 through September 7, 2014. The project will also be presented at the Lofoten International Art Festival in Svolvær and Kabelvåg in the Lofoten archipelago in the north of Norway from September 6 through 29, and at the Images Festival at The Power Plant Contemporary Art Gallery in Toronto, Canada, in the Spring of 2014.

For additional information please contact Scott Briscoe at 212.929.2262 or scott@sikkemajenkinsco.com.

UPCOMING :

OCT. 10 – NOV. 16
NOV. 21 – JAN. 18

ARLENE SHECHET
TONY FEHER

¹ from an interview with curator Randi Hopkins, Leslie Hewitt, 2011