

Peter Plagens, 'Artists Matt Hoyt, Joseph Montgomery, and Artie Vierkant on view', *The Wall Street Journal*, November 22-23 2014

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NY CULTURE

Modern Art, Intellectual Property and Lilliputian Forms



Matt Hoyt's 'Untitled (Group 113—Shag Bark Chestnuts)' (2014). MATT HOYT/BUREAU, NEW YORK

Matt Hoyt: It's Always Nice to Meet You

Bureau

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Through Dec. 21

In an art world besotted with hurly-burly in everything—from gallery shows that look like they've been curated by a tornado to cacophonous blog wars that flare over finances and internal politics—a little peace can be hard to find. Some respite is available in an exhibition of small, quiet, nicely nuanced sculpture by Matt Hoyt (b. 1975).

Although he combines such disparate materials as putty, resin, metal and clay—sometimes in the same piece—his mutely colored, mostly podlike objects exude the same sense of slow contemplation you get in paintings by Giorgio Morandi or Paul Klee. Because Mr. Hoyt arranges his Lilliputian abstract forms on thin, color-coordinated platforms atop tables, it is best to view them from both a little distance and close up.



Matt Hoyt's 'Untitled (Group 102—Tangential Taxonomy)' (2008–2014). MATT HOYT/BUREAU, NEW YORK

At some remove—just standing at one of the tables and looking down—Mr. Hoyt's sculpture resembles a connoisseur's collection of smooth stones, or bits of pottery. Bending nearer, you can better appreciate the almost obsessive care the artist lavishes upon his very unlavish works of art. They may seem, in the end, a bit precious, but that goes, as they say, with the territory.