

"Matt Hoyt: 2006–2011"



Bureau, through Feb 12 (see Lower East Side)

In a recent interview with artist Matt Hoyt, 2012 Whitney Biennial cocurator Jay Sanders describes the artist's sculpture as existing on the cusp between the manufactured and the organic, and so small and quiet as to sometimes threaten to merge with its surroundings. "If you took all of these and threw them in an empty lot," he observes of Hoyt's recent efforts, "they'd be hard for someone to find." But as Sanders goes on to remark, it's precisely this indeterminate and understated quality that makes the work so intriguing and memorable. In Hoyt's debut solo appearance at top-rated LES hole-in-the-wall Bureau (he'd been squeezed in alongside Mark Van Yettér in a 2008 show), Hoyt tightens up his presentation while retaining its blend of diffidence and mystery.

Hoyt starts by mounting a series of small wooden shelves, topped with pale-colored plastic, at various heights around the gallery. On each he places a neat arrangement of tiny objects that defy naming or categorization. Some resemble obscure mechanical components or fragments of ancient vessels unearthed at an archeological dig; others might be fossilized plants or animal bones.

All, however, have been fashioned by hand in the artist's Yorktown

Heights studio, from different combinations of resin, plastic, metal, clay, various putties and something called Plasti Dip. Created over extended periods—hence the show's title—these enigmatic doodads resonate with hints and reminders, yet never quite coincide with anything functional or identifiable. As references bubble up and melt away, all that finally remains is an atmosphere of discovery and loss.

—*Michael Wilson*



Untitled (Group 11)