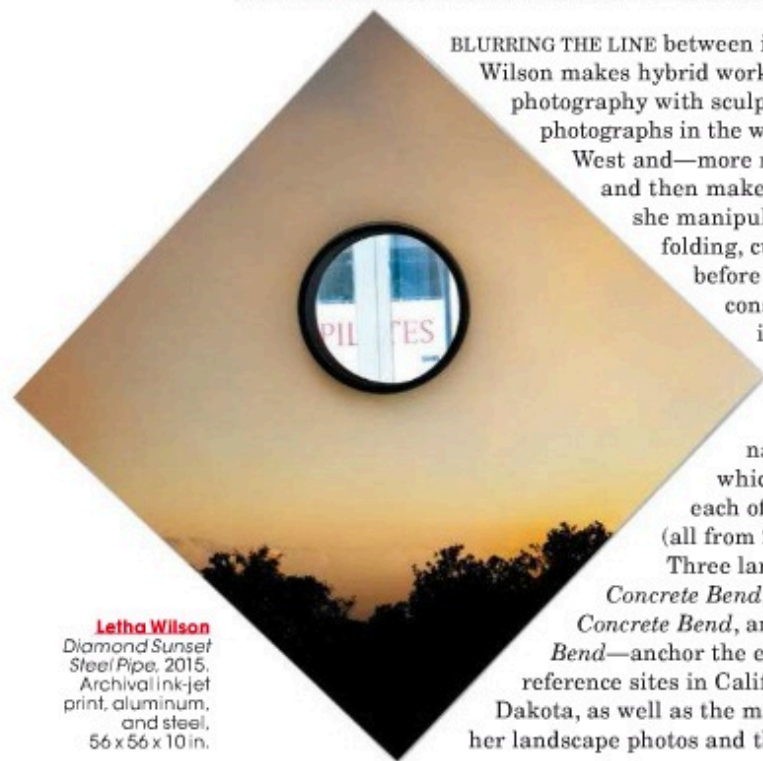


BLOUIN modern painters

AMSTERDAM

Letha Wilson

Grimm // June 6–July 18



Letha Wilson
Diamond Sunset Steel Pipe, 2015.
Archival ink-jet print, aluminum, and steel,
56 x 56 x 10 in.

BLURRING THE LINE between image and object, Wilson makes hybrid works that merge landscape photography with sculpture. She shoots her photographs in the wilderness of the American West and—more recently—Hawaii, and then makes color prints that she manipulates by bending, folding, cutting, and tearing before combining them with construction materials in sculptural forms.

It's a commentary about mankind's encroachment on the natural environment, which becomes evident in each of Wilson's 21 new pieces (all from 2015) in the show.

Three large works—*Half Dome Concrete Bend*, *Joshua Tree Utah Concrete Bend*, and *Badlands Concrete Bend*—anchor the exhibition. The titles reference sites in California, Utah, and South Dakota, as well as the material combined with her landscape photos and the action she takes

to manipulate the prints. The process here involved sessions of pouring cement into metal frames with bent prints, letting them dry, and then layering on more concrete and prints. In these works, emulsion transfer imagery has also been applied to areas of the concrete—a technique Wilson discovered by accident, and one with an abstract and painterly effect.

Other works engage the architecture of the gallery. *Slotted Sunset* is a six-foot-tall, tube-shaped photo of the sun setting over the sea, and *Hanging Sky* is a square picture of a heavenly cloud. Both are mounted on aluminum and invisibly slotted into the walls, while a third, *Diamond Sunset Steel Pipe*, hangs diagonally, a wide steel pipe piercing both the image of a tree line at twilight and the wall on which it's mounted.

Rounding out the show are two photos shot at Joshua Tree, mounted on steel and laser cut, respectively—one to reveal the rusty-colored metal behind two penetrating parallel lines and the other with an oxidized hole in its center. Black-and-white photographs of natural and industrial forms—sandwiched to expose a second layer of elements through slashes, folds, and holes—further underscore Wilson's desire to push photography into a new, material-driven direction. —Paul Laster