

AUG 9 EXHIBITION REVIEW: LESLIE HEWITT AT PERROTIN TOKYO

REVIEWS (/CULTURE/CATEGORY/REVIEWS)



Leslie Hewitt Daylight/Daylong 006, 2021
Photographer: Guillaume Ziccarelli Courtesy of the artist and Perrotin

Written by Amanda Karmolinski (<https://museemagazine.com/search?q=Amanda%20Karmolinski>)

Copy Edited by Erin Pedigo (<https://museemagazine.com/search?q=Erin%20Pedigo>)

Photo Edited by Yanting Chen (<https://museemagazine.com/search?q=yanting%20chen>)

Artist Leslie Hewitt's newest installment at Perrotin Tokyo, entitled Daylight/Daylong, is part of her exhibition Index Array (<https://leaflet.perrotin.com/view/261/index-array>). Daylight/Daylong showcases sunrises across West Texas. Hewitt was inspired to create this installment after viewing artist Dan Flavin's 1996 light installation called untitled (Marfa Project), noting her "sensory experience" of the work, according to a Perrotin Tokyo press release. In Daylight/Daylong, Hewitt's photos are displayed as wooden box diptychs; on the lefthand side, a photograph of a sunrise and on the righthand side, a depiction of her impressions of Flavin's work. The diptychs create a three-dimensional aspect that encourages viewers to see the pieces from all sides. Hewitt desired to "form a syncopation between light and color; past and present."

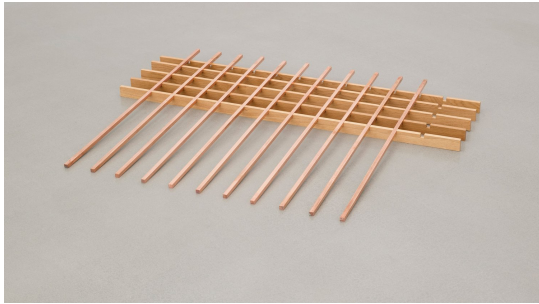
The diptychs show two completely different images, straight on, that appear to have merged into one. The West Texas sunrises on the lefthand side of each wooden diptych blend seamlessly into blocks of color on the righthand side. Hewitt's interest is in using collage and putting images side by side to create "unified form," according to gallery information. Viewing the pieces from all sides lets viewers fully examine frames, shapes, lighting, and immerse into their emotions.



Leslie Hewitt Daylight/Daylong 002, 2021
Photographer: Guillaume Ziccarelli Courtesy of the artist and Perrotin

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Her piece Daylight/Daylong 002 (2021) displays a sense of peace just before the day comes, with a rising sun in an indigo sky on the left yielding to a block of dark blue that transitions to gold. The morning's tranquility is represented by blues, golds, and a hint of green. While another piece, Image 004 (2021) gives viewers a pre-dawn that is darker in mood. The sun on the lefthand side of the diptych is barely up, so most of what we see is pre-dawn darkness. This blackness blends right into a rich, navy blue, that gradients into a muddy purplish hue and then a bright red. Image 004 seems ominous, evoking finality and unease—viewers might question whether they are looking at sunrise, or something else. Or, if it is simply the sunrise on a stormy day. The peacefulness at the break of each new day is not as apparent in Image 004; the mood is unsettled.



Leslie Hewitt Untitled, 2017, Copper, oak wood
Photographer: Guillaume Ziccarelli Courtesy of the artist and Perrotin

The sculpture Untitled (2017) is a highlight of this exhibition, and a visual break from hanging pieces. Untitled (2017) is a set of eleven copper dowels on five oak boards. The gallery's background information suggests that the sculpture's installation on an angle helps it create a sense of space, a "new, soft geometry" with echoes of grid lines. This sense of space becomes apparent on closer viewing. Hewitt put attention to fine details in this small-scale piece that lends the entire exhibition a clear element of depth. Hewitt has created a body of work that taken together creates a visual exploration of how images can be connected. The pieces in Daylight/Daylong are different versions of themselves, creating new ways to consider how light, perceptions of time, and perspective hit the eye.



Exhibition views of Leslie Hewitt "Index Array" at Perrotin Tokyo. Photo by Keizo Kioku.
Courtesy of the artist and Perrotin.

This exhibition is on view at Perrotin Tokyo until August 20, 2022.

[Leslie Hewitt \(/culture/tag/Leslie+Hewitt\)](#), [Perrotin \(/culture/tag/Perrotin\)](#)

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