

simpler title: *AB 130* (2012).

Other small works, in striking autumnal colors, were somewhat hidden in the back of the gallery. In these pieces, there was a rigid separation of shape and color, making for a starker effect reminiscent of the Color Field painters. The results were more contemplative, less ethereal. The smaller scale enabled viewers to focus on

the way the relationship between photographer, camera, and audience played out. In *AB 109* (2012), a green bar floats against a darkened background, looking mysterious and totemic, showing how the fewer the elements swirling around, the better and richer the photographs appear. —*Ali Pechman*

Jan Tichy

Richard Gray

Born in Prague and educated in Israel, Chicago-based artist Jan Tichy has spent his career demonstrating architecture's potential both to embody and to reinforce sociopolitical

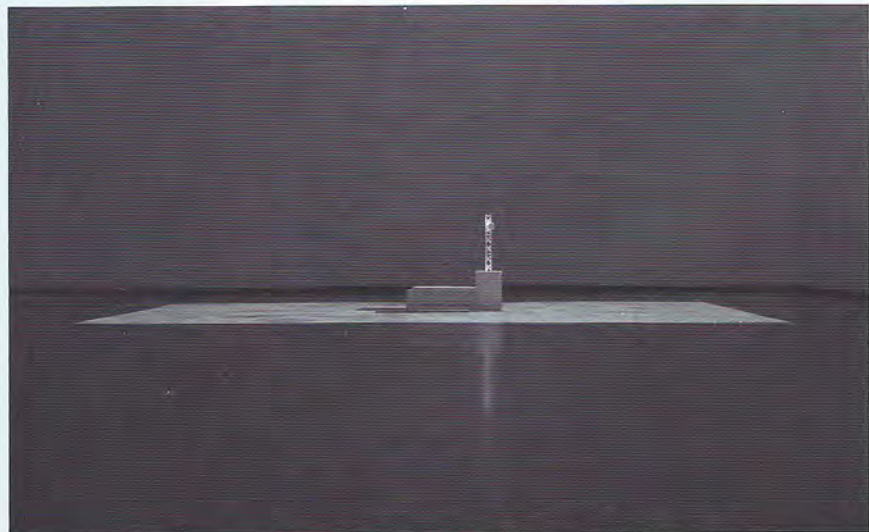
agendas. For his exhibition "Politics of Light," conceived in collaboration with arts nonprofit No Longer Empty for an abandoned storefront at 196 Stanton Street, he applied that critical attention to an exploration of light as a metaphor for seeing. Through sculpture, video,

photography, and installation, he emphasized the possibility of manipulating light's illuminative power, suggesting that what it is allowed to reveal may not be all there is to see.

Located in a dark, windowless chamber as an anchor to the show, *Installation no. 18* (2013) offered a site-specific elucidation of the space's irregular topography. Playing on a slow-moving, 15-minute loop, two digitally projected squares of light panned across the walls, progressing horizontally and vertically. Occasionally, the squares intersected with the room's architectural nuances—protruding casings, overhangs, staggered alcoves—and were transmuted by those physical interruptions into unexpected new geometries.

A small architectural model titled *1391* (2007) was exhibited in a cavernous gallery downstairs. Installed on the floor and spotlighted from above, the white-paper replica was based on the military prison Camp 1391—a secret torture chamber known as Israel's Guantanamo—whose existence was hidden from the public until 2003. Since the prison has been airbrushed from aerial photos and removed from maps, it remains largely a mystery, so the artist had to assemble his semi-imagined version bit by bit from plans and drawings. Ironically antiseptic given the institution's violent history, Tichy's structure asserts the material reality of places and ideas that might seem to exist only in our minds—until light assaults and banishes the darkness.

—*Emily Nathan*



Jan Tichy, *1391*, 2007, ceiling digital video projection, paper object, adhesive, ink-jet print, dimensions variable, installation view. Richard Gray.