

David Hilliard

Les vies de David Hilliard

**Exposition du 12 mai
au 07 août 2011**

Vernissage jeudi 12 mai à partir de 18h30





Jackie Immersed, C-Print, 3 x 61 x 51 cm, 2008



Letting Go of the Day, C-Print, 3 x 61 x 51 cm, 2008

David Hilliard

Les photographies de David Hilliard présentées à La Galerie Particulière retracent dix ans de la vie de l'artiste.

Dix ans de rencontres, d'expériences, de liens amicaux, familiaux, amoureux, de souvenirs, d'envies et de fantasmes, de questionnements ou de peurs.

Un peu à la manière d'un journal intime mis en images, se concentrant sur certains passages déterminants de sa vie ou de ses relations avec ses proches, comme les liens ambigus que l'artiste entretient avec son père, symbolique pour lui de ce que l'homme peut être de plus primaire, mais également figure héroïque qui le premier l'initia à la photographie.

L'aspect narratif des photographies de David Hilliard est un aspect fondamental de son travail. Suivant le modèle de Greg Crewdson et de Philip-Lorca diCorcia, ses professeurs à Yale, le photographe s'est intéressé au dépassement de l'instant figé inhérent à tout acte photographique – à l'inverse de la technique cinématographique.

En juxtaposant des fragments de scènes de vie, allant du diptyque au quadriptyque, l'artiste a voulu dépasser le sens premier qu'une photographie dégage lorsqu'elle est vue de manière individuelle. Mais plutôt que de nous donner à voir un panorama classique séquencé, aucune des photographies qui forment ses compositions ne s'imbrique totalement : les éléments se complètent et se répondent, mais les angles de vue changent, les objets sont déplacés, les figures remplacées, créant un espace flottant, une ouverture dans la compréhension de ces images qui nous est destinée, nous offrant une liberté dans le sens que nous souhaitons leur conférer.

Car c'est bien un des aspects essentiels du travail de David Hilliard : si ses photographies nous montrent des moments personnels et intimes de sa vie, dessinant peu à peu l'identité d'un homme, la juxtaposition décalée des différents éléments qui forment ces compositions élargit le sens de ces œuvres et nous permet de nous y insérer et de nous les approprier, avec nos propres ressentis, dépassant par là même leur aspect fortement autobiographique.

David Hilliard est né en 1964, il vit et travaille à Boston. L'exposition que nous lui consacrons est sa première exposition monographique en France. Ses œuvres sont présentes dans les collections du Museum of Contemporary Art de Los Angeles, au Museum of Fine Arts de Boston, à l'Art Institute de Chicago, au New Mexico Museum of Art de Santa Fe, au Whitney Museum de New York, au Philadelphia Museum of Art ...



Eric Discernig, C-Print, 3 x 102 x 76 cm, 2010

David Hilliard

Born 1964, Lowell, MA Lives and works in Boston, MA

Education

1994 MFA, Yale University, New Haven, CT 1992 BA, Massachusetts College of Art, Boston, MA

Selected Solo Exhibitions

- 2010 Highway of Thought : Jaffe Friede Gallery, Dartmouth College
Tending to Doubt : Jakson Fineart Gallery, Atlanta
- 2009 Highway of Thought: Photographs by David Hilliard, University of Maine Museum of Art, Bangor, ME
Being Like, Mark Moore Gallery, Santa Monica CA
Being Like, Carroll and Sons Gallery, Boston, MA
Quality Pictures, Portland OR
- 2008 Yancey Richardson Gallery, New York, NY
- 2007 New/Now, New Britain Museum of American Art, New Britain, CT
Verifier, Quality Pictures, Portland, OR
Verifier, Bernard Toale Gallery, Boston, MA
Saturate, Jackson Fine Art, Atlanta, GA
- 2006 The Favorite, Bernard Toale Gallery, Boston, MA
- 2005 Ladies, Bernard Toale Gallery, Boston, MA
Desired Effect, Yancey Richardson Gallery, New York, NY
University of Georgia, Athens, GA
Embellish, Mark Moore Gallery, Santa Monica, CA
Embellish, Jackson Fine Art, Atlanta, GA
New Works, Bernard Toale Gallery, Boston, MA
- 2004 David Hilliard, Yancey Richardson Gallery, New York, NY
Galerie Lothar Albrecht, Frankfurt, Germany
- 2003 There's Only Biography, Bernard Toale Gallery, Boston, MA
David Hilliard, Byron Cohen Gallery, Kansas City, MO
So Close – So Far Away, Galerie Lothar Albrecht, Frankfurt, Germany
So Close – So Far Away, Yancey Richardson Gallery, New York, NY
- 2002 Catch & Release, Mark Moore Gallery, Santa Monica, CA
Catch & Release, Jackson Fine Art, Atlanta GA
David Hilliard, Blue Sky Gallery, Seattle, WA
New Works, Arthur Roger Gallery, New Orleans, LA
David Hilliard, Oregon Center for the Photographic Arts, Portland, OR

- 2001 Making Boys Cry, Bernard Toale Gallery, Boston, MA
- 2000 New Photographs, Mark Moore Gallery, Santa Monica, CA
Photographs of Endurance, Bernard Toale Gallery, Boston, MA
- 1999 The Center of Photography, Tenerife, SPA
The Schoolhouse Gallery, Provincetown, MA
New Work-New England: David Hilliard, DeCordova Museum, Lincoln, MA
- 1998 University of Salamanca, (catalogue), Salamanca, ESP
The Schoolhouse Gallery, Provincetown, MA
Dad, Bernard Toale Gallery, Boston, MA
- 1997 Gallery Railowsky, Valencia, ESP
Life in Progress, Gallery Espai Fotografic Can Baste, Barcelona, ESP

Selected Group Exhibitions

- 2010 Familiar Bodies : Caroll & Sons Gallery, Boston
Incognito : the Hidden Self-portrait, Yancey Richardson Gallery, New York
Do or Die : the Human Condition in painting and photography,
Wallraf-Richartz Museum & Foundation corboud, Cologne
Summer Staged, koley Gallery, New York
- 2009 Glitz & Grime: Photographs of Times Square, Yancey Richardson Gallery, New York
- 2008 Presumed Innocence: Photographs of Children, DeCordova Museum and Sculpture
Park, Lincoln, MA
The Good Life, Yancey Richardson Gallery, New York, NY
For Art's Sake, Openhouse Gallery, New York, NY, a collaborative exhibition and
silent auction with Ford Modeling Agency to raise awareness and funding for ACRIA
(AIDS Community Research Initiative of America)
- 2007 Building a Collection: Recent Acquisitions of Contemporary Art, Museum of Fine Arts
Boston, Boston, MA
David Hilliard and Sam Taylor Wood, Jackson Fine Art, Atlanta, GA
Window/Interface, The Kemper Art Museum at Washington University, St. Louis, MO
An Instinctive Eye, Pinchuk Art Center, Kiev, Ukraine
- 2006 Modern Photographs: The Machine, the Body and the City, Gifts from the Charles
Cowles Collection, Miami Art Museum, Miami, FL
Approaches to Narrative, DeCordova Museum and Sculpture, Lincoln, MA
I Love the Burbs, Katonah Museum of Art, Katonah, NY
Arcadia, Yancey Richardson Gallery, New York, NY
- 2005 Photographers View: Found and Invented Constructs, Elizabeth Leach Gallery,
Portland, OR
Taking Inventory: Transformation Through Compilation, Mark Moore Gallery, Santa
Monica, CA

- 2004 NADA Art Fair, Mark Moore Gallery, Miami, FL
 The Nude, Ideal and Reality, Galleria d'Arte Moderna Bologna, Bologna, Italy
 Pure, David Hilliard and Ryan McGinley, The University of the Arts, Philadelphia, PA
 Self and Soul: The Architecture of Intimacy, Asheville Art Museum, Asheville, NC
- 2003 Re-Presenting Representation, Arnot Art Museum, Elmira, NY
- 2002 David Hilliard and Jessica Todd Harper, Blue Sky Gallery, Oregon Center for the
 Photographic Arts, Inc., Portland, OR
 Two of US, LA Galerie Lothar Albrecht, Frankfurt, Germany
- 2001 Blindspot Exhibition, Massachusetts College of Art, Boston MA; travelled to The Society
 for Contemporary Photography, Kansas City, MO; Digital Printmaking at Singer Editions,
 Davison Art Center, Wesleyan University, Middletown, CT Exhibition, Massachusetts
 College of Art, Blind Spot Magazine #17, Boston, MA
- 2000 New Works: Mark Bennett, David Hilliard, Ken Kelly, Mark Moore Gallery, Santa Monica,
 CA
 Something About the Girl, Bernard Toale Gallery, Boston, MA 7x7x7, Gallery Rekalde,
 (catalogue), Bilbao, ESP
 Face Off, Fuller Museum of Art, Brockton, MA
- 1998 Portraits of the Everyday, Gallery Canal de Isabel II, Madrid, ESP
 ARCO Festival, Gallery Salvador Diaz, Madrid, ESP
- 1997 Fragments, Gallery Metronom, Barcelona, ESP
 The Album, When The Look Caresses, Gallery Canal de Isabel II, Madrid, ESP
- 1995 Exhibition for Blind Spot Magazine, McKinney Arts Center, Dallas, TX
 Verisimilitude and Utility of Doubt, White Columns Gallery, New York, NY

Grants & Awards

- 2002 Peter Reed Foundation Photography Grant
- 2001 Guggenheim Fellowship, Guggenheim Memorial Foundation – The Solomon R.
 Guggenheim Museum, New York, NY
- 2000 Certificate of Distinction in Teaching, Harvard University, Cambridge, MA
- 1999 Artist Grant, Massachusetts Cultural Council, Boston, MA
- 1995 Fulbright Grant, exchange between U.S. and Spain, Barcelona, Spain
- 1994 Alice Kimball English Travel Fellowship, Yale University, New Haven CT

Selected Collections

Columbia Museum of Art, Columbia, SC
 Art Institute of Chicago Art Museum, Chicago IL
 New Mexico Museum of Art, Santa Fe, NM
 Microsoft Art Collection, Redmond, WA
 Miami Art Museum, Miami, FL
 Bank of America Collection, Charlotte, NC
 Portland Art Museum, Portland, OR
 Yale University Art Gallery, New Haven, CT
 Museum of Fine Arts, Boston, MA

Yale University Art Gallery, New Haven, CT
Museum of Fine Arts, Boston, MA
Museum of Contemporary Art, Los Angeles, CA
Whitney Museum of American Art, New York, NY
Philadelphia Museum of Art, Philadelphia, PA
List Visual Art Center, Massachusetts Institute of Technology, Cambridge, MA
Private Collection of Sir Elton John, Atlanta GA and Great Britain
The Los Angeles County Museum of Art, Los Angeles, CA
Fidelity Investments, Boston, MA
The Boston Public Library, Boston, MA
Fogg Museum, Harvard University, Cambridge, MA
Mario Testino, Paris, France
Neuberger and Berman, New York, NY
The DeCordova Museum, Lincoln, MA
The Community of Madrid, Madrid, Spain
The University of Salamanca, Salamanca, Spain

Bibliography

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Review, *New York Magazine*, January 5-12, 2009
Review, *The New Yorker*, January 5, 2009
Buiks, Joris (ed.), *Night Visions, Contemporary Male Photography, (Photo Anthology)*, Berlin, Germany, 2008
Saturate, solo exhibition catalogue, Jackson Fine Art, Atlanta, GA Catalogue: *An Instinctive Eye, A Selection of Photographs from the Sir Elton John Collection*, Kiev, Ukraine, 2007
Window/Interface, exhibition catalogue, Kemper Art Museum at Washington University, St. Louis, MO, 2007
One of a Kind: *Portraits from the LaSalle Bank Collection*, Chicago, IL, 2006
Keiter, Ellen J., "I Love the Burbs," *Katonah Museum of Art*, Katonah, NY, 2006.
Blind Spot Magazine #32, *Featured Photographer*, New York, NY, 2006.
Pinsent, Richard. «First Monograph for David Hilliard», *The Art Newspaper*, London, November, 2005
Cunningham, Caroline. *House and Garden*, New York, NY, June, 2005. Valdesolo, Fiorella. *Nylon*, New York, NY, May, 2005.
The Village Voice, David Hilliard monograph, New York, NY, April, 2005. *Vanity Fair*, Fainfair for David Hilliard monograph, New York, NY, April, 2005
Photo District News, Aperture monograph, pick of the month, April, 2005 Ha, Teresa, "Aperture monograph," *Popular Photography*, April, 2005
"David Hilliard" monograph, Aperture Foundation Publishers, New York, NY, 2005
Ed. *Art in America*, Review: David Hilliard at Yancey Richardson Gallery, November, 2004
Ed. Arning, Bill, *Aperture Magazine*, Featured Photographer, Winter Issue, New York, NY, 2004
Ed. *The New Yorker*, Goings on About Town, David Hilliard at Yancey Richardson Gallery, March 8, 2004
Ed. *May Out Magazine*, featured photographer, Los Angeles, CA, 2004 Ed. *May Blue Magazine*, featured photographer, Australia, 2004
Ed. McQuaid, Cate, "Exhibit shows different dimensions of an artist's evolution" *The Boston Globe*, Boston, MA, December 12, 2003
Ed. Cullum, Jerry, "The aesthetics of maleness" *The Atlanta Journal*, December 20, 2002
Ed. «Best Bets: Art World Insiders Identify Great Values in Today's Market," *Art News*; New York, NY, Summer 2001.

Ed. Blind Spot Magazine (featured photographer), Issue 17, In conjunction with the «Blind Spot Exhibition» (Travelling); New York, NY, March 2001.

Feaster, Felicia. «Deconstructing Dad», Creative Loafing, Atlanta, GA. August 22, 2001.

Ed. P.H.H. American PHOTO, «Who to Buy Now», May/June 2001, pp. 41. Ed. «Tender Image of Desire, Rejection», The Boston Globe, Boston, MA October 12, 2001.

Valentine, Mark. «It's All About Control», South End News, Boston, MA October 4, 2001.

«David Hilliard: Photograph of Endurance», Boston Globe, The. Boston, MA February 2000.

Ed. EXIT, Imagenes Y Cultura, Numero Cero, 2000, Olivares and Associated, Madrid, Spain, December 2000.

Hill, Shawn. «Staying Power», Bay Windows, Boston, MA, February 17, 2000. McQuaid, Cate. The Boston Sunday Globe, «The Fuller Presents a Nude Awakening», September 24, 2000.

Meyer, Joshua. «David Hilliard's Family Values», ArtsMedia, Boston, MA January 2000. Schubert, Lawrence. Flaunt, (article and photo), November 2000, pp. 100.

Bock, Duncan, ed. *Voyeur: an Anthology of Voyeurism in Historic and Contemporary Photography*, New York: Harper Collins Publishers, 1999.

Ed. «Moving The Eye Through Time», South End News, Boston, MA, April 29, 1999. Ed. Catalog: solo exhibition, The University of Salamanca, Salamanca, Spain, November 1998.

Sherman, Mary. «Photographer's Subject Is A Lone Wolf In Father's Clothing», Boston Herald, Boston, MA, June 21, 1998.

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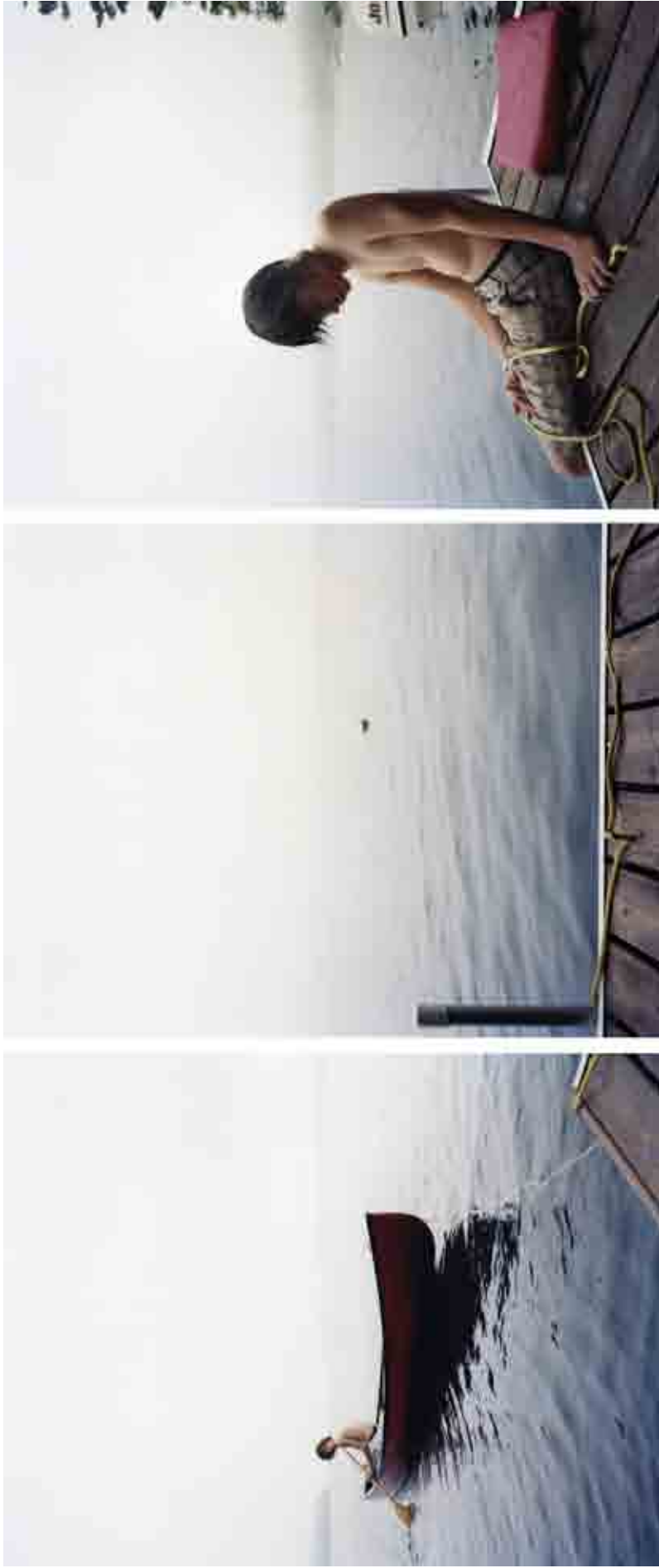
Doting on Jane, C-Print, 3 x 61 x 51 cm, 2007



Dust, C-Print, 2 x 61 x 51 cm, 2008



Lather, C-Print, 2 x 61 x 51 cm, 2008



Boys Tethered , C-Print, 3 x 102 x 76 cm, 2008

Art in America

NOVEMBER 2004

y/r

David Hilliard at Yancey Richardson

David Hilliard's 11 multipart color photographs from 2003 are backed with narrative incident and formal invention. Scenes of small-town life celebrate commonplace pleasures—a shirtless teenager filling a water pail from a hose, a hunk posed near an inflatable Hulk at a country fair, Little Leaguers standing by their playing field. The views are also filled with spatial dislocations, touches of assertive color, a bold shape or two, and objects purposefully out of focus. Hilliard, 40, who holds degrees from Mass. College of Art and Yale University, where he teaches,

seamlessly and gracefully joins the art of storytelling with the ABCs of art-making.

Hilliard combines 24-by-20-inch and 40-by-30-inch prints into horizontal sets of two, three and four or, in one instance, as a vertical column.

Each segment exists as an independent work. When they are seen together, a richer, more detailed situation emerges. For example, in the columnar *Susie Floating*, the bottom scene in a group of four panels shows a teenager in a two-piece bathing suit treads water. The lake and its shoreline are next up, and in the topmost image, branches of a tree are seen against the sky.

Hilliard's situations can also be more complicated. In *Extra Cheese*, on the left an arm is silhouetted against a window; to the right, the limb's owner turns out to be an older man sitting at a table eating a slice of pizza; in the next frame over, another elderly gent and the pie draw our attention; and on the far right, there's a fuller picture of the local eatery. In Hilliard's situations, time is not of the essence. You may take in the whole scene at once or slowly proceed from one section to another. As you notice elements that remain out of focus as well as objects that are more assertive than others, you almost feel as if you are moving around these spaces.

Hilliard's photographs have the immediacy of snapshots. Yet, being multipartite, they call to mind the predella panels of early Renaissance altarpieces. His settings are elemental, and the perspectives are more expressive than lifelike. In *Pretty White Things*, he has manipulated a space across the three panels so that you end up sharing a sense of wonderment with a little boy gazing at pet mice.

Several prints feature adolescent minidramas. Six boys, their bikes on the ground nearby, frolic in a brook, while a seventh kid, his back to viewers, sits alone. While one girl talks on a cell phone, two others seem to be whispering about a fourth whose head is not visible. Hilliard presents short stories with the implications of novels.

—Phyllis Tuchman



David Hilliard: *Extra Cheese*, 2003, chromogenic print, 4 panels, 23 by 16 inches each; at Yancey Richardson.

THE ART NEWSPAPER

THE ART NEWSPAPER, No. 163, NOVEMBER 2005

First monograph for David Hilliard

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It is always refreshing to come across a consistent and original body of work by a relatively unknown photographer whose practice is informed by a clear vision, as immediately becomes apparent in the case of David Hilliard.

Although his remarkable photographs have already appeared in a number of publications, this is actually the first monograph devoted to his compelling, many-faceted narrative compositions. On the evidence of this book alone, featuring 50 of Hilliard's assured photographic works, alongside Charlotte Cotton's admirably perceptive critical essay, plus a revealing interview with Vince Aletti, the photography critic of ArtForum, Hilliard's consummate artistry emerges as if already fully formed.

Remarkable although this achievement may be, it was not, in fact, accomplished overnight. The gestation of his particular style, assembled from multiple frames into composite panoramas, whereby "each fragment narrates its own tale drawn from the photographer's imaginative blending of events, memory, fantasy and chance" presupposes an even longer period of reflection.

Significant formative elements in Hilliard's current photographic practice go back to his childhood. Both essay and interview relate how Hilliard's choice of format derives from the fascination that the panorama held for his father. Hilliard's father's subjects, moreover, were "landscapes that, to this day, re-occur in my photographs—that was an aesthetic I was exposed to that made me think about photography in a different way. And my father would work thematically. Growing up, we had what we called 'through-the-door

shots'—albums full of people walking through the door, at a moment of surprise"—yet another element, whether viewed through a door or window, which has passed into his son's practice. Among other telling details recorded in the interview, Hilliard recalls how his parents divorced in the early 1970s, when he was six, and he moved around with his mother. Each time they moved he would photograph everything: the house, his room, his new friends and his toys. "For me it was a desperate catalogue of these moves—it was a way for me to hold onto things—they were very straightforward photographs,



Broadening the tyrannical defining moment: David Hilliard, *There's only biography*, 2003

just documents. I kept them in envelopes; I would label the year, and they stayed in a shoebox".

All this came long before he finished high school, moved to Boston, came out as gay and began more formal studies with Abelardo Morell, Laura McPhee and Nicolas Nixon at the

Massachusetts College of Art. "I learned how to make pictures and how to talk about them. It was all about process, how something is made and how it functions. It was great". Ms Cotton notes another salient point from Hilliard's biography: as an undergraduate, he experimented with the medium of film. "This was likely a gesture of curiosity, at least, and perhaps more: an expression of dissatisfaction with the ability of the single photographic frame to convey the full extent of the stories he wished to tell". By the time he graduated in 1992, he says, "I had it figured out and

went to graduate school at Yale—I was just about to fall into the multiple image". Among his teachers at Yale, Hilliard encountered two influential photographers, Philip-Lorca diCorcia and Gregory Crewdson. Hilliard was encouraged by them to fuse straightforward observation with instinct, memory and imagination. By constructing his segmented narratives from several composite points of view, Hilliard broadens the strictly spatial, temporal and psychological limitations of the tyrannically "defining" event or moment caught by and in the single frame, to arrive at a bigger, more telling picture.

"I guess I was frustrated at the dumbness of photography", he says. "What's beautiful about photography is how exact it is, but within that exactitude, things are lost because it gives everything the same kind of attention, in a way that a film or a piece of literature wouldn't".

Richard Pinsent

David Hilliard, Charlotte Cotton, Vince Aletti, *David Hilliard: Photographs* (Aperture, New York, 2005), 96 pp, £27.50, \$50 (hb) ISBN 1931788588

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SPEAK, MEMORY

IN MULTI-PANEL IMAGES, DAVID HILLIARD ISOLATES THE DISQUIETING
UNDERTOW IN WARMLY FAMILIAR SCENES by caroline cunningham



It has been said that photographs furnish evidence, but their evidence is slippery, filtered as it is through time and memory; sentiment and desire can elevate even the most mundane snapshots into something unexpectedly profound. David Hilliard exploits this slippery quality in photography, making vibrant multi-paneled images that tap into our collective memory: men eating lunch, boys playing ball, girls on a dock. It's a clever seduction; we fall for the familiar beauty of the image, but then his fragmented panels and saturated color alert us to something unsettling beneath the glossy surfaces. Hilliard is a visual storyteller whose handling of form and content elevates ordinary moments into complex narratives of longing, connection, and loss.

The separate panels that Hilliard joins to create a final image are visually linked but distinct—space is flattened, light shifts from frame to frame, figures and objects overlap, as if reflected in a multifaceted mirror. The whole feels cinematic but segmented; the image must be evaluated as the sum of each part, although each photograph in a series is fully resolved. In the darkroom, Hilliard softens the focus at the far edges of each photograph, which distorts perspective—this, along

with the lush, almost shimmering colors, directs the eye and adds to the sense of suspended drama.

The drama of the human experience is at the center of Hilliard's work. Although he rejected film as an artistic medium—"I felt overwhelmed by all that footage"—it's hard not to think of him as the consummate director. His carefully staged photographs express the vision of an artist finding his place in the world and, at the same time, project a universal view. Consider "The Braves," a Little League team on a summer day. The boys in the middle panel face the camera with guarded nonchalance. A line of trees on the left, blurred figures in the background, and the fence on the right isolate the boys in their childhood world. It's an image of innocence, with an uneasy undercurrent. The boy on the right is partially obscured by chain-link patterns and a haphazard array of baseball bats. He's disconnected from the center, and from the action that recedes behind him in an almost iridescent glow. He's the boy who is always outside, looking in. He's Hilliard, and, of course, he's us. □

David Hilliard's first monograph will be published by Aperture in May.

Hilliard's narrative sequence "The Braves" (2003), three panels measuring 24 by 20 inches each, in an edition of 12. Bernard Toale Gallery, bernardtoalegallery.com.



December 15-28, 2005

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Yancey Richardson Gallery

535 W 22nd St between Tenth and Eleventh Aves (646-230-9610). Tue-Sat 10am-6pm. **David Hilliard**, "Desired Effect." Multipanel color photographs of what the artist describes as "epic photographs of a mundane world," communicating the average citizen's concern with aging, sexuality and social expectations. **Mary Ellen Mark**, "Falkland Road." A photographic portrait of brothels along a street in Bombay (see also Chelsea, Marianne Boesky Gallery). Both, through Fri 23.

YANCEY RICHARDSON GALLERY

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THE NEW YORKER

MARCH 8, 2004

PHOTOGRAPHY

DAVID HILLIARD

It's impossible not to contrive some sort of narrative for Hilliard's multi-panelled photographs of young people. In one, a young man—sharply angular, his gaze watchful and secretive—stares at the viewer from under the eaves of a fairground booth. He seems about to speak. Through March 20. (Yancey Richardson, 535 W. 22nd St. 646-230-9610.)

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The NEW YORK Sun

THURSDAY, FEBRUARY 27, 2003

ARTS & LETTERS

By TALYA HALKIN

Like those moments of hyperawareness that render the objects and people around us strangely, even awkwardly present, David Hilliard's photographs transform everyday moments and interactions.

These large-scale, panoramic images are each composed of several separate photographs. One notices the shifts in the focal plane, sharpness, and angle of each individual panel. The photographs stop short of forming a unified whole. Instead, the images provoke tension between their protagonists' desire to communicate and the pervasive sense of spatial disjunction.

The majority of the photographs deal with a world of young men who radiate a strong sense of physical. In the right-hand panel of "Making Boys Cry," one of them leans against a picnic table and gazes up at the alluring pair of female legs that rise up in the central panel. In "Game of Go," a young man flexes his sculpted muscles in the center of a living room, where he is subject to the penetrating gazes of a group of older men.

Seen together, the photographs have the quality of episodes from a coming-of-age novel, where quotidian moments are impregnated with a sense of suspense and mystery.

"David Hilliard: Catch and Release" at Yancey Richardson Gallery until March 25 (535 West 22nd Street, between Tenth and Eleventh Avenues, 646-230-9610). Price: \$1,800-\$5,500.

The multiple perspectives in each photograph create a feeling of subjective proximity and involvement. The palpable tension that pervades these scenes puts us, as viewers, in the position of voyeurs intruding upon a series of private moments. This sense of intrusion is equally powerful in "Norm's Birthday," where an adolescent boy peers in at a naked girl seated at the center of a darkened room and in "Shirts vs. Skins," in which a group of boys in basketball shirts faces another group of bare-chested players in a high school stadium.

The subject matter and the formal qualities of these photographs lead us to believe that the scenes are in some way deeply significant for the people represented in them — a fact we can appreciate even without quite grasping the personal resonance of each scene. I found myself wanting to know more about the young man and older men in "Game of Go," and the two middle-aged men drinking coffee and eating doughnuts in "Hot Coffee, Soft Porn."

The themes that preoccupy Mr. Hilliard are familiar to the point of being painfully boring. Like Gregory Crewdson, another Yale University graduate who now teaches in its photography department, Mr. Hilliard's photographs probe banal domestic settings. Yet in contrast to Mr. Crewdson's blatantly surreal, dramatically staged tableaux, Mr. Hilliard's photographs reveal almost invisible psychological realities. Revolving around the tension between strength and vulnerability, they operate with a refreshing subtlety.

