



Marco Breuer, *Untitled (C-1225)*, 2012,
chromogenic paper, burned, 38 7/8 x 29 13/16

Amounting to a virtual mini-retrospective, Marco Breuer's "Now and a Half" is L.A.'s first opportunity to get a real taste of his entirely process-based, camera-free brand of photography. Breuer's vocabulary includes violating silver gelatin and chromogenic photo papers by sanding, burning, scratching, embossing, scraping, brushing, and, yes, exposing them. The results are wide-ranging in color and effects, yet there's always an emphasis on the thing-ness of each piece, a heightened engagement with the object/image dynamic. Several works are ethereal abstractions barely removed from abstract paintings, and some of those same works along with many others tease viewers with heavy indications of his process without actually revealing it. "Early Light/GE #5" (2008) is a mesmerizing yellow-to-orange- to-black hole meditation whose process- originating reflective imperfections make us think we're at least partially privy to its exposure methods, but they again remain out of reach. The object-image relationship is especially pronounced in a series of cerulean blue "Untitled" pieces on chromogenic paper from 2012, in which burnt blue flames—both within the image and on it—bring that dynamic into complete consolidation (Diane Rosenstein Fine Art, Hollywood).

-Michael Shaw