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Galleries: Summer whiteout

By Edith Newhall
For The Inquirer

Nadia Hironaka and Matthew Suib, whose four-video “Post-Revolutionary Selections from the Powel House Moving Image Archive, 1888–2089” recently transformed the historic Powel House into a contemporary-art site, now have the entire second floor of Locks Gallery all to themselves.



“Whiteout,” a video installation at Locks Gallery by Nadia Hironaka and Matthew Suib: Ominous and all black and white.

“Whiteout,” best described as a multi-channel video and surround-sound installation, is an ominous, entirely black-and-white piece that is projected on three of the room’s walls. On one wall, an image of a stand of birch trees in northwestern Pennsylvania hovers, meant to evoke the 1962 Russian film *Ivan’s Childhood*; on another, a figure appears to be struggling in a desert, seemingly a negative, black-and-white version of a scene from *Lawrence of Arabia*. Other film references abound.

The ambition of “Whiteout” is obvious, and Locks is certainly on the right track, giving these two free rein, summer or not.

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