

Drohojowska-Philp, Hunter. Excerpt from "L.A. Confidential: Pacific Standard Time in Los Angeles Galleries," *Artnet.com*, October 2011.

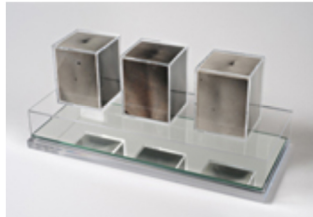
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Richard Jackson, *Negative Numbers*, 1970-2011, in "Photography into Sculpture," Cherry and Martin



"Photography into Sculpture," installation view, at Cherry and Martin



Jerry McMillan, *Three Boxes*, 1965-67, in "Photography into Sculpture" at Cherry and Martin



Robert Heinecken, *Venus Mirrored*, 1968, in "Photography into Sculpture" at Cherry and Martin

Jackson's long friendship with Bruce Nauman comes to mind when viewing *Negative Numbers* (1970-2011), a pair of translucent porcelain rectangles with black numbers written on them, mounted on a table and lit from behind by electric light. The piece is included in an ambitious if uneven collection of oddities titled "Photography into Sculpture" at Cherry and Martin in Culver City. The show restages Peter Bunnell's 1970 exhibition at the Museum of Modern Art, which included a number of L.A.-based artists.

Jerry McMillan, an exceptional talent in stretching the boundaries of photography from two to three-dimensions, is represented by *Three Boxes*, each Plexiglas cube containing black-and-white photographs of a navel, belly and pubic hair. It's already sold, but similar works are available for \$30,000-\$40,000. A pioneer of such efforts was Robert Heinecken (1931-2006) and this show includes the mysterious *Venus Mirrored*, layers of black and white film transparencies and Plexiglas. The price range is \$40,000-\$100,000.

Such objects are rarely seen here in Los Angeles, and Heinecken's work in particular has sparked a revival of interest. *Petzel Gallery* in New York and *Rhona Hoffman* in Chicago have recently shown it, and it is included with that of *Wallace Berman* at the Armory Center for the Arts in Pasadena. (The Selwyn Gallery, which represents the estate, had a number of Heinecken works made from altered advertising texts and imagery for \$8,000 at the Art Platform fair.)