



THE NEW YORKER

GOINGS ON ABOUT TOWN: ART

HIROYUKI HAMADA

The pale, geometric abstractions of this Tokyo-born, Hamptons-resident sculptor are sparingly detailed, but restraint only amplifies their power. After Hamada casts his solid forms in resin (or, less frequently, in plaster), he paints the off-white surfaces with elegant pinstripes or orthogonal marks, sometimes leaving indentations that evoke human labor. In most of the beguiling works here, two or three simple shapes have been grafted atop one other; one wall-mounted ellipsoid bulges at its center into a cone that suggests a bird's beak. The largest and strangest piece is an asymmetric agglomeration of curve-edged prisms, whose surface of rectangles and lines could be a map of nowhere. Through Nov. 9.

October 10 – November 9

BOOKSTEIN

138 Tenth Ave., at 18th St., New York, N.Y.

212-750-0949

loribooksteinfineart.com

A version of this article appeared in the November 6, 2013 issue of *The New Yorker* under the heading, "Going on About Town: Art" on page 28.