

# "The Manhattan Art Review" Critic's Korner

## --- Sean Tatol:

Heidi Schlatter - 80/20 - [3A Gallery](#) - \*\*\*\*

The centerpiece of the show is a set of four photos taken by drone of luxury condo construction sites, backlit in the way property photos are displayed at real estate agencies. They're self-consciously vacant images of wealth's vacancy that also recall Robert Smithson's ideas about the temporality of construction sites: any site can be designated as a discrete complete object at any point, no matter how incomplete. Drones also mediate space in a somewhat vacant way, reducing the world to a simplified geometric plane while simultaneously expanding our access to it. The idea of the artist and her hired drone operator remotely trespassing is also quite beautiful, a single drone illegally hovering in the middle of the night between the skyscrapers. There's also two blurry night photos of the famous Herzog & De Meuron Jenga building. The show as a whole might be too austere if not for the discordant masterstroke, a piece consisting of three small repeated images of bloody hyenas, staggered in a way that makes it resemble wrapping paper. The "developers are greedy hyenas" metaphor could have been heavy-handed, but treated in this way it's very funny and cinches the show as a success.