

# Theta

Sean Tatol, [The Manhattan Art Review](#), December 6, 2021

Tony Chrenka, Jason Hirata - Plot - [Theta](#) - \*\*\*.5

Jason's silhouettes and flattened shelves are a good conceptualist joke, aesthetically clean and subverting the self-seriousness of the lineage he's referencing. The shelves feel kind of isometric, like Tony's drawings, which are vaguely architectural even when they're just masses of squiggles. The glasses and car are particularly fun as deconstructions of sketching and the schematics of representation. The abstractions approach the territory of street art, but that's not the end of the world. Showing drawings as complete works is somewhat aggressive, and demanding in a weird way. Traditionally, drawings are preparatory, practice for the serious work of painting, I guess because paint has color and its own textural levels that lend it more finality whereas pencil on paper is always on a spectrum of adjacency to doodles in the margin of a notebook. The size of the paper and framing makes sure that these drawings won't be confused for doodling, but all the same they are a little "quiet" as an artistic practice. The works look good together, they preserve the visual austerity of conceptualism while excising the presumption that tends to gum up people working in this style these days.