A room full of Bert Danckaert photographs resembles a gallery of paintings. The works are large, and, at first glance, many of them seem to be composed of simple organic or geometric shapes of flat color classically arranged within the ubiquitous and intuitive photographic rectangle. We are reminded of Mark Rothko, rather than Walker Evans. A closer examination reveals random remnants of human activity and its detritus with the encyclopedic detail that only photography can render. There is no doubt that these images are rooted in the real world, but their formal aesthetic power dominates, confounding the desire for information that photographs usually satisfy.

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