

IN THE GALLERIES

BY MARK JENKINS

## Fussner & Kojzar

Light and shadow combine with words in Emily Fussner's show at IA&A at Hillyer, "In Light of —." The Northern Virginia artist inscribes verse onto sheets of gray acrylic, which are mounted to the wall at an angle so the words are cast as legible reflections onto the wall. Also included are an abstract design cut into pink plastic and handmade books of photographs of shadow patterns. Fussner uses vestiges of light, whether active at the instant or immobile in a finished picture, as visualizations of time and change.

Also at IA&A, Chris Kojzar explores a different sort of moment. Last year, the Baltimore artist documented himself while drawing himself at the Oculus, the train station and shopping mall at Manhattan's reconfigured World Trade Center. He attracted the attention of security personnel, an encounter he analyzes in "Plainclothes Agenda."

The show includes drawings, video (visible in an old scenic-overlook observation viewer) and an account of the Oculus incident presented as a scrolling text, complete with footnotes. Kojzar muses on being a "contemporary Black flaneur," borrowing a term once used by arty Parisian dandies. What seems most up to date about his work, though, is its engagement with post-9/11 paranoia.

**Emily Fussner: In Light of —** and  
**Chris Kojzar: Plainclothes  
Agenda** Through Sept. 1 at IA&A at  
Hillyer, 9 Hillyer Ct. NW.

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