

Feb 26

Lee Materazzi, *PLAYMATE*, Eleanor Harwood Gallery



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By [Kelly Jean Egan](#)

At Eleanor Harwood Gallery, Lee Materazzi's *PLAYMATE* presents a group of photographs rooted in physical constructions assembled from familiar, everyday materials such as paper, clothing, tape, and household objects, arranged around the artist's own body and surroundings. The resulting images move fluidly between sculpture and photography, often collapsing distinctions between figure and

ground so that bodies, objects, and environments appear fused into a single surface. A San Francisco-based artist whose work has long explored the camera as a sculptural tool, Materazzi expands that approach here through an installation that pairs photographic prints with physical elements in the space.

While Materazzi has consistently worked with staged environments and her own body as material, *PLAYMATE* feels more formally resolved than some of her earlier exhibitions, with a noticeable shift toward tighter compositions and a stronger emphasis on objects themselves as compositional anchors. In several works, the human figure recedes or disappears entirely, replaced by arrangements of chairs, cords, clothing, and bundled forms that carry the same visual intensity without relying on performative presence. This subtle recalibration gives the exhibition a different kind of coherence, suggesting an evolving interest not just in transformation through surface, but in how objects alone can hold tension, weight, and ambiguity within the photographic frame.



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