

embraces the present. Crawford's aesthetic is highly intriguing, because he left the U.S. for a significant period of time and because he transforms his interest in a very old craft into an art with relevance to current experience. We need not doubt the authenticity of the artifact; instead, we need to explore how it makes sense now. *A(R)MOUR* lingers in the mind as a bridge between the old and the new, a bridge consisting of high craft and first-rate creativity.

—Jonathan Goodman

#### NEW YORK

##### Donna Dennis Mixed Greens

Once Donna Dennis decided to close the doors she had made, they opened for her. When she landed in New York City in the early '70s and found herself smack within the barbed crosshairs of feminism and male-driven Minimalism, she confronted both. Her series of "door works"—including *Egyptian Hotel* (1972), a slim mastaba-like door—resembled geometrically shaped canvases that physically led nowhere. Instead, they functioned as psychological passageways through which Dennis discovered her voice. *Studies For Little Tube House and the Night Sky* (2015), an installation consisting of dioramas, an architectural sculpture, and related gouaches, celebrates this groundbreaking artist's ability to stretch her voice.

The door series, sired by memories of roadside country cabins where Dennis spent idyllic childhood family vacations, evolved into her iconic '80s architectural models of tourist cabins, tiled subway station rest rooms, and related installations. Similar ideas, by turns nostalgic and brooding, animated such major environments as *Coney Island Maze* (1996–2009), a Piranesi-like construction based on the underbelly of the Cyclone, the amusement park's famed roller coaster. In her new work, the eeriness of this macabre, abandoned



underworld collides with daylight memories of compact bungalows from a time when childhood was fun, safe, and seemed to last forever. Clearly, Dennis's journey, ever more surreal and ephemeral, is ongoing.

Like the familiar tourist cabins, *Little Tube House* transcribes something that Dennis saw while traveling—a small unassuming shack in an industrial section of Duluth, Minnesota, its windows boarded, its door tightly shut. "CAUTION! FLAMMABLE!" read the signs. Pipe projections supporting and emanating from the shack included a long tube attached to a nozzle. Dennis assumed the little structure housed fuel. In an accompanying video, she speaks about how she related this architecture to the plight of a young, vital friend who died a few months after she was diagnosed with cancer. Here, she thought, were two different kinds of energy, two different sources of light. Did they hold any clues to the questions fueling her personal and artistic voyage?

*Little Tube House*, slightly smaller in scale than its Duluth model, inhabits a blackened space punctuated by a galaxy of pinhole "stars." The shack rests on stilts, illuminated by a single light bulb shining above the closed door, its magical energy source hidden within the walls. Though non-flammable, this incarnation of a fuel storage shed is no less combustible, at least emotionally, since it exists alone in space generating its own light. Knowing the personal inspi-

ration for *Little Tube House* makes it difficult to separate the work's limp hose and nozzle from a disconnected IV tube. One did not need to know the background story, however, because there was an implied narrative in the series of gouaches that completed the show.

Each gouache consists of a small, generic cabin set against a charcoal black sky. Though similar to the large installation model, these cabins appear more vulnerable due to their scale and light. Single lines or series of lines—ostensibly power lines—emanate from each little house. In some, they rest along the ground; in others, they dance spastically, as if frantic to clutch a distant star. In one gouache, the lights of a passing ship twinkle against the star-studded sky; in another, a nebula hugs a lone little shack. And, in a single large gouache, the little house shines in the glow of the Milky Way. Unlike Dennis's earlier works, these images feature a light that is neither natural daylight nor electric night-light, but cosmic light—the light of yet another journey.

—Joyce Beckenstein

Above: Donna Dennis, *Little Tube House and the Night Sky*, 2015. Masonite, wood, metal, rubber, plastic, vinyl and acrylic paint, incandescent and LEDs, and sound, 94.5 x 153 x 113 in. Right: Alain Kirili, *The Wave (detail)*, 2015. Forged iron, 58 ft. long.

#### NEW YORK AND GHENT, NEW YORK Alain Kirili

##### Hionas Gallery and Art Omi

The lyricism of postwar Matisse and the muscularity of postwar American art are often viewed as opposite ends of the aesthetic spectrum. Alain Kirili's recent work, shown at two different venues, implicitly addresses this polarity. He first explored this path in 1978, when he began incorporating wire into abstractly modeled terra-cotta volumes. A few years ago, twisted wire and rubber works revealed a fertile re-engagement with gestural abstraction, as Kirili moved away from the totemic and volumetric creations that had defined his work for the past two decades. His

