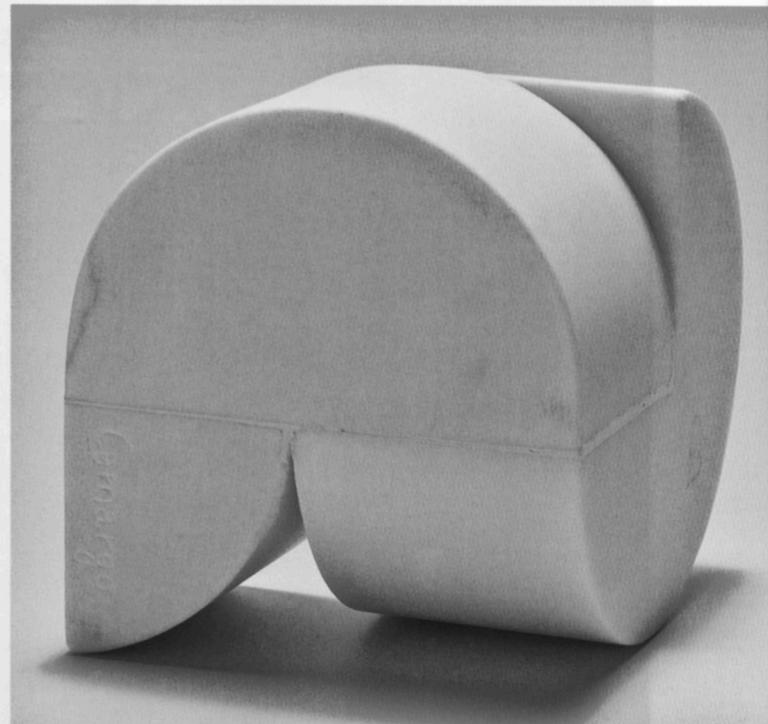


Above: Sergio Camargo, *O Vento*, 1954. Bronze, 20.06 x 14.187 x 10.25 in. **Right:** Sergio Camargo, *Untitled*, c. 1970. Carrara marble, 4.125 x 4.125 x 4.125 in.



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This show, which featured roughly 40 works, most of them small and intimately scaled, was Camargo's first solo exhibition in the U.S. He lived and worked in a number of places—Rio de Janeiro, Buenos Aires, Massa (an early political center in Italy), and Paris—and his work reacts, in part, to the international art world. He developed a style resolute in its simplified elegance, but it was not a simplistic reading of what preceded him (as some have said of Minimalism's critique of modernity). Camargo's influences came from his travels, as well as his interest in the streamlined shapes associated with Modernism.

Camargo also profited from the cultural excitement of Rio. He was able to pick and choose aspects of Modernism and later movements that suited the particulars of his own taste. His style was a compos-

ite of different kinds of pull. Not all the work leans inexorably toward Minimalism; early in his career, the forms were more organic and less angular, including the bronze *O Vento* (1954), which consists of rounded forms that build upward. Looked at from one angle, the sculpture might be the form of a voluptuous woman sitting; in fact, it began as a study of a seated figure. The smooth surface and simplified forms combine to echo an organically Modernist approach, but Camargo always retained the ability to borrow and stand autonomously in the same moment.

He achieved a wide outlook not only by streamlining his forms, but also by executing his work with a high degree of craft. *Untitled* (c. 1970), a small, uncommonly beautiful carving in Carrara marble, resembles two commas attached to each other at different sides to achieve a compelling elegance. Camargo possessed a talent for shaping simplified forms that might be experienced either abstractly or figuratively, depending on how viewers look at the work.

Untitled (1980), an extended black lozenge made of Belgian marble, comes close to being Brancusian in its streamlined simplicity—at least to contemporary eyes. It is also, formally speaking, a relative of certain Minimalist shapes. The question of influence with someone like Camargo is interesting to consider. He was not critiquing Modernism, as the Minimalists were, so much as extending its legacy. His work feels like it was made in the last possible moment before Post-Modernism, giving him as much contact as he needed with the immediacies of the Modernist past while allowing him to develop remarkable work that looked to the future.

—Jonathan Goodman

NEW YORK

Donna Dennis
Lesley Heller Gallery

The muscular ore dock sitting in Lake Superior's frigid waters immediately caught Donna Dennis's eye with its play of sturdy grids framing vast space, its bold forms dominating daylight yielding to black night, and

its aloneness. *Ship and Dock/Nights and Days* or *The Gazer* (2018), a jaw-dropping interpretation of a section of that dock, dominated her recent exhibition of the same name, paired with the elegant and fragile series of gouaches that inspired it. This latest iteration of Dennis's structural installations, like those before it, located poetry and metaphor within an architecture capable of bearing the weight of heavy loads. The transcendental effect of *Ship and Dock/Nights and Days* owed much to Dennis's transformation of the viewer from a temporal observer positioned outside her small paintings into a protagonist within a scenario of manufactured structure and surrounding timeless seascape, where delicate mists conjoin sea and sky.

Dennis achieved inscrutable effects with her first-time use of sound video. Passing through a curtained-off area, viewers entered a black room with exposed walls starlit by tiny points of LED light. A girded structure replicating the armature of an ore dock sunk deep into the ocean floor commanded the space



Donna Dennis, *Ship and Dock/Nights and Days or The Gazer*, 2018. Mixed media, 2 views of installation, day and night.

chic energy to the level of the sublime, where there is no beginning and no end. This merger of media was a touch of genius. The viewer as participant and witness was present—for an infinitesimal flash of time.

—Joyce Beckenstein

NEW YORK

Hugh Hayden

White Columns and Lisson Gallery

Hugh Hayden's wooden sculptures—skeletons and furnishings fused with branches—evoke many associations. His recent debut solo exhibition at White Columns, which followed showings at Frieze London and FIAC Paris (after a 2018 MFA from Columbia University, where he served as Rirkrit Tiravanija's teaching assistant), featured two large-scale works. In *Hangers* (2018), bones strung from two hangers on a rolling garment rack form the top and bottom of a human torso pierced by branches. The title, which acknowledges Hayden's African American roots, refers to the public lynchings perpetrated by the Ku Klux Klan and others. *Brier Patch* (2018) depicts six handmade, old-style school chairs with a thicket of branches growing out of them, conjuring the trickster that originated in Senegalese, Algonquin, and other tales before Joel Chandler Harris (1848–1908) included his version, Br'er Rabbit, in the Uncle Remus tales. Fleeing from a tar baby and a fox, Br'er Rabbit uses a briar patch as an escape route. Does education serve the same purpose?

Most of Hayden's construction methods are transparent, but some are not. The joinery and treatment of the tree pieces, which have been partially de-barked and shaped and partially left as branches, give

and supported two small, generic houses. One, lit within by a light bulb and connected to exterior pipes and wires, pulsed with inner life. The second, "the gazer," was a shadow of the first house, dimly lit by an indeterminate source. It faced a projection of a ship on the distant horizon, its sole company the crescendo of winds, the clink of a swinging halcyon, and the relentless lapping of waves. Beneath the dock, and difficult to discern, sat a pile of coal.

Dennis's overriding focus on mortality is often inspired by actual events. *Coney Night Maze* (1997–2009), which re-invented the substructure of the famed rollercoaster, the Cyclone, evolved in response to the events of September 11, 2001.

Little Tube House and the Night Sky (2015), a re-invention of a vernacular electrical shack with exposed wires and tubes, served as a metaphor for Dennis's dying friend. *The Gazer*, about life passing, energy being processed, burned, and burned-out, made a mournful comment on the current political state of mind, asking, "What happens when the world goes dark?"

Dennis pieced together her answer by photographing and then merging two gouache drawings. A video artist mapped the day-into-night scene, a shift from light to dark that made the ship appear to move slowly along the horizon, though it was as constant as the two houses. Scale, a crucial physical and psycho-

logical element for Dennis, informed every inch of her process as she conveyed the enormity of mammoth architecture afloat in infinite space within the confines of a small corner. A bit smaller than actual size, the human-scale houses allowed awed viewers to feel stoically equipped in the face of mortality.

Dennis then stretched the concept of scale further, engaging it as a vehicle to navigate the viewer dynamically between delicate gouaches and rugged ore dock. In the gouaches, thin washes of transparent black paint render the sturdiest of manufactured forms ephemeral. Transitioning within the larger installation to become part of a cosmic cycle, they elevate physical and psy-