

The New York Times

7 / 28 / 2016

“What to See in New York Art Galleries this Week”

by Martha Schwendener



Anna Sew Hoy's “Denim Worm”, made from deconstructed jeans and cotton T-shirts, is included in her show “Invisible Tattoo” at Koenig & Clinton.

Anna Sew Hoy

‘Invisible Tattoo’

Koenig & Clinton

459 West 19th Street, Chelsea

Closes on Friday

If sculpture's basic task is to think imaginatively about three-dimensional form and challenge the relationship between space and objects, Anna Sew Hoy does so beautifully in “Invisible Tattoo.” But as the enigmatic title of the exhibition suggests, Ms. Hoy sets out to do more, teasing the boundaries between art and craft, melding different artistic lineages and evoking a sense of vision and form as a kind of mirage.

This is most obvious in the eponymous work, “Invisible Tattoo” (2016), a two-part sculpture made of deconstructed jeans molded around oval mirrors and placed on cinder-block pedestals. Here you feel the organic shapes and mind-bending distortions of 1960s art and architecture as well as mirrors that recall Lewis Carroll's “Alice's Adventures in Wonderland,” which became a psychedelic touchstone for that era.

Other sculptures use wires and steel and jeans ripped down to their seams or stuffed and re sewn, snaking up the wall or slithering across the floor. Ms. Hoy's use of denim feels appropriate for a moment when jeans are so popular they range from artisanal to mass-produced, from skinny to boyfriend to high-rise. We seem to have unlimited choice – but this, too, is a mirage, constricted by culturally dictated ideas about beauty and sexiness. In the gallery, Ms. Hoy offers a glimpse of a different realm, fantastic and impossible, where you could get a tattoo, an indelible mark on the body that just might be invisible.