



Monika Sosnowska, *Tower*, 2014, steel and paint, 11' x 105'9" x 22'.

## MONIKA SOSNOWSKA

HAUSER & WIRTH  
SEPTEMBER 5 - OCTOBER 25

110

Polish artist Monika Sosnowska has remarkably created a gargantuan sculptural Rorschach test. Titled *Tower* (2014) and stretched out 110 feet on its side like a toppled Tatlin tower, the black steel form could be viewed as a tunnel, a dinosaur skeleton, a caterpillar, a train car, a rocket ship, and so on. It could also be the shell of an apartment building with casement-window frames and handles. And it isn't at all frightening; it's simply alluring and spell-binding.

From poetry to politics, minimalism to maximalism, Mies van der Rohe and the Bauhaus—the sculpture embodies high and low in every sense, as well as refinement and crudity.

At once an homage to and attack on technology and Mies's International Style in all its capitalistic splendor, the work also presides like a fallen monument, with its structure beautifully and brutally undermined in the bending and crunching that distorts it, turning architecture and history into art.

Mies's rational approach is enlivened by and wracked by chaos. Where the ornamentation of the past was superseded by the bare bones of his present, those bones yielded to a grim, natural, internal baroque. And where the International Style represented elegance, it also, in its spareness, stood for the architecture of Poland under Soviet rule. Sosnowska's sculpture has it all ways. **BARBARA A. MACADAM**



Siah Armajani, *Tomb for Sacco and Vanzetti*, 2009, brick, wood, and paint, 82" x 76¾" x 63".

## SIAH ARMAJANI

ALEXANDER GRAY ASSOCIATES  
SEPTEMBER 4 - OCTOBER 18

Subtitled "The Tomb Series," this exhibition heralded an elegiac side of Siah Armajani. The nearby High Line was echoed in *Tomb for Walt Whitman* (2014), with its unusable trestle bridge filled with a minimal black form.

Armajani's references to poets and philosophers are less a key to his sculptures than evidence of a passionate student and reader. The vital connections here were with poet John Berryman and the city of Minneapolis, Armajani's home since coming from Iran as a student and where Berryman jumped from a bridge to end his life. *Tomb for John Berryman* (1972–2012) is a black-painted model city of empty warehouses, banks, and hotels, a livestock pen, a water tower, coal chutes, a bridge, a player piano, and a picnic table the size of the roofless buildings.

The gem was an 18-foot-long felt-pen drawing on Mylar called *Written Minneapolis (The Last Tomb)*, 2014. It conjoins the Tehran of Armajani's youth with the Minneapolis of his adulthood. The surface is covered with Persian script, referring to poetry, conversation, and the cacophony of urban life, and embedded within the writing are various right-angled structures—deep black shapes signify windows and doorways, while parallel lines create roofs. This heartfelt work, more than any references to famous thinkers, put us right into the mind of its creator.

CYNTHIA NADELMAN