

answers to transcendental questions of life and the universe. Guided by childhood memories, he has created an imaginative spacecraft in which lush and expansive volumes combine with absolutely flat and smooth elements (the perfect supports) to contain his entire symbolic scenario. By translating his questions into these structures, he draws viewers into a scene of intrigue: What are these objects supposed to be? We participate in this mystery and venture into the unexpected, trying to find answers through an appeal to our own imaginations as well as the artist's. Within Harte's universe, we feel as though the known world has disappeared, replaced by those non-functioning shelves that beg to hold new objects, perhaps things found in those realms where imagination wanders while traveling in a spacecraft. These "weird" sculptures—in polyester resin, fiberglass, polyester putty, and paint—make us reflect on an unchangeable past that has devastated our present. It is time to make a trip to the future in order to bring new experiences. Harte makes an important critique: it is imperative to build life, to create meaning and harmony when it seems that everything has lost value, and to pursue new goals that will bring us closer to our environment.

After spending eight years in Rio de Janeiro, Harte returned to Buenos Aires in 1988. In 1989, he had his first exhibition in Argentina. Since then, he has showed his work all around the world and won many awards, including the Klemm Prize (2008), the Konex Award (2002), the Fortabat Prize, and the Leonardo Prize.

—*María Carolina Baulo*

## DUBLIN

### Aleana Egan Kerlin Gallery

Aleana Egan's richly evocative sculptures, which range from the representational to the abstract, recall various types of spaces. Many of her



works are created out of welded steel, but she also incorporates more fragile materials such as cloth, string, plaster, and cardboard. She then exhibits these structures and arrangements composed of miscellaneous elements alongside photographs of excavation sites, historic buildings, and patterned fabrics—images that she has either produced or found. A walk through one of her shows reveals works possessing a fragmentary quality, that resonate with ambiguity (as opposed to discontinuity or incompleteness) and promote contemplation through which the potential meanings of the objects and pictures, and the associations between them, slowly unfold.

In her recent exhibition "The Sensitive Plant," Egan presented a number of structures that, by means of their titles, reference cultivated or natural features and the passage of time. *Meanwhile* (2013), for example, implies parallel activities or an in-between time or space. The linear steel framework, which proposes something between a portico and a

deep window space, projects out from the wall in a series of flat outlines to create a layered effect. The overt symmetry and a curved element implying a decorative overhang or swag curtain contribute further to the impression. But the casual, off-center placement of a genuine cambric panel disrupts the structure's symmetry. And because the cambric has been digitally printed with the magnified image of a coarser cloth woven from natural fibers, it initiates a mind-absorbing array of visual, material, and conceptual juxtapositions through which the viewer must sort.

Several works consist of or include elements made from strips of lightweight cardboard. Egan patches these strips together using tape and filler, then paints them in monochromatic hues. Hanging from wall pegs, they assume loopy shapes that recall machine belts or the banding used to bundle material, but their poetic titles, including *the mossy roofs* and *The sky looks down on almost as many things as the ceiling* (both 2013), force viewers

### Aleana Egan, installation view of "The Sensitive Plant," 2013.

to tap into their imaginations to infer possible meanings.

Egan, in fact, considers her titles to be as important as the physical matter out of which she makes her sculptures. Drawn from literary sources, these residues of her reading both instigate production and contribute to the elusive presence of the works. The titles, like the sculptures, invite examination and re-examination, triggering a richly varied array of ideas and images. It is interesting how Egan's work embodies elements related to the act of reading. This can be seen in *daily air*, *the garden walls*, *life group a*, and *The harbour is good company* (all 2013), all of which delineate solitary spaces—places of retreat or restoration—that I equated with the invisible shell we occupy when reading. Being immersed in the stillness and pensive ambiance of these works ultimately proved to be a visually and mentally invigorating experience.

—*John Gayer*