

ARTFORUM

CRITICS' PICKS

Anna Sew Hoy

KOENIG & CLINTON
459 West 19th Street
June 9, 2016–July 29, 2016

The twelve artworks in Anna Sew Hoy's show mostly stand apart from one another. But, via supports and sightlines, they are all inextricably intertwined. Cords are embedded in resin arms, while ovoid sculptures form frames around neighboring works. Oozy blue-jean tentacles creep into your peripheral vision. There's really no place in the gallery to hide from Sew Hoy's creations. The voyeuristic mirror-eyes of *Invisible Tattoo*, 2016—also the exhibition's title—reflect all the dimensions of the surrounding pieces. The artist uses the mirrors as mute figures of surveillance, and each one is hugged by denim to weirdly amplify its sensuous, bodacious curves.



View of "Anna Sew Hoy," 2016.

Sew Hoy's everyday materials summon up the body—deformed, fragile, marvelous—cleverly, even viscerally. All three objects from "Utopic Accumulation (Arm Hook)," 2012–16, have electrical cables buried into their sickly amber limbs. Two of them hold *Denim Worm*, 2016, stuffed jean things whose varying lengths either skim or lazily rest entangled on the ground, depending on the number of Frankensteined pant legs they possess. These goofy creatures counteract the cerebral coolness of *Bubble Space (Partially Buried)*, 2015, two fiberglass domes set in purple sparkly sand. It's the only work that feels separate from the others. Maybe it's because if you turn just so, it's the only thing you'll see without visual disruption in this deftly manipulated exhibition.

— Yin Ho