



referencing the veiled body, home décor, and classical art.

*Absent Lovers*, a group of 30 cyanotypes on paper, are collage works through reduction. In each one, Harlequin romance covers are distilled to show one figure locked in impassioned embrace with a phantom—the negative white space of the paper. Amplified fantasy and loneliness parallel an implied threat of violence in this suite, with the phantom lover depicted only by gripping hands.

A third group of collages, *Hands of Glory*, consummates Shill's investigation into "the presence of absence," using *Hustler* magazines dating from 1975 to 2014 as source material. The elegant, immaculately manicured hands, mysteriously active on a sublime white background, form a striking contrast to the legacy of one of the most violently misogynistic mainstream pornography publications. In "Phantom Touch," Shill transformed politically charged concepts and subject matter into a visually lush and decadent experience, masterfully navigating and building on the feminist tradition in contemporary art.

—Daisy McGowan

## BOSTON

### David Lang Boston Sculptors Gallery

David Lang's room-size multimedia installation *Journey*, an elegant flying machine apparatus suspended about a foot above the floor, communicated a kind of retro sci-fi fantasy. With slowly rotating, frictionless gears to suggest a dreamy traverse across space and time, the sculpture's delicate metal lattice engaged an upper tier of feathered paper wings that moved ethereally in simulated flight. On the underside of the wings, Lang projected moving imagery synchronized with music, audible only in close proximity. The conceptual statement, fortified by process, dramatically triggered the imagination by relating to interiority and to the potential of a vast worldly and cosmic experience beyond.

*Journey* expanded Lang's earlier work—toy-like, mechanized gizmos with tongue-in-cheek titles—adapting small-scale processes to a grand scale in order to frame a layered schematic of immersive information. In *Journey*'s precise engineering, fine watch movement meets custom-made bicycle meets Icarus-inflected aircraft design. Its girder expanses and tensioned spokes, moving gears,

pulleys, stepper motor, projectors, and slowly rotating wheels created a mechanized kinetic flutter of wings that combined harmoniously with the cinematic and musical passages to convey an autobiographical narrative, at once poetic, poignant, and emotionally vulnerable.

Akin to the size of an automobile and attention grabbing, *Journey* hung in the center of the gallery, situated at an angle in eerie float as if arranged to wander earth and cosmos. It had a kind of 360-degree visibility that invited interactivity. Viewers could see every aspect of its mechanical workings; they could even crawl beneath the main chassis, as many did, stretching out to leisurely watch Lang's video projections playing across the wingspans overhead.

A tiny carved wooden man wearing goggles, positioned as though driving this futuristic jalopy, cycled at the center of *Journey*. He anchored a kind of dogged perseverance that Lang wanted to convey. In counterpoint to the general lyricism of the installation, this literal element related back to Lang's earlier miniatures and the outsider-art aesthetic that informs his vocabulary. Paul Klee's *Twittering Machine* came to mind

David Lang, *Journey*, 2016. Welded copper-coated steel wire, paper, carved wood, motors, projectors, gears, pulleys, and video loop with sound, 12 x 14 x 4 ft.

as an association, as well as Robert Rauschenberg's combine sensibility.

*Journey* articulated Lang's lifelong interest in the subject of time and his fascination, since boyhood, with airplanes and his awe of space travel. Incorporating physicality—the essence of sculpture—his dream-time narrative established an emotional tone that alternated between affirmation and elegy, while the enormity of *Journey* hinged on time versus infinity and process versus transcendence.

—Suzanne Volmer

## NEWTON, MASSACHUSETTS

### Kennard Sculpture Trail Kennard Park

Because few venues can, or will, show large-scale outdoor sculpture, a community tends to forget how much talent is available to be tapped. Curator Allison Newsome isn't letting Boston forget. It took three years of petitioning, permitting, and organizing, but a little-known green space on Newton's