



Louise Bourgeois, *Have a Little Courage*, 2009, watercolor, ink, gouache, colored pencil, pencil, fabric, etching on paper (first of four panels) is currently on view at Hauser & Wirth.

acteristic biomorphic and cellular forms alternate with handwritten text passages, are especially gripping. In each example, aesthetically forceful abstract symbols and writing pulsate with a vibrant energy conveyed through steady yet rhythmic undulating lines and subtle modulations in density and texture. With her uncanny ability to translate states such as dizziness or fear into convincing visual form, Bourgeois demonstrates, with colossal bravura, the sheer beauty of wisdom that has been finely tuned with age (Hauser & Wirth, Downtown).

David S. Rubin

“Shop” is a collection of wooden and aluminum sculptures, many based on themes of transportation. **Pontus Willfors** has a knack for carefully crafting recognizable objects — cars, bicycles and other utilitarian objects. The highlights in this exhibi-



Pontus Willfors, *Wheelchair*, 2018, ash and white oak wood, 63 x 70”, is currently on view at Denk.

tion include “Wheelchair,” “The Falcon” and “Bicycle,” which is a flattened representation of a streamlined bike. The stunning “Wheelchair” sports branches that stem from the back, arms and wheels of a hand-made wooden wheelchair. Willfors is interested in the transformation of everyday objects into lyrical sculptures that join and celebrate natural and man-made forms (Denk Gallery, Downtown).

Jody Zellen

Perfectly paired, artists **Ty Pownall** and **Yvette Gellis** offer large-scale, abstract mixed media works that seem to have slipped from the walls and onto the floor on their own. Gellis has created stunning wall work in oil, acrylic, graphite, and original photo-transfers. These large pieces are paired with the polyurethane foam, oil, and acrylic sculpture, of “3-Dimensional Liminal Space,” a work of sliced foam that seems to have been taken from the heart of a volcano. “Liminal” refers to a position on both sides of, or approaching, a boundary or threshold, and Gellis evokes the feeling of entering a portal with her art.

Pownall’s loose sand, steel, and dry pigment with spray paint sculptures, such as “Relative Density of Moments” and “Interrupted Upward Slope,” are fascinating in their geometry and texture. The works appear to be perfectly shaped, abstract, frozen sand-castles with sections of vibrant colors such as aqua and orange. The