

Lena Henke
 "Heartbreak Highway"
 Real Fine Arts
 27.2. – 26.3.2016

Any trip to Real Fine Arts is marked by the proximity of the Brooklyn-Queens Expressway. The BQE is a large, roaring monster, which tore through neighborhoods at the behest of Robert Moses, the city planner whose biography *The Power Broker* by Robert A. Caro (1975) has a cultish following in New York. For her show at RFA, Lena Henke (*1982) built a structure in the gallery to block the road from view. She also created a number of gate sculptures that employ a looping braid to form flexible barriers to those who may want to use the gallery's doors. Moses was a violent form of rationalist who used hard lines and statistics to push his projects through, never adapting his roads and bridges from the straight path he deemed most rational. Positioned around Henke's exhibition were pieces that sought to channel an opposing spirit: small ceramic works made in the image of a horse's hooves, which had been fashioned to encompass plastic containers or to represent bizarre model shelters, cars, vessels, or houses. In an artistic climate in which outsourcing is rife and artworks are made to be rationally explainable, Henke's sculptures are wild, sloppy, and irrational – the *informe* which seeks to unlink categories from one another, connecting houses to soil, soil to spirits, horses to cars, and New Yorkers to the dirty messy history under the streets.

Installation view "Heartbreak Highway"

