

proto-electronica of Karl-Heinz Stockhausen and Edgar Varèse, which it was, Vega's protean assemblies of rewired lights and found objects trace their lineage from Dan Flavin through Eva Hesse, Alan Saret, Bruce Nauman, Keith Sonnier and Robert Morris.

Suicide played the clubs, CBGB's and Max's Kansas City, in the 1970s, and raved on together by invitation in galleries and lofts and on the road, an ongoing incitement to riot. In 1981, famous but essentially still underground, Suicide was invited to perform in concert at the Walker Art Center in Minneapolis. Meanwhile, Vega exhibited his sculpture as works by Alan Suicide for O.K. Harris Works of Art in 1972 and '73, and in 1983 exhibited at Barbara Gladstone Gallery. Among those who took Vega's sculpture seriously along the way was Jeffrey Deitch, who recalls that he first saw the work at O.K. Harris; he reintroduced Alan Suicide, light sculptor, in this show titled "Collision Drive," named for a 1981 LP.

The artist offered a tortured litany of mostly early wired reliefs, updated and in working order, dimensions variable, along with several new works, glowing red and blue and pink and candle white, that flickered like tongues of fire and glowed in the gallery's twilight like punkster votives dangling in a not quite pristine chapel. Among several floor pieces glimmering in midpassage was

Alan Suicide: Installation view of "Collision Drive," 2002; at Deitch Projects.



Neil Jenney: Installation view of exhibition showing *Linear Piece* sculptures, 1967, aluminum rods; at Alexander and Bonin.

the subdued carnival of *American Supreme 2* (1971-2000), at its center a small black-and-white television incidentally broadcasting the Winter Olympics. Illuminated by the glow of red and pink tubular lights and bulbs were cigarette butts, a handful of tearsheets mounted on ruined cardboard, illegible mementos of some half-forgotten football game. There were readymades of the crucified Christ at the heart of several pieces, among them *Angel* (1971-2001), with a heaped strand of timely ornamental American flag lights piled at the foot of a dangling cascade of many colored bulbs. These works presaged the estheticized strings of lights and wiring of Felix Gonzalez-Torres and Matthew McCaslin, and the nifty plastic letters, photographs and electrified neon of Jack Pierson. The show looked smart and thoroughly engaging.

—Edward Leffingwell

## Neil Jenney at Alexander and Bonin

In the late 1960s, before he came to be identified as a pioneer of the style of crude brushwork and apparently naive imagery dubbed "Bad Painting," Neil Jenney created a series of influential sculptures that participated in dismantling many of the austere tenets of Minimalism and heralded a new, postminimalist interest in a more individualized and expressive form of creativity. Six of those sculptures—five diptychs and a construction of corrugated tin sheeting and fluorescent light fixtures—all from 1967, made up this show.

Each diptych (all are titled *Linear Piece*) is composed of two aluminum rods that have been shaped irregularly by hand to duplicate each other as closely as possible, but whose imperfect twinning is readily apparent as they hang together on the wall. In one instance, each aluminum bar has been bent in half, with one portion remaining perfectly straight and horizontal, and the other undulating and jutting out from the wall. It is as if the rigidity of the formal Minimalist object were at war with a softening, playful freedom. (No doubt, the structure of these inexact pairs anticipates the deadpan premise of Jenney's later paintings, such as *Trees and Lumber*, in which fundamental dichotomies are posed between two incarnations of ostensibly the same thing.)

Like such contemporaries as Eva Hesse and Robert Morris, Jenney addressed the principles of Minimalism—its simplicity of elements, its seriality—only to undermine them in subtle and often affecting ways through the introduction of anthropomorphic elements and a sensitivity to the

expressive potential of raw materials. Although the aluminum of Jenney's sculptures has connotations of industrial processing, it is frequently coated in a vegetal brown and green silicone rubber that suggests an affiliation with some natural locale.

The two rigidly horizontal rods of one work are hung side by side, as if to instantiate nothing but regimented, linear regularity. But their unruly ends are bent in wispy curves that nearly intertwine, like hands reaching for each other, and cast multiple shadows on the wall as would the frayed ends of a rope. Shadows, it should be said, play a significant role in all the diptychs, making salient the importance of the fluctuating environment that art works and audiences share.

—Jonathan Gilmore

## Cecily Brown at Gagosian

In Cecily Brown's new paintings, throngs of bacchanalian bunnies invade pastoral settings rendered with such heavily worked and frenetic brushstrokes that individual details are almost completely subordinated to an allover abstract effect. The generally horizontal format and evident horizon lines of the 11 oil paintings and three monotypes make it clear that these are landscapes; what the rabbits are up to is less certain. The central morass of jumbled forms in *Bacchanal* (2001) seems to embody an orgiastic frenzy, where all elements of the picture—rabbits, vegetal life and even bending trees—are drawn into an all-consuming gravitational core. Yet no elements are genuinely distinguishable from one another, except for a few pairs of ears emerging from the tumult and a