



DANE WINKLER/COURTESY OF HILLYER ART SPACE

**Dane Winkler's "Conjure," top, at Hillyer Art Space, takes its power from being highly specific and subjective.**

**'Spring Solos,' as presented by seven artists**

BY MARK JENKINS



**Evan Reed, Hsin-Hsi Chen  
and Dane Winkler**

Somewhere in Northern Virginia, Evan Reed is raiding his neighbors' trash. If that makes any of them nervous, a trip to Hillier Art Space should be reassuring. The work in Reed's "platforms" transforms unwanted stuff into elegant raw-wood sculptures.

The artist doesn't simply repurpose recognizable items. Indeed, his initial source of inspiration is often not immediately obvious. The wooden hive that hangs from a simulated branch, for example, looks to be entirely Reed's work. The breached model-house frame must be mostly his, split in emulation of its pedestal: a three-part table whose center leg is missing. A piece in which two wooden shoes seem to bud from carved bushes exemplifies not only Reed's skill, but also his method: Everyday objects bloom in his work, even if the growing process runs backward from existing thing to imagined origin.

The popular notion that artworks evoke memory often seems vague, but not in the case of Dane Winkler's "Conjure." The piece takes its power from being highly specific and subjective. The artist has converted Hillier's smallest gallery into the interior

of a hay wagon, as he recalls it from his childhood on a farm in Upstate New York. The space is dark, with glimmers of light through slats along the side and a sagging blue tarp at the top. A loamy smell completes the multisensory experience. Entering the room may not quite plunge visitors into Winkler's recollections, but the sensation is, well, memorable.

Hsin-Hsi Chen is known for extrapolating pencil-drawn lines into such sculptural installations as the one that wraps around a corner in her Hillier show, "Hedrons." The chunky forms — made of wood and paper and lit from inside — suggest both modernist architecture and pure geometry. There is at least one other inspiration for Chen's constructions: the pencil itself. In prints of 43 sketchbook drawings, the Taiwanese-born local artist depicts the wood-wrapped graphite stick as a elemental form. Its cylindrical shape can mutate into more complex polyhedrons, just as surely as a series of pencil lines can simulate mass, depth and shadow.

**Evan Reed: Platforms, Dane**

**Winkler: Conjure and Hsin-Hsi**

**Chen: Hedrons** On view through

June 27 at Hillier Art Space, 9 Hillier Ct. NW, 202-338-0680.

[www.hillierartspace.org](http://www.hillierartspace.org)