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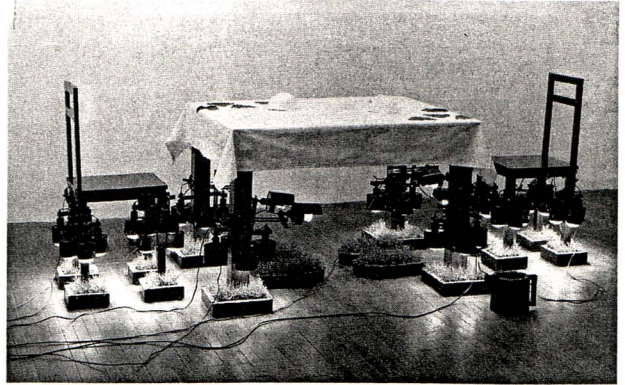
Allan Wexler

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One can only wonder what Allan Wexler's house looks like after seeing the furniture in this show. *Indoor Sukkah*, a dining room for the Jewish harvest celebration, comes with planters built into the table and chair legs. The chairs in *Two People Connected Together through the Hollows of a Table* are linked by wood pipes and rubber tubing. In tiny house models, tables spill out the windows, unraveling tablecloths reach toward the sky, and chair legs connect with tree trunks. Culture seems to be working its way back to nature.

Wexler brings a dose of surrealist incongruity to his impressively crafted, environmentally oriented work. A recycled tablecloth is made of sewn-together men's shirts that drape over diners' laps (eliminating the need for napkins). Wexler is not, however, antitechnology—he's obsessed with the way things work. For *Braun "Aromaster" 10-Cup Coffeemaker*, he dismantled an electric coffee maker and neatly mounted the parts in a wooden case. More impressive, in *Rebuilt Braun Coffeemaker*, he put one back together. For *Crate House*, he built a tasteful, high-tech house you could take on the road—bathroom, living room, kitchen, elegantly installed in wooden boxes and ready to roll.

The best example of Wexler's offbeat aesthetic is *Conference Room*, in which the table, chairs, and even the lamps are made entirely of recycled materials. Lacquered in dark brown, with mismatched chairs and



Allan Wexler, *Indoor Sukkah*, 1991, mixed media, 38 by 108 by 42 inches. Ronald Feldman.

pull-chain lights, the piece has a haphazard, slightly antique feeling to it. It doesn't say, "Look at me, I'm ecologically correct." It just invites you to sit down.

—Robin Cembalest