



HAIKU REVIEW: Hannah Wilke didn't just appear one day in the early 1970s, shirt off and chewing gum. She was active, if not prominent, throughout the previous decade, honing the graphic and sculptural chops - and the nervous, effusive wit and caustic feminist self-assertion - that would subsequently define her. This survey of Wilke's works on paper spans two decades, and features some of the most charged and beautiful of her performance-oriented '70s figural drawings. But it's the abstract drawings from her salad days, blossoming with sensuous curvature and distended genitalia, that reveal Wilke as a brilliant product of her time and sister to Eva Hesse, Lee Lozano, Judith Bernstein, and even Louise Bourgeois.

- Peter Frank