

Art in Review

Sarah Dornner

Bureau

127 Henry Street, between Pike and Rutgers Streets, Lower East Side

Through July 28

The Wiener Werkstatte meets 1980s disco-pop in a short but spirited video animation by Sarah Dornner at the closet-size Bureau gallery. Like her better-known sculptures, it tunnels between disparate epochs in design.

"Primavesi House" takes its name, and initial graphics, from a famous piece of Viennese modernist architecture: the Winkeldorf country house that

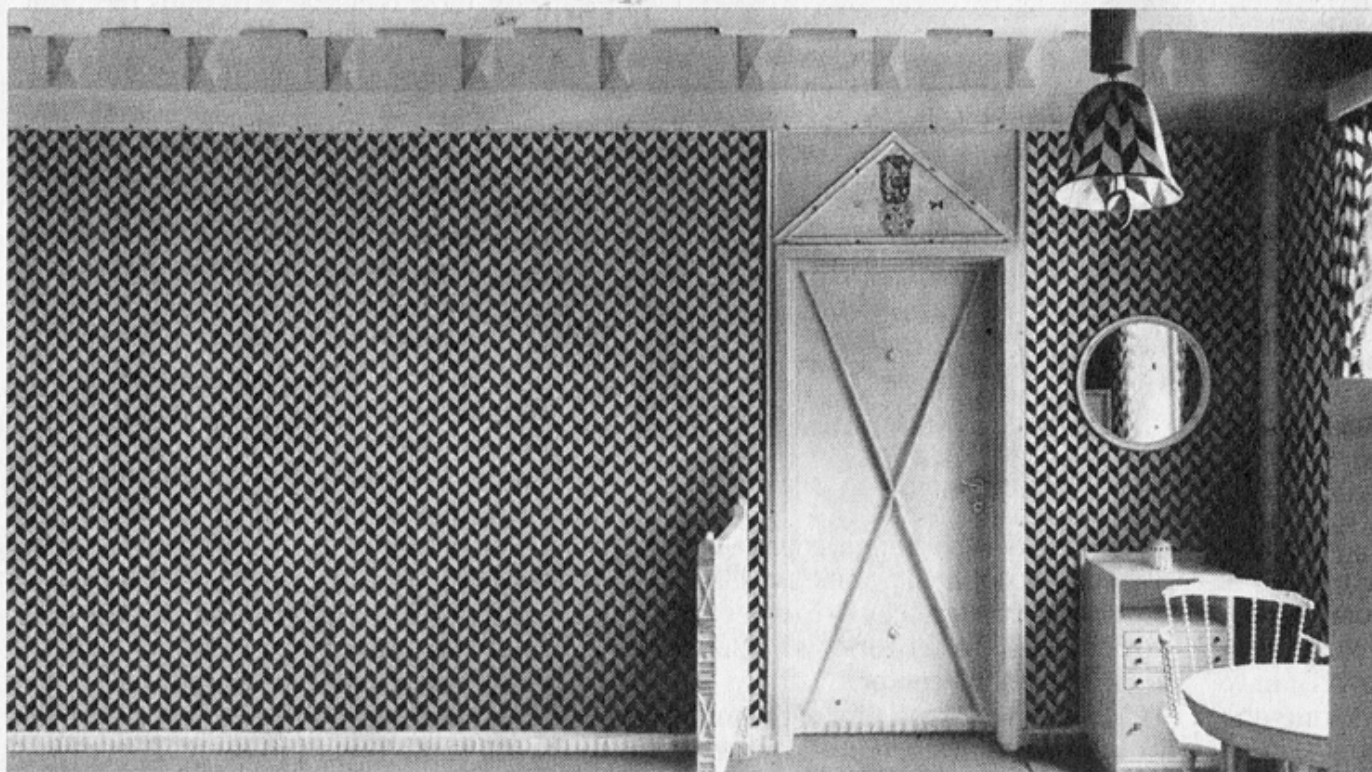
Josef Hoffmann designed for the banker Otto Primavesi. The video starts with an image derived from a photograph of the home's foyer, wallpapered with a bold pattern of staggered black-and-white chevrons.

Slowly, the camera zooms in on that wallpaper. The chevrons start to move up and down within their rows, generating a dizzying, marquee-light effect. Some rotate, turn different colors, or pulse in time to the soundtrack (an instrumental version of Ryan Paris's 1983 club hit, "Dolce Vita"). Other patterns, also identifiably Viennese, scroll past in the background. The party is over too quickly; after a few minutes the

camera pulls back, redepositing the viewer in Primavesi's foyer.

Subtle questions of taste and class emerge, as the cloistered, refined world of Primavesi and Hoffmann gives way to something busier and less exclusive. So do intimations of psychosis. (The gallery's news release mentions Charlotte Perkins Gilman's story "The Yellow Wallpaper," which links pattern and hallucination.) But at a mere seven minutes, "Primavesi House" comes across as a trailer. Perhaps Ms. Dornner can expand it into a longer, more richly textured synthesis of early- and late-20th-century design.

KAREN ROSENBERG



COURTESY OF THE ARTIST AND BUREAU, NEW YORK

A scene from Sarah Dornner's video "Primavesi House" (2012), at Bureau.