

MATTHEW MARKS GALLERY

523 West 24th Street, New York, New York 10011 Tel: 212-243-0200 Fax: 212-243-0047

Rebecca Warren

Press Packet

Fateman, Johanna. "Rebecca Warren." *The New Yorker*, April 12, 2021, p. 5.

Kron, Cat. "Rebecca Warren." *Artforum* 56, no. 1, September 2017, pp. 335–36.

Maloney, Ciara. "Rebecca Warren." *ArtReview*, Summer 2017, p. 127.

Bourbon, Matthew. "Critics' Picks: Rebecca Warren." *Artforum*, May 31, 2016.

Oehlen, Albert. "Material Object." *Mousse*, April/May 2016, pp. 140–53.

Rooney, Kara. "Rebecca Warren: Why Do Birds Suddenly Appear?" *The Brooklyn Rail*, November 5, 2014.

Cooke, Erica. "Rebecca Warren." *Frieze*, January/February 2011, p.133.

Montreuil, Gregory. "Rebecca Warren." *Flash Art*, January/February 2010, p. 91.

Coomer, Martin. "Rebecca Warren." *ArtReview*, May 2009, p. 108.

Brown, Neal. "Mad and Ugly." *Parkett*, no. 78, 2006, pp. 32–37.

Herbert, Martin. "Pressure Zone." *Parkett*, no. 78, 2006, pp. 44–51.

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## THE NEW YORKER

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### ART

#### Rebecca Warren

Flags at half-staff, Neolithic axes, drooping roses, and human figures can all be found in—or, at least, projected onto—Warren’s new hand-painted bronzes, on view at the Matthew Marks gallery. The British sculptor’s touch is fresh and noncommittal (she models the objects in clay first), and the nine pieces here might have been made yesterday, found on Mars, or recovered from a dig. (The artist is clearly aware of her modernist forebears, such as Giacometti, but her attitude toward them feels blithely referential, rather than reverential.) The choice of brown and petal-pink pedestals—objects so specific that they read as minimalist sculptures in their own right—is a love match with the pieces that they support. Warren has been working along similar lines for almost three decades, juxtaposing haptic modelled forms and sleeker methods of display; here, she reaches new heights of unfussy grace. The glossy multicolor surfaces of her bronzes render them almost as sumptuous as they are aloof—gifts from an untroubled, unconscious mind.— *Johanna Fateman* ([matthewmarks.com](http://matthewmarks.com))

THE NEW YORKER, APRIL 12, 2021

5

MATTHEW MARKS GALLERY

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# ARTFORUM

LOS ANGELES

**Rebecca Warren**

MATTHEW MARKS GALLERY



View of "Rebecca Warren," 2017.  
Photo: Sean Logue.

In the Hadean period, the earliest geologic era in earth's history, the planet's defining characteristic was its hot, molten surface, which would ultimately cool and harden to create the relatively stable terra firma we enjoy today. Much later, following the arrival of *Homo sapiens*, the Bronze Age would see the advent of metal tools, after which the sturdier iron supplanted bronze; the alloy would thereafter become the medium of choice for artisans and sculptors. British artist Rebecca Warren recently produced a series of painted bronze sculptures titled "Los Hadeans" (all works 2017), whose spindly forms, like cattails gone to seed, call to mind both amorphous protean globs and the blue-chip bronze figurative works on which they are commonly seen as riffs. Yet Warren has remarked that her titles are intentional red herrings, and her "Hadeans," invariably described as Giacomettiesque, on closer inspection reveal themselves to be rather squirrely and coy, diverging from both Giacometti's pathos and the primordial Sturm und Drang of their namesake period.

One of these sculptures includes a diminutive yarn pom-pom of the sort that one might make at summer camp, which linked it to other likewise adorned pieces among the works on display across Matthew Marks's two Los Angeles galleries. *Los Hadeans (III)*, a lanky shape with two legs, a headlike lump crowned with a spire, and a flat plane

extending from its midsection that brings to mind a matador's flag, has a pom-pom affixed where the figure's right eye might be. The adjacent work *Let's All Chant* also featured a pom-pom, in this case pertly perched on an angular, table-like structure of shiny painted steel, held in place by a skinny pink beam that sliced across the room and rested against the table's surface. As the only non-"Hadean" work in this gallery, the piece underscored the signature tension in Warren's practice between the lumpily figurative and the sleekly planar. In both modes, Warren leans heavily on art-historical precedents. Her figures reference not only Giacometti but also Futurist sculptors such as Constantin Brancusi and Umberto Boccioni, while her boxy structures are more anodyne minimal—save for their plushy additions. Yet all of Warren's citations, from the explicit to the generic, seem chosen to serve as heroic foils for her deliberately flippant surface treatments and embellishments. Indeed, *Let's All Chant* is painted in a color I must resignedly describe as "millennial pink"—the much derided yet omnipresent hue of 2016.

While this somewhat forced dialectic of competing formal languages dominated the works on view at the gallery's North Orange Grove location, those at the adjacent Santa Monica Boulevard space demonstrated the artist's knack for nuance. Here, a similarly spare figure, *Nini*, was on view alongside two medium-size, fuzball-sporting monoliths (*Early Sculpture* and *Old Age*) and a curious wall work titled *All That Heaven Allows*. Neon tubing contorted into a squiggled S links this composition's two centrally positioned pom-poms, both attached to a peach-painted MDF support, while a third pink pom-pom sits on the work's upper-left edge.

Pom-poms are funny, but they're also sad—abject things shaken from the sidelines or impotently tethered to caps. In *All That Heaven Allows*, Warren lets the kitschy melodrama of Douglas Sirk's eponymous 1955 film creep in, but there is also some of the subdued despair of Todd Haynes's 2002 remake, *Far from Heaven*. The result is a deceptively complicated work, full of human contradiction. This piece transcended the hyperbolically hellish connotations of an underworld before the Bronze Age as much as it did the constellation of references that threatened to overtake many of the show's other inclusions. In so doing, it single-handedly shifted the exhibition's tone from one of sardonic referentiality to a melancholic reflection on our postmillennial present.

—Cat Kron



## ArtReview

Rebecca Warren

*Matthew Marks Gallery, Los Angeles 22 April – 17 June*

Seven of the sculptures from the series *Los Hadeans* (all works 2017) in Rebecca Warren's exhibition take their names from a geologic era known as the Hadean period, which passed roughly 4.5 billion years ago. It may not be wise to take these names at face value. In interviews, Warren has claimed a preference for 'misleading titles', which can lead the viewer up the interpretive garden path. Yet, with their inchoate limbs and rough, textured surfaces, Warren's ambiguous forms do look like protohumans recently emerged from the primordial soup (even though the Hadean period only saw the rise of single-celled organisms). Made in clay, then cast in bronze, the twisted postures and gnarled forms of the sculptures bear a resemblance to ancient bog bodies, believed to be victims of pagan sacrifice and long since mummified in peat.

It is in the sculptures' intimations of gesture that their most recognisably human traces can be found. See the thick, splayed fingers issuing forth from the back of *Los Hadeans* (II), and the hands-on-hips pose of *Los Hadeans* (VII), whose head, crowned by what looks like a bun, is turned away to face the wall. The proud stance of *Los Hadeans* (III) could be that of a Viking warrior, proffering his shield, or a matador waiting for his bullfighting cape to be run through. There is a violent intensity to the figures' angles and amorphous, fleshlike lumps, which have been forcibly hand-wrought by Warren – her fingerprints remain visible on the surfaces of the works.

The exhibition also includes a number of welded-metal sculptures featuring sharp, polished angles, which are at odds with *Los Hadeans*. These include *Early Sculpture*, a grey patinated steel pillar that rises to eye-level,



*Los Hadeans* (III), 2017, hand-painted bronze and pompom on painted MDF pedestal, 226 × 100 × 68 cm. Courtesy the artist and Matthew Marks Gallery, Los Angeles & New York

and *Let's All Chant*, a geometric composition of flat, intersecting metal planes painted in a gleaming candy-pink. If Warren's figurative works recall Umberto Boccioni and Alberto Giacometti, then these steel works look back to artists such as Richard Serra and John McCracken, among others.

While Warren cribs, liberally, from her artistic forebears, she is no slavish copyist. In her hands, the weighty arsenal of sculptural materials and strategies – bronze and steel, figuration and geometry – is lent a personal

touch by hand-painted criss-cross patterns and messy splotches in ice-cream tones of mint, vanilla and strawberry. Several works sport cheery pastel-pink and -blue pompoms, and the head of *Three* is topped by a fetching bow. Even the cool, minimalist form of *Let's All Chant* acquires an animated quality, with its diagonal plane, poised between stillness and movement, resting on a pompom. That animation is underscored by the work's title, which it shares with the 1977 disco classic by the Michael Zager Band that exhorts the listener to 'move your body'.

Set next to the exaggerated, overtly sexualised bodies of her early sculpture, the amorphous figures of *Los Hadeans* would be unrecognisable as work by the same artist. Her shift away from the grotesque, which began almost ten years ago, has been replaced by a more subtle anthropomorphising seated in allusions to clothing, to skin tone and to body language. By adding this relatable detail to otherwise antediluvian anatomies and abstract forms, Warren crafts a subtle intelligibility within otherness, a kind of training ground for recognition, which is very welcome today.

*Ciara Moloney*



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## ARTFORUM

### CRITICS' PICKS

## Dallas

### Rebecca Warren

DALLAS MUSEUM OF ART  
1717 North Harwood  
March 13–July 17

Satire, cleverness, and absurdity are at the core of Rebecca Warren's art. Humorously undercutting platitudes from different sculptural genres, Warren both mocks and participates in the lineage of art-historical standards. In *Reclining Figure*, 2011, she toys with the monumental sculptures frequently installed in public spaces and outside corporate headquarters. Using steel, she miniaturizes an assembly of geometric forms that, at a colossal scale, would be a bombastic trope of public-art installations. Warren emasculates the sculpture further by including a pom-pom as a kind of ridiculous adornment. In part because of their diminution, the sculptures feel like elaborate mousetraps or fragments from an ineffectual Rube Goldberg machine.



Rebecca Warren, *Reclining Figure*, 2011, steel and pom-pom, 18 1/2 x 43 1/4 x 13 3/4".

In her bronze works, Warren harkens to precedents set by artists such as Alberto Giacometti, Willem de Kooning, Franz West, and even Dr. Seuss. Pushing clay around, much like a gestural painter slops paint, Warren crafts skinny totems. These comic phallus shapes are also meant to be loosely defined figures. In *Pas de Deux (Plaza Monument)*, 2016, a work not specifically part of the exhibition but a newly installed commissioned piece outside the entrance to the museum, Warren offers two dancers standing side by side. Interrupting the bronzes' upward thrust are bulbous lumps that imply the curvature of hips, the flaps of ears, or the looping shapes of flared nostrils. Painted in splashy washes and pastel drips, these lumpy ballerinas are ornamented in a cartoon luster that adds to their whimsy and irreverence.

— Matthew Bourbon

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# MOUSSE

MATERIAL

OBJECT





The word “Disneyfication” is commonly associated with the process of taming the urban landscape in the interest of sanitized social regimentation, compartmentalization, and, most specifically, the guided transformation of basic forms of human exchange and leisure into economic transactions. But let’s shy away, for a moment, from the canonical meaning and toy with the idea of using this same term to imagine a hypothetical mineral evolution—a continuum leading amorphous, inorganic matter to mimic the shape and the postures of characters populating 20<sup>th</sup> century comics and animated cartoons.

If such a process existed, Rebecca Warren’s sculptural work might be the perfect lens to document the “tipping point”—the moment in which such a transmutation between states occurs: when a volume of clay grows walking legs wearing enormous shoes, or a previously inert bronze turns into a corpulent ballerina on the verge of flying off her pedestal. The British artist is interested in representations and declinations of the feminine, drawing from references located in different periods in the history of the fine arts, illustration, and pop culture. From the mixed hints at sexual androgyny evident in the first wave of glam rock by artists such as the New York Dolls or Rod Stewart, to the imposing curviness exposed by the femmes fatales of the American cartoonist Robert Crumb, to the pointy nudes by Pablo Picasso, her sculptures sometimes resemble puzzling fertility deities, both seductive and perturbing, perhaps making an implicit, subtle comment on the male point of view inscribed in (and the sedimented authority emanating from) the original set of visual references. Even the most abstract works possess a liminal quality, deriving from a sense of unfinished-ness and dynamism, that contributes to the impression of a transitional state of something very alive.

The other half of the conversation is the German painter Albert Oehlen. After studying under Sigmar Polke until the early 1980s, Oehlen adopted a mixture of figurative and abstract painting, leaning decisively toward the latter by the end of the decade: work that was provocative in nature, as evident in the allusion to the ultimate German historical taboo in *Morning Light Falls into the Führer’s Headquarters* (1982), or trying to force the limits of conventional bourgeois taste, as in *Self-Portrait as a Dutch Woman* (1983), which his friend and kindred spirit Martin Kippenberger welcomed enthusiastically as an absolute landmark of “bad painting.” Oehlen’s international reception has been influenced by the tendency of others to associate him with the Neue Wilde neoexpressionist movement, although he has always maintained a critical distance from it. Throughout a career spanning three decades as a master of abstraction, Oehlen has experimented with, and left behind, formal and technical constraints—such as the use of a limited palette of colors, using his fingers for painting, and his pioneering use of early computers—to constantly express and exhaust the freedom of the medium. (Francesco Tenaglia)





Oehlen, Albert. "Material Object." *Mousse*, April/May 2016, pp. 140–53.





Oehlen, Albert. "Material Object." *Mousse*, April/May 2016, pp. 140–53.



REBECCA WARREN AND ALBERT OEHLER  
IN CONVERSATION

**ALBERT OEHLER**

If you had to destroy one of your works in a famous collection, which one would it be? And how would you do it?

**REBECCA WARREN**

It would more likely be one of my sculptures destroying someone else's work by accidentally falling on it. Perhaps it might even destroy a few others on the way down.

**AO**

You started as a painter. Do your sculptures come from there or from looking at other sculptures?

**RW**

Much of my very early work was engaged in a search to find its own real nature. I'd steal things from anywhere, really—books, magazines, album covers, cartoons—and then see if it could wear it. Sometimes I have made work by pretending to be someone else (Richard Serra's wife, for instance). But also my sculptures often come out of a bucket of clay, and they only get as far from there as they need to in order to convincingly claim freedom and separation from that bucket. I didn't start as a painter but I always wanted to be able to paint, so, in answer to my ambitions as a painter, my sculptures can turn into lumpy, unruly 3D canvases.

**AO**

In the 1980s it looked like all the good sculptures were coming from painters. Willem de Kooning, Georg Baselitz, A. R. Penck, and others seemed more entertaining than full-time sculptors such as Richard Long, Lynn Chadwick, Tony Cragg, Rachel Whiteread, or Stephan Balkenhol. Would you agree?

**RW**

I'm not so sure about this particular distinction, although I am a big fan of Baselitz, de Kooning and Penck. For my money, they were definitely able to master both sculpture and painting. In recent years, it seems to me that the reverse is happening: a lot of painters are making questionable sculpture and additionally have the license to go ahead and do it. I suppose the impulse is similar to my own painting-on-canvas ambitions, though I don't inflict the results on the world. Better to stick to what you are good at.

**AO**

Making sculptures involves a lot of physical work, technical issues, material, weight. Do you enjoy that?

**RW**

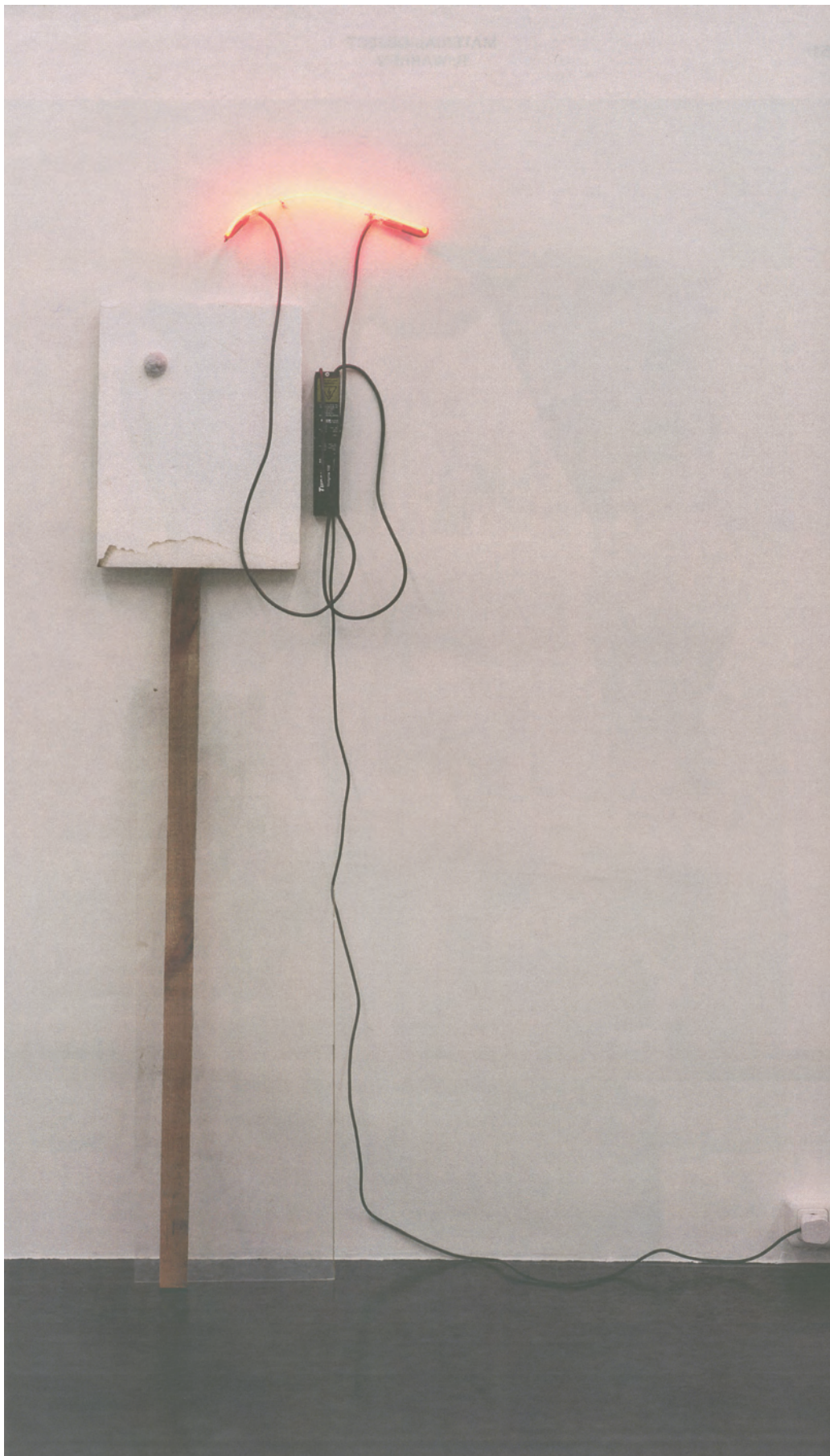
Sculpture tends to differ from painting in the number of technicians involved. I don't weld or make the molds or casts. I enjoy my part, which comes before all of that—well, when it's not making me anxious, that is. It's nice to send something made of clay off in a van and it comes back cast in heavy bronze. Sometimes it can be quite alarming, though, as not everything in the process is predictable.











Oehlen, Albert. "Material Object." *Mousse*, April/May 2016, pp. 140–53.



**AO** Can you give me an idea of what you do with your hands when you work?

**RW** My hands are big! They make gestures and shapes in the air. They follow the winding paths of my thoughts. They imitate visions. I am a mime artist.

**AO** Are you alone in your studio?

**RW** I don't let many people in there. I have a lot of contact with my artist friend Fergal Stapleton. His perspicacity is always indispensable.

**AO** Women talk a lot about weight. Voluminous men are better dancers. Are there natural benefits that help in being a sculptor?

**RW** Yes, women do talk about weight— isn't it boring! And large men can be good dancers. Natural benefits that aid in becoming a sculptor? You have to want to. But quite *why* you'd want to, I don't really know.

**AO** Do your sculptures look at you? Do you look through them?

**RW** Yes, there's regard this way and that. I find that I love my sculptures. They live (live, I tell you!). They are my friends. I don't know how this happens. Is that a bit sad?

**AO** 1961 Piero Manzoni made a "living sculpture", and five years later Timm Ulrichs made the "first living artwork". You still work with clay and bronze. Is there progress in sculpture?

**RW** Possibly, but probably not really. I'm suspicious of progress in art. If humans progress, it's along a modest range from the bestial to the civilized. How is art supposed to progress beyond this range? Seems like a bad idea to me.

**Albert Oehlen** was born in 1954 in Krefeld, Germany. He graduated in 1981 from Hochschule für Bildende Künste, Hamburg. From 2000 to 2009, he was a professor of painting at Kunstakademie Düsseldorf. Oehlen's work has been exhibited in several solo and group exhibitions including "Albert Oehlen: Home and Garden," New Museum, New York (2015); and "Albert Oehlen: An Old Painting in Spirit," Kunsthalle Zürich, Switzerland (2015). Oehlen's work was also included in the 2013 Venice Biennale.

**Rebecca Warren** is a British artist living in London. From 1989-1992 the artist studied Fine Arts at Goldsmiths College, University of London. In 2014 she was made a professor of painting and sculpture at Kunstakademie Düsseldorf. In 2016 she has the solo shows "The Main Feeling" at the Dallas Museum of Art, together with a sculpture commission for the new Eagle Family Plaza in Dallas and a sculpture commission to be included in the group exhibition "The Body Extended: Sculpture and Prosthetics" at Henry Moore Institute, Leeds.

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## REBECCA WARREN *Why Do Birds Suddenly Appear?*

by Kara L. Rooney

MATTHEW MARKS GALLERY | SEPTEMBER 13 – OCTOBER 25, 2014

Time has vindicated the art world's longworn prejudice against clay as craft. These days, one sees it everywhere—throughout Chelsea, the LES, and Brooklyn galleries; center stage at the profusion of art fairs and biennials; as the subject of major retrospectives and museum exhibitions; and especially entrenched within the studio practices of emerging and mid-career artists. To put it bluntly, clay is hot. Few are as adept, however, at working with the material's libidinous qualities as British artist Rebecca Warren. Featuring two of her wall vitrine sculptures as well as a fresh cadre of free-standing forms, *Why do Birds Suddenly Appear?* is Warren's first solo show in the U.S. in over four years, and arguably also one of her best.

The loci of the show are eight slender, totemic sculptures whose lumpen surfaces have been hand-fashioned in clay, cast in bronze, then painted and modified by Warren. Their implied reference to bodies in space—part Giacometti, part Bourgeois—is undeniable, registered in the work's attenuated “limbs,” bulbous protrusions, and various misshapen silhouettes that reach, at times, as high as 9 feet into the air. Ranging in hue from fleshy pinks to deep lavenders and a variety of indigo tints, and including painterly references such as grid formations and wet-into-wet brushwork, Warren reveals each piece's individual characteristics,

sometimes humorous, at others art historical, as a means of lightening the burden of material solemnity. “Basquiat” (2014), is painted almost completely



Rebecca Warren, “Ooo,” 2014. Hand-painted bronze on painted MDF pedestal. Sculpture: 93 x 21 5/8 x 19 3/4”; Overall: 115 1/2 x 21 5/8 x 19 3/4”. ©Rebecca Warren, Courtesy Matthew Marks Gallery.

green, a thin white line running down the center seam of the sculpture. About half way down, a large rounded breast abruptly protrudes from the otherwise phallic shape, its voluptuous fullness a sexually charged antagonist to the heroism ascribed to Neo-expressionist painting. “Ooo” (2014), takes a slightly different position, its contiguous blend of free-flowing painterly drips and plush blue pom-pom content to exist as they stand—free from art historical reference and basking in sheer, unmediated materiality.

While these recent standing works maintain specific references to the artist’s well-known earlier figurations (earning her a Turner Prize nomination in 2006), the new pieces embrace a more sophisticated and refined quality without sacrificing that same air of whimsy and humor. As always, Warren is not afraid to get her hands messy and her material handling of the psychically charged spaces of the id and the ego, the feminine and the masculine, *imagos* and *logos*, maintains the improvisatory, even rebellious nature of clay while couching the medium within the larger traditions of painting, sculpture, and space.

These same interests appear in other works on view, particularly the diptych wall relief, “You are Quiet, I Will Be Too” (2014). Here, Warren turns her attention away from overt material concerns to wrestle with issues of identification and spatial relationships. Not dissimilar to Carol Bove’s investigations into the conditional arrangement of objects and their attendant readings or Rachel Harrison’s cryptically charged assemblages, Warren juxtaposes quotidian materials such as pom-poms and paper on two bifurcated, narrow steel shelves. Slender vertical strips with pom-poms attached offset the extreme horizontality of the relief, and inject a level of intimacy and private speculation alluded to in the title of the work. “Autumn Winter” (2014), on the other hand, exudes the stark aura of minimalist concerns, its only tell the tiny white pom-pom that interrupts the 2.75-inches-wide plank of wood that hovers, ghostly, over an even thinner plinth of vertically leaning steel. Also a diptych, and positioned almost directly opposite “You are Quiet,” the piece acts as a counterbalance to the aforementioned’s sensitivity and grace.

Two final objects, “The Glasses I” and “The Glasses II” (both 2014), round out the language of opposition that underscores the thematic content of the show. The two hulking boulders, both painted bronze, act as mobile interlopers in the otherwise ethereal setting of the space. Each object is displayed on an untreated wooden platform with wheels, their implied weight offset by the mobility of the base support. Herein resides the balletic encounter between form and structure, figure/ground, object and idea: one can only know the former through the presence of the latter, Warren seems to say. A philosophical stance this show proves seductively difficult to deny.



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# frieze

## Rebecca Warren



Rebecca Warren  
2010  
Installation view

### *The Renaissance Society, Chicago, USA*

Rebecca Warren's first museum show in the US explored precisely what makes sculpture 'sculpture': the process of giving shape to matter. The London-based artist anticipates the temptation to sweep these sculptural forms into a neat art-historical tradition; her emphasis is not on rationality but on the chaos of production and the unruly interpretations the works induce.

At first glance the space appeared divided between Warren's two materially distinct approaches to sculpture. On the right, three steel constructions composed of planks and blocks stood comfortably apart, accentuating their

horizontal or vertical characteristics. To the left, eight plump, mangled and dizzyingly coloured unfired clay mounds sat on top of waist-height plinths that, while scattered in arrangement, remained harmonious with the grid of the linoleum floor. One steel work seemed to have drifted over to the left side: *Reclining Figure* (2010) was barely visible behind two plinths, lethargically propping itself up. Was this a stand-off between the soft feminine touch of handcrafted clay and aggressively masculine industrialized steel?

Far from delicate, Warren's heavy clay mounds carry the memory of being tugged, pulled, pressed and kneaded like dough. Hand-painted colours playfully dance around their raw curves and indentations, reminding us that these are not meteorite-like masses torn from a greater whole but embryonic sculpture holding 'the promise of shape'. Incomplete forms spur fanciful imaginings of plants, humans, clouds, insects and more. The colours are suggestive of a child in an arts and crafts class haphazardly applying a messy palette, as well as an artist steadfastly refusing to pleasure viewers' senses. Warren has said that when seeing a 'lovely surface' in her work she likes 'to interrupt that with a bit of ugly paint or tartan or a tail or a tit'. Ugliness is a qualitative device for the artist to make her aesthetics more awkward, less familiar. Warren believes all details to be integral: the classical geometric forms of her white plinths, for example, tame the 'madness' of her clay explosions. The artist uses turntables of almost exact dimensions to the plinths when producing the works, and presented at human height, the viewer can comfortably look at them at eye-level.

In the steel works, *Large Male* and *Vertical Composition III* (both 2010), the parts match standard lumber sizes, including the 2x4 plank and the brick-sized building block, and are primarily joined together like scaffolding with wedges and bolts typical in woodwork rather than metal welding. A single fluffy pom-pom sits on each piece. They have domestic echoes, most obvious in the white pom-pom that sits



on *Function V* (2009) as a bowl would on a table. Finding formal resemblances to other artists' work is fruitful in pinning down Warren's peculiarities. Present in *Large Male* is both David Smith's strategy of reigning in abstraction with anthropomorphic titles, as well as the precarious balancing of four unattached lead plates in Richard Serra's 1969 *One Ton Prop (House of Cards)*. *Vertical Composition III* features planar elements that echo Theo van Doesburg's architectural principles, as well as the possibility of expansion, contraction and collapse as seen in the nesting ovals of Alexander Rodchenko's *Spatial Construction No. 12* (c.1920).

In the centre of the room was a bronze from 2003 entitled *Cube*. Earlier than any of the other works shown here, *Cube* was also singular in being the only piece that was mobile. Sitting on a wooden platform with over-sized industrial wheels, this stucco-textured sculpture, with irregular edges, unfixes itself from the potential purity of its geometric shape, instead playing with the possibility of irrational movement: workmanship on wheels.

In conjunction with this exhibition Warren produced three new site-specific bronzes for the roof of the Art Institute of Chicago: *There's No Other Way* (2010), *Bow* (2010) and *The Main Feeling* (2009-10). Totemic in shape, instead of figurative references she involves her immediate environment: the Chicago skyline. Always cognizant of maintaining a human scale in her works, Warren casted these sculptures from fibreboard constructions that she made by hand. Closer to the look of wet clay than bronze, the works seem to defy gravity - looking at them, the feeling is perhaps not so dissimilar from the public's reaction to the first skyscraper erected in Chicago in 1895.

**Erica Cooke**

# Flash Art

## REVIEWS

### REBECCA WARREN

MATTHEW MARKS - NEW YORK

Juxtaposing exaggerated parts of female anatomy with slabs of cold steel, Rebecca Warren makes her mark in big-boy, macho-male territory. In what at first glance looks like a historical two-person exhibition, Warren seeks subtle ways to incorporate the past with ironic flourishes.

The show is comprised of two distinct bodies of work all produced in 2009. The seven angular works are slabs of steel with white MDF plinths and have a '70s feel. The pieces use precarious balance à la early Richard Serra or Anthony Caro. *P-D* (2009), a low construction of steel rectangles welded at dynamic angles, contains the incongruous addition of a soft pom-pom.

Four totemic sculptures are perched on white pedestals. Made of clay or bronze, their undulating surfaces are modeled by hand and reminiscent of the '50s. Bulbous exaggerated forms of female anatomy, mostly thighs, calves and breasts, rest atop each other with cartoon like presence. Like fetish fertility figures, they have a comically deprecatative take on the female form

that brings to mind Lisa Yuskavage. These sculptures also reference heavyweights; de Kooning, Franz West and Robert Crumb.

The largest female figure, *L* (2009), is made of white clay and modeled from the waist down. With a wide stance and wearing weighty platform shoes which ground and elevate, *L* struts dynamically atop a board on wheels, and seems to say: "Out of my way."

Warren straddles worlds. Like a poker player who knows all the cards, she plays both sides. Through self-conscious referencing she exploits dichotomy: hot and cold, tactile and slick, human and urban, figurative and abstract. A comic chameleon, Warren assimilates lessons of the past, but the strength of these sculptures lies in their old-school relation of volume to space.

*Gregory Montreuil*

REBECCA WARREN, *Nanon*, 2009. Reinforced clay on painted MDF plinth, 185 x 85 x 65 cm. Courtesy Matthew Marks, New York. © Rebecca Warren.





## ArtReview

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### Rebecca Warren

Serpentine Gallery, London  
10 March – 19 April

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It's true to say that, over her career, Rebecca Warren has worked from positions of assumed power, channelling all that is egomaniacal, grandstanding and preposterous – and by that I mean thrilling and excellent – about the art of the past in order to make sparks fly in the here and now. But she is no mere conduit. *Helmut Crumb* (1998), the earliest piece in this restrained survey, stands out because it remains the most explicit example of quotation by an artist who has done her best to hide, then lose, her crib sheet. Based on a Robert Crumb cartoon of a schematized female lower half, and one of Helmut Newton's photographs of an Amazonian model in dishabille, the sculpture conflates images of objectification. Yet as much as it's a critique of two different but equally misogynist mindsets, it is an admission that those mindsets, rather like the Devil and his tunes, are gifted some of the most delicious imagery. Therein lies the humour of *Helmut Crumb*; perhaps its tragedy, too.

It is testament to Warren's intellect that *Helmut Crumb* didn't spawn an entire battalion of lookalikes. Instead, as you wander round the Serpentine's airy rooms, you sense that she has been unmaking this instant hit for the past decade. Warren's oft-chosen medium, clay, obviously has some bearing on affairs; malleable,

suggestive, it is also physically resistant to encumbering ideas one might have for it. *We Are Dead I–VIII* (2008) – a series of recalcitrant busts – are masterfully indecipherable when compared with earlier works like *The Mechanic* (2000), a more rococo, saucy scene that revolves on a pistachio-coloured plinth. The situation is visited in miniature in Warren's wall-mounted vitrines. In an early incarnation like *Journey into the Heart of the Night* (2000), the Perspex case is stuffed with nameable objects such as a soft toy bunny, a clay skull and a miniature bottle that reads 'Absinthe', whereas *The Living II* (2007) attains its mysterious energy from the partial orchestration of off-cuts and leftovers or, as the artist puts it in the catalogue, a 'bit of fluff next to a hole, next to a thing'.

The newest pieces here are welded-steel versions of bits of wood knocked together in the studio. They have the look of Anthony Caro's sculptures from the 1960s. Two have had their authority undermined by the addition of small pompoms, which seem to be there as a way of reeling the viewer in. What the metal pieces already seem to aspire to is the same sense of irresolution contained by the recent clay pieces. How that sense might manifest itself – individually or in combination with other works – could keep Warren busy for the next week or the next decade. Either way, it gives what may have been a tidy retrospective a finale of enlivening possible trajectories.

Martin Coomer



*We Are Dead IV*, 2008, painted reinforced clay on painted MDF plinth, 79 x 46 x 31 cm exclusive of plinth. © 2009 the artist. Courtesy Matthew Marks Gallery, New York

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# Mad and Ugly

NEAL BROWN

Rebecca Warren often seems to be in character in her work and this, in combination with the wryly detached or separated quality of her intonation, facilitates her success. Abstracted from the gravity of sensible analysis, the tragicomedy of life's misshapen pleasures and problems can then float deliriously free in the outer space of the artist's brave psychology. In this way, Warren overcomes the problem of how an artist, especially a female artist, can negotiate intimate bodily images while, at the same time, resisting an autobiographical interpretation. Everyone knows that to reference Edgar Degas, Pablo Picasso, Auguste Rodin, and Robert Crumb in your work, as Warren does, is to summon hard-core males whose artistic genius includes (subject to certain interpretative qualifications) rampant sexual triumphalism. But Warren holds her esteemed giants of art in critical abeyance, which is not that of Stockholm syndrome, nor that of the attitudinal fearlessness characteristic of the UK's current aristocracy of female artists like Sarah Lucas and Tracey Emin. Warren's interest in the trademark conquests made by the male artists that she gathers together—gender outrages of unlikely breasts and bodily objectification—seems to be in their reductive physicality as much as anything else, from which she squeezes something more universal and tragic than just sexual triumphalism.

Warren's narrative includes childhood themes shaped within the white, virginal clay she uses; it is a special, self-setting kind of clay related to the earthy brown clay of the potter but which never needs be fired in a kiln, and so it retains the delicate "skin" quality of its youth. The pretty pastel colors that the artist sometimes applies to this unsullied whiteness, the effete ribbons her figures sometimes wear, and the doll, toy, or cartoon quality that pervades many of her works, all relate to (a usually female) childhood. Materially, the white clay is

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REBECCA WARREN, COME, HELGA, 2006, reinforced clay, paint, plinth, perspex, 84  $\frac{5}{8}$  x 24 x 60  $\frac{7}{8}$ " / KOMM, HELGA, verstärkter Ton, Farbe, Sockel, Plexiglas, 215 x 61 x 154,5 cm.







REBECCA WARREN, *HOMAGE TO R. CRUMB, MY FATHER*, 2003, reinforced clay, MDF, wheels, 83 7/8 x 32 1/8 x 32 1/8" /  
*HOMMAGE AN R. CRUMB, MEINEN VATER*, 2003, verstärkter Ton, MDF, Räder, 213 x 81,5 x 81,5 cm.



related to children's modeling compounds but, stylistically, in Warren's hands, more to the anarchic little Plasticine sculptures, piles of mess, and spent chewing gum that children like to leave behind. Such discord is epitomized in Warren's appropriation of Degas' famous little ballerina (LITTLE DANCER AGED FOURTEEN, 1880–81), who she subverts in her own THE TWINS (2004) and COME, HELGA (2006) by displacing the ballerina's delicate, modest stance with a gauche, lumpy physicality, twice over.

As happens to lots of people, for lots of reasons—some biological, some socially ordained, some accidental—things go wrong when puberty signals the change from auto-acting childhood to the reacting self-consciousness of adolescence and adulthood. The consequences can include self-doubt, shame, insecurity, sadness, and fear. Although women are particularly diminished by gender expectation and fashion magazine perfectionism, there is a kind of disillusionment, if not perceptual collapse, that people have of their bodily selves that is not gender specific, and which relates to a lack of self-acceptance. This breakdown of bodily self-esteem affects men as well as women, for whom disordered equivalences between erotic or romantic sexuality, physical appearance, and identity can become overwhelming. These manifestations can be tragically comic, as well as catastrophic, and aspects of such dysphoric breakdowns can be seen in Warren's DEUTSCHE BANK (2002), PRIVATE SCHMIDT (2004), and LOG LADY (2003). Art—clay—is a very good way of interpreting or emphasizing bodily physicality, and the frenzied buttocks, vulvas, nipples, clitoral folds, and penises of Warren's work are part of a mad, discontinuous, physical hyphenism. Warren works her soft clay into something that is exultant, orgasmic, libidinous, fleshy, autoerotic, and pleasurable; her figures and plinth pieces are then fingered and improperly squeezed into something that is compulsively chaotic, masturbatory, fat, ugly, disgusted, repressed, incontinent, excretory, bestial, bulimic, collapsed, hung-over, unidentifiable, abject, debased, and self-critical. In other words, her work is a highly adjectival chaos of bodily regard: the pleasurable—less significant than the dysphoric.

Complex psychological inter-correlations between the Picasso that Warren summons in pieces like SHE (2003) and the Rembrandt that Picasso repeatedly summons in etchings from his 347 SERIES (1968) create an unlikely convergence between these three artists on the theme of failure. Picasso's 1968 etchings collectively depict wild, sexual, and other fantasies, in which he uses esteemed artists, such as Rembrandt, as avatars, casting himself as a voyeur. Rembrandt's own self-portraits equate to tragic physicality, the pain of his life's duress, deaths, and failures becoming the "gold" of his art, created from the mining of ignominious physiology—like Picasso, Rembrandt did not care for obvious beauty and can still shock people with his interest in what is considered "ugly." Picasso's depictions of Rembrandt within his etchings (he depicted Rembrandt many times during his career) were not just the honoring of an artist he revered; they were also meant to employ Rembrandt as a character player in the struggle between desire, propriety, ability, and failure. This was especially so towards the end of Picasso's life, as the artist's libido strutted and then crawled its way to the impotent death it feared so much. Rembrandt was, for Picasso, the acceptable representation of failure—the failure that Picasso so wished to avoid himself.

In HELMUT CRUMB (1998) and HOMAGE TO R. CRUMB, MY FATHER (2003), Warren references Robert Crumb, whose cartoons are another complex adjunct to this theme. Crumb's relationship with sexual failure and triumph is a horribly frank and funny one, which includes as much diminishment of women as any misogynist male (or misanthropist female) could wish for, but which also includes highly eroticized, appreciative affirmation of





REBECCA WARREN, *PRIVATE SCHMIDT*, 2004,  
reinforced clay, MDF, wheels, 72 <sup>7</sup>/<sub>8</sub> x 35 <sup>7</sup>/<sub>8</sub> x 35 <sup>7</sup>/<sub>8</sub>" /  
*SOLDAT SCHMIDT*, verstärkter Ton,  
MDF, Räder, 185 x 91 x 91 cm.

the particular bodily types that are regarded so disfavorably in females these days: wide hips, thick goose-thighs, big bottoms, and general big-bonedness. Elements of many sexual *paraphilias* can be seen in Crumb's work, such as *Saliromania*, which is the deriving of erotic pleasure from soiling or spoiling the object of desire. (This may include tearing or damaging their clothing, covering them in mud or filth, or otherwise disheveling them—a fetish that can also involve the defacing of statues or pictures of attractive people, especially celebrities, and the forming of collections of defaced art.) Crumb, as a cartoonist, also summons ideas of *Schediaphilia* (more humorously known as *Toonophilia*), which is love or sexual arousal towards cartoon characters. Crumb's work, unlike Warren's, includes visceral hatreds, often towards conventionally beautiful women and the highly esteemed status they enjoy, and it is possible to consider Warren's appropriation of him as allusive of the need, or not, to "earn" or "deserve" love in this world—for men as well as women—much of it centered around exaggerated ideas of beauty.

Warren's work (as she has described it herself) is "mad and ugly" and conflicting feelings of the loveable and unlovable run throughout it. These feelings could include those of being unlovable but sexually desired, and of being attractive but deliberately repellent—both of these states being purposeful disruptions of the usual sense of things. A similar contrary principle can be seen in Warren's vitrines which, although usually peripheral to her work—they are always shown on the walls, never in the center of her exhibited works—display irregular aspirations. The strange contents of these containers are devoid of sense, purpose, or known

value, but are accorded a condition of damaged importance. They are highly deliberated presentations, to which a hard-won neutrality of intonation is critical—a “mad neutrality,” as important to her as a supposed even-handedness is to the institutional curator.

Even the wheeled plinths that support so many of Warren’s larger sculptures are implicated in her sense of contrary failure. The wheels imply carefree movement (skateboarding, roller-skating or whatever) but also emphasize the heavy fatness, bodily weight, and inertia of her figures, which would need to be overcome in order for movement to be possible. Inability and, by extension, disability could be invoked by this—possibly creating a familial relationship between the wheeled plinths and wheelchairs. And themes of disability could relate to the idea that Rembrandt’s *SLAUGHTERED OX* (1655)—a nude amputee, if ever there was one—is an art-historical antecedent for the potent category of expressive bodily limbleness in art, which would include works by Picasso, Warren, and Francis Bacon.

There are stylistic points of comparison between Warren and Bacon. These include a shared emphasis on reductive bodily physicality and truncated monstrosity, as well as similarities between Bacon’s spermy, Vaseline smearings and Warren’s slippery sexualizing of clay. That there could be “a female Francis Bacon” is a strangely appealing idea to consider, both in the abstract and in respect to Warren’s work. But it wouldn’t be correct to attempt to describe Warren as this impossible person. Unlike Bacon, her work is self-deprecating and not grandiose, and is infinitely wittier. More importantly, the idea of love—damaged and dysfunctional as this love might be—is not extinguished, and, in spite of all the debauchery and outrage, is characteristically the voice of Rebecca Warren.



REBECCA WARREN, *DEUTSCHE BANK*, 2002,  
reinforced clay, MDF, wheels,  $29\frac{1}{8} \times 29\frac{1}{8} \times 29\frac{1}{8}$ " /  
verstärkter Ton, MDF, Räder, 166 x 74 x 74 cm.



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# PRESSURE ZONE

MARTIN HERBERT

BoBo came home in bad shape. Cigarettes had been stubbed out on his body, hot tea spilled down his back. His previously sharp contours had gone soft and incoherent, due to endless sluicings of water over his powdery skin. Parts of him had been snapped off and tossed in the box alongside his ravaged body when the technicians sent him back from the foundry. To be fair, it wasn't their job to take care of him—he was, after all, merely the raw clay cast for a bronze sculpture, and assumedly expendable—and, to be fairer, he'd arrived in bad shape, thanks to the ministrations of his maker, Rebecca Warren.

The resultant bronze, BOBO (2006), Warren's latest stab at the medium, makes that clear enough. It is, on one level, a burlesque of a commemorative statue, the subject wearing a patriarchal beard, a serious expression, and his neck angled just so: dreaming of posterity. But some inner ridiculousness or pomp (and here it is perhaps worth noting that while Warren won't say where the title came from, "BoBo" is a moderately recent neologism designating a "bourgeois bohemian") appears to be rising up and wrecking his big moment, making him appear hysterically unworthy of an everlasting memorial. His body is contorted and gnarled like ancient roots. His single

foot—faint shades of Giacometti—is clodhopping, huge, its big toe pointing skyward. He seems to be wearing a skirt and a conical party hat. A final bathetic touch: His warped, outstretched arm supports a precariously balanced twig.

In Warren's art, however, what you can hold onto in iconographical terms counts for less than what you can't, and what matters most are the implications and effects of her refusals. When she got back the ruined cast of BOBO, for example, she began working back into it, piling more febrile, finger-worked masses of clay onto its already-exploited armature—generally speaking this is not done, but Warren never saw a restriction she didn't immediately want to transgress—and the result was given a title intentionally difficult to pronounce: DOU DOU CHÉ (2006). The lower half, particularly the huge foot and upraised toe, is recognizable from its predecessor. From thereon up, however, the figure has turned appreciably ladylike, notwithstanding the tartan cloth covering her chest. She wears a bow in her hair, which has been colored; this, as with the applied textile, feels like something of a formal no-no. She is a touch more graceful than BOBO, but still a wreck.

As such, she joins the parade of unlovely female figures that have emerged from Warren's studio since 1998's HELMUT CRUMB, an architectonic merger of imagery by counterculture cartoonist

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REBECCA WARREN, DOU DOU CHÉ, 2006, bronze, 47 1/4 x 15 3/4 x 17 3/4." / Bronze, 126 x 43 x 37 cm.







REBECCA WARREN, "Dark Passage", 2004, exhibition view Kunsthalle Zurich, from left to right: LOG LADY, THE LIGHT OF THE WORLD, TEACHER (M.B.), PRIVATE SCHMIDT / Ausstellungsansicht, von links nach rechts: BAUMSTAMM-FRAU, DAS LICHT DER WELT, LEHRER (M.B.), SOLDAT SCHMIDT.

Robert Crumb and the photographer Helmut Newton that bluntly objectifies the female form. Malignly wishful representations of women by male artists have long been in the foreground of her art (as, to an extent, have others by Hollywood cinema: see the 2003 series collectively entitled *She*, after the 1965 film starring Ursula Andress, and the gold-painted recumbent figure SAPERSTEIN, 2004, named in tribute to the Satanist doctor in *Rosemary's Baby*). One extended engagement has been with Edgar

Degas' wax fetish of a pubescent ballerina, the LITTLE DANCER AGED FOURTEEN (1880–81), which was never cast by the artist during his lifetime but kept close to hand in his studio. Its phantasmal presence—proportions inflated into Crumb-like voluptuousness—haunts Warren's PONY (2003) and the double sculpture THE TWINS (2004), and is distantly echoed in DOU DOU CHÉ and several other recent bronzes. It is insufficient to say, however, that as a female artist appropriating such imagery she is

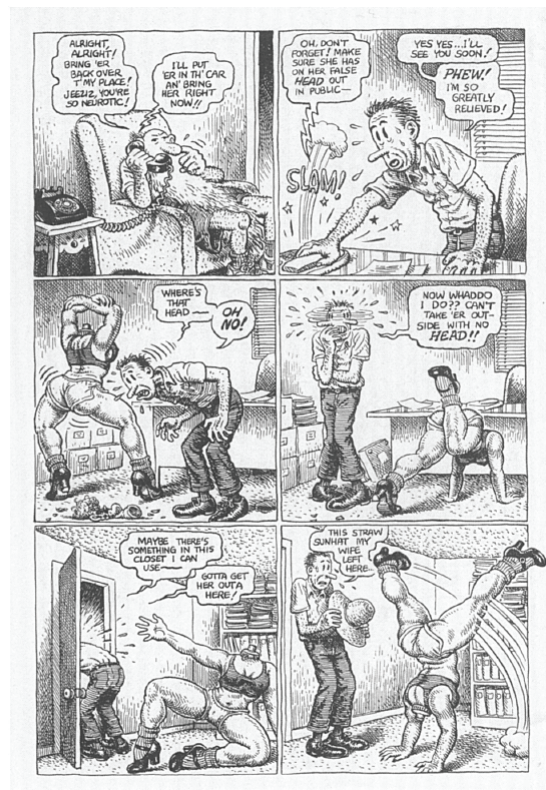


simply charging these males with a predatory sexism. Her art is not *a priori* analytic in that way (and nor can those practitioners' undeniable artistry be so easily separated from their attitudes—a conflation that propels Warren's own art). Rather it is a tool for treating external forces with some kind of disguised grace under pressure, whether they be those of sexual inequality, the seductive authority of an artistic forebear who may also appear unreconstructed, or the latent conventions of art-making.

In responding to these anxieties, Warren's practice, while it seems superficially aggressive, might be more correctly read as a sophisticated, modular system of circumventions and defenses against them—and against a symbolic possession through total comprehension. Take LOG LADY (2003), a headless and armless cracked-clay female figure wearing what appears to be a billowing skirt, a densely branched log balanced on her gravity-defying breasts. Crumb, the notorious woman-decapitator (see, for example, his 1991 comic strip *A Bitchin' Bod!*, which even the cartoonist claims to find discomfiting), is once again in there. So is David Lynch's television series *Twin Peaks* (1990–91), in which the Log Lady was a character, one brimful of secrets. Beyond this, in intent the work remains something of an enigma—indeed, you could almost imagine it in a De Chirico painting—resisting positioning in a conceptual schema. Aspects of it seem on the cusp of transformation, as when one begins to discern miniaturized legs in the dress. LOG LADY seems monumental but also, due to the seemingly fragile medium, on the verge of falling

apart; she sits there, a quandary. The sculpture rests on chipboard fitted with castors, as if its own lack of conceptual fixity, its mobility, were being analogized on a material level.

You don't know, as you never really know with Warren, what this work expresses about her feelings on any of its reference points, or on gender politics, but you can sense her own current not-knowing and desire for clarification, perhaps aided by making such an obtuse object. A work such as this is, on one level, a hand raised, requesting forbearance while she works it out. In the meantime, Warren places you in the midst of flux and provisionality. In 1914, Sigmund Freud (whose photograph appeared on the cover of her Kunsthalle Zurich catalogue in 2004, and who is not only one of many looming father figures in her art but also, of course, formulator of the Oedipus Complex) characterized his psychoanalytic method in terms of “remembering, repeating, and working through.” This doesn't seem irrelevant to Warren's reactive, performative methodology. For a



ROBERT CRUMB, from *A Bitchin' Bod!* /

*Ein Hurenstück!*, 1992. (COPYRIGHT BY ROBERT CRUMB, 1992)





REBECCA WARREN, *PONY*, 2003, reinforced clay,  
acrylic paint, plinth, 37 x 10 <sup>3</sup>/<sub>8</sub> x 22 <sup>1</sup>/<sub>2</sub>" /  
Verstärkter Ton, Acrylfarbe, Sockel, 94 x 27 x 57 cm.

long time, her work has involved something resembling an inquisitive inhabiting of artistic practices of the past—trying them on for size and often trying several on at once, as if rifling through a dress-up box found in a dusty attic.

There are signs, however, that she's starting to drop these borrowed mantles. For evidence one might note the increased prevalence in her oeuvre of the parallel stream of small-scale sculptural arrangements—mixtures of preserved studio detritus, swirls of neon, and crafted chunks of clay—that Warren inaugurated in 1996 with *EVERY ASPECT OF BITCH MAGIC*. A slightly later example, *BITCH MAGIC: THE MUSICAL* (2001–03) serves to illustrate how these fragile systems work. With its apparently painstaking-

ly arranged, almost painterly composition of painted clay forms and a loop of rosy neon inside a glassed plinth, it at first suggests some kind of feminine voodoo or gris-gris. But it can also be interpreted as a set of narrative feints in relation to sculptural display, as a confidence trick (What are these unlovely fragments worth, after all?), and, furthermore, as a display of bloody-mindedness: Warren, as so often, coyly places one part of the grouping on top of the glass, rather than inside it.

But this is also a model of layering which the work consequently performs in terms of tone: Spend time with *BITCH MAGIC* ... and a mood of protectiveness and sympathy towards its constituents comes through; you can imagine Warren having somehow saved them from oblivion, irrelevance, lack of use,



REBECCA WARREN, *BUNNY*, 2002, reinforced clay,  
plinth, 28 <sup>7</sup>/<sub>8</sub> x 15 x 13 <sup>3</sup>/<sub>8</sub>" /  
Verstärkter Ton, Sockel, 73,5 x 38 x 34,5 cm.



just as she saved BOBO's cast from the studio dustbin. These are tender emotions, and Warren clearly wants them to be a facet of her work. In order to smuggle them in, however—because, appearances to the contrary, there are powerful criteria concerning what is and isn't acceptable in a work of contemporary art, and part of Warren's renegade praxis is to expose them—she has perforce become a tactician.

This demonstrative autonomy inflects her figure sculptures too. They have become increasingly twitchy with life (compare the clean contours of HELMUT CRUMB with the raw and frantic surfaces of the fellatio scenario, *THE PEARLS OF SWITZERLAND*, 2004, seemingly produced from rolled and ripped up lengths of clay), their handcrafted surfaces privileging a fervent and nowadays verboten expressivity. That mortal connection, you feel, is something that Warren—who began to make art when the ruling dogma of detachment held that one had an idea first, then phoned up an artisan to realize it—loves and wanted to rescue. To accommodate it, she needed to set up an acceptable, superficial lattice of irony and abjection in relation to earlier art. Progressively, however, that armature is being dismantled, albeit without sacrificing an iota of the work's slippery ability to evade narrow categorizations. *DOU DOU CHÉ* et al may contain fleeting afterimages of other art (some of them impressively opaque: BOBO's balanced twig, for example, stems from similarly incongruous juxtapositions Warren saw in Rodin's studio), but they are finally answerable only to themselves.

All of which suggests that the artist has, to some extent, "worked through" her artistic crushes, shifting her focus to other pressures—what's expected of her as an artist in mid-career with a recognizable "style," for example; or what one should or shouldn't do with a particular medium; or how a female artist should represent the female form. It is in her response to this last example, and the friction she thereby sets up, that Warren's profoundest objective might, I believe, be glimpsed. Think again of Degas' *LITTLE DANCER*, of the advanced art of his era as a whole, its edge now blunted by familiarity and all that came after; try, so far as it is possible, to imagine that earlier era in all its bright and dangerous newness. If Warren's sculptures desire to echo anything

from the past, it is that moment: the electric frisson of the modern in its nascence, transliterated here through the most irreducible aspects of the contemporary—a potent cocktail of ugly female strength, formal grotesquery, radical ambivalence of attitude, and generalized inconclusiveness—and leading to fundamental uncertainty punctuated by awkward laughter. To echo that moment and ensure that it reverberates for as long as possible remains an exhilarating problem—for her, and for us.



REBECCA WARREN, *BOBO*, 2006, bronze, acrylic paint, branch, 51 1/8 x 14 1/8 x 13"/ Bronze, Acrylfarbe, Ast, 130 x 36 x 33 cm.





REBECCA WARREN, *The Turner Prize*,  
exhibition view, Tate Britain, 2005 /  
*Ausstellungsansicht, Turner-Preis.*

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# TRYING IT ON I SUPPOSE

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CATHERINE LAMPERT

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A few years ago, when I encountered Rebecca Warren's sculptures in the venues where serious art is exhibited and debated, it was a pleasure to witness their frolicking, reckless qualities. But it was natural to be nervous; something that is hand-made and invites intimacy might prove an anachronistic confection, one that is especially upsetting if the viewer has an abiding attachment to the observation-based, figurative sculpture of Rodin, Giacometti, and others. Subsequent exposure to the tall, standing figures set in rows like chorus girls at Matthew Marks Gallery in late 2005 gave me enough reason to suggest a studio visit in connection with a film Jake Auerbach and I were planning to make—its subject: living British artists talking about Rodin (part of the exhibition I was curating for the Royal Academy).<sup>1)</sup> When we finished recording for the film, the single common experience amongst our eight participants turned out to be that they had all responded emphatically to Rodin (and the Musée Rodin in Paris) when they

were teenagers; however, as they'd developed and thought about their own options, they'd each begun to see this artist-giant as too expressive and too emotional. When Warren was a student at Goldsmiths College from 1989 to 1992, she explains that "life-drawing wasn't encouraged, it was old-fashioned... expressionism was talked about in a disparaging way."<sup>2)</sup> Nevertheless, a few years later, she began to look seriously at Degas, Rodin, and Rosso, principally in reproductions. (I can imagine Rebecca thinking to herself, "That's not bad.")

As soon as Rodin received his first public commission in 1880—monumental doors for a planned decorative arts museum—he decided to model figures, each about forty centimeters high, that would illustrate narrative episodes from Dante's *The Divine Comedy*. In a matter of five years, he had assembled some two-hundred figures, drifting ever closer to Baudelaire's archetypal erotic, degraded lovers. Visitors to the studio on the rue de l'Université would have seen someone intoxicated with the spirit of spontaneous creation—a "countless host of damned women came into being and writhed in his fingers. Some of them lived for a few hours before being returned to the mass of reworked clay."<sup>3)</sup> Nevertheless, in his well-organized studio, with its complement of technicians, many figures were cast in plas-

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REBECCA WARREN, HUNDEMEISTER (Dog Master), 2004, reinforced clay, acrylic paint, 19 1/4 x 9 x 8 1/4" / verstärkter Ton, Acrylfarbe, 49 x 23 x 21 cm.







REBECCA WARREN, *P.E.*, 2005, bronze,  
62  $\frac{1}{4}$  x 26  $\frac{3}{8}$  x 24  $\frac{3}{4}$ " / Bronze, 158 x 67 x 63 cm.



REBECCA WARREN, *LIGHT OF THE WORLD*, 2004,  
reinforced clay, acrylic paint, pom pom,  
44  $\frac{1}{8}$  x 13  $\frac{3}{8}$  x 13  $\frac{3}{8}$ " / *LICHT DER WELT*, verstärkter Ton,  
Acrylfarbe, Pompon, 112 x 34 x 34 cm.

ter, the piece-molds sometimes re-filled with fresh clay, the originals and the variations remaining in Rodin's possession for the rest of his life.

Retrospectively, we credit Rodin's work with both advancing and destroying the integrity of figurative sculpture. Depending on one's argument, one is apt to isolate examples of Rodin's focus on process, his exploitation of the expressive power of fragments, the simulation of movement and a kind of burgeoning cubism, his myopic eyes and the successive profiles they recorded. The liberties that Rodin took with his figures brings to mind the painted facets and *insouciant* sexual markers that Warren has been imposing on her new bronzes and her "doubles" (the first cast's twin—its adaptation). On the other hand, Rodin avoided claiming formal or gender-bound

milestones; indeed, he continually and sincerely protected himself and his ambition from ridicule and censorship by repeating, like a mantra, that his core daily experience came from what was "real," or what he observed while watching models pose. They were "nature"—various, amoral, and suggestive as trees, rocks, and animals.<sup>4)</sup> Rodin's rapport with individual models led him to record a specific moment involving one of his favorite girls, Adèle Abruzzesi, who was encouraged to remain still while holding a most vulgar crouching pose—one hand on her breast, the other on her foot—a gesture readily understood by a French audience as a metaphor for orgasm. Stepping into the female experience of arousal was thus Rodin's goal. At the end of his life, he made another *CROUCHING WOMAN* (1895)—a lumpy pseudo-



dancer with split legs. Our eyes and feelings travel over this work's rugged, pruned terrain, peering in through the gapping knife-cut aperture under the left arm and contemplating the brutal, but tender, contortions in the sculpture's face.

It is impossible for Warren, or perhaps for any intelligent living artist, to treat the making of figurative images as a wholesome, centered occupation.<sup>5)</sup> Warren uses the word "ludicrous" to describe her treatment of her subject, as did Willem de Kooning in a 1960 interview with David Sylvester. The critic questioned whether the impetus to paint the *Women* series came from a moral decision, a theoretical decision, or only desire. De Kooning skirted around such ponderous notions, protesting how "that word 'figure' becomes such a ridiculous omen." "It's really absurd to make an image, like a human image...but then all of a sudden it was even more absurd not to do it," said De Kooning. "Indeed, the ludicrous personage hijacks the creative process," he continued. "I put it [the woman] in the center of the canvas, you know, because there was no reason to put it a bit on the side—do you see what I mean? So I thought I might as well stick to the idea that it's got two eyes, a nose and mouth and neck... I felt myself almost getting flustered. ... the idea that it really is very funny, you know, to get stuck with a woman's knees, for instance." De Kooning downgraded content—making it more "a glimpse of something"—before adding a further disclaimer: "It's very tiny, very tiny, content." The character of both De Kooning's women and Warren's is a bit brazen; when we circle her figures we understand what De Kooning meant when he fancied being in conversation with them in the studio, "like they were ladies of Gertrude Stein. Like one of them would say: how do you like me?"<sup>6)</sup> When Warren sees her figures return from the foundry a bit battered and coarse, she builds in the changes before they re-emerge.

With hindsight, De Kooning admitted that his images of women were somewhat "vociferous and ferocious," especially those women sporting grins achieved by collaging mouths cut from printed mass media, for he agreed that this feature made them appear more "like Mesopotamian idols... astonished about the forces of nature." Tate curator Clarrie Wal-

lis, writing in the Tate Triennial catalogue, found Warren's *SHE* (2003)—a figure with ample breasts and buttocks—reminiscent of "Mesopotamian fertility figurines."<sup>7)</sup> Warren accepts that she amasses "all sorts of influences from all sorts of different places...trying [them] on for size..." One might see her approach as using some delay and refractory tactics, and this is literally the case, as a work will be positioned so that its back faces the entrance to the gallery. Being less self-conscious is, in Warren's words, simply "better."<sup>8)</sup>

### Pots boiling

In the studio, Warren likens her activity to watching several pots boiling at the same time. In the gallery, it is a struggle for even the most aware visitor to absorb the collective identity of the series. Going from one figure to the next in the Tate's Turner Prize show (a context of general restlessness), reading names in her works' titles (WILLIAM, PAULINE, DOU DOU CHÉ), I found that, due to their quality and finesse, her works demanded even more thorough viewing than in the studio. The gawky, ostrich-like figures stood on narrow plinths—some pinkish, others white—set at heights where the heads of the tallest were visible above the crowd of museum-goers. The unpatinated bronze, rubbed with wax, looked garish, like jewelry, bumped and twisted, deliberately superfluously—until a random look brought a flash of something. It occurred to me that the armature of these upright figures—a steel pole—was analogous to the creatures on carousels, pumping up and down. One can appreciate an innate flair in Warren's sensibility—the sporty, acrylic-patterned fabric she uses for capes, the passages of applied makeup.

The forms in her unfired clay pieces are more tumbling and soft, like bouquets, with poetic names. One is titled *GARDEN OF MY SPOUSE* (2006) but I am reluctant to elicit facts about this work. After all, it is art, so its associations can be evocative for me without merely belonging to the artist's stream-of-consciousness. Here I glean a special quality, that of Arshile Gorky's *Garden in Sochi* series—take, for example, the nostalgia of the most resolved gouache, one with a yellow ground, sharp slipper shapes, and floating objects.<sup>9)</sup>





REBECCA WARREN, *LOULOU*, 2006,  
painted reinforced clay, plinth, 16 1/2 x 13 3/4 x 13" /  
bemalter verstärkter Ton, Sockel, 42 x 35 x 33 cm.

### Critical projection

One of the few especially clichéd reviews of the Royal Academy exhibition I curated was written by Germaine Greer, entitled "Are Rodin's bronzes erotic? Hardly—but they do tell us a lot about the sculptor's womanizing." Greer asserts that "sculpture is monumental, immobile and, in our necropolitan museum system, out of reach. Its silent statement is that of a *Playboy* bunny. 'Look, fantasize, but don't touch.'" Greer imagines a squalid session, where Rodin poses the model he has chosen to represent *IRIS* (1890/91) on her back (which is correct), and then "models her, with head and left arm missing, in clay," intimating that the amputation was done in the presence of the model/victim, rather than what really happened—the more risky editing of a form already cast and marked by seams and plaster drips. Greer leaves readers with the advice that "intimidation is not usually associated with the raising of desire."<sup>10</sup> Living on one's nerves and conflicted emotions can offer rich possibilities for artists, but biographical voyeurism can cast their protagonists in trivial roles. One hears a fresh, non-feminist note in Warren's language, as she occasionally has admitted: "I'm inter-

ested in making sculpture that perhaps looks like it was made by a male artist"—using the word "pervy" as an incentive.<sup>11</sup>

Michael Craig-Martin taught artists of Warren's generation at Goldsmiths College (although Warren was not there during Craig-Martin's tenure) and has spoken of the outstanding 70s artists who were his contemporaries—especially Bruce Nauman—who, as he sees it, marked a significant change: "Art isn't about representing things, it is about acting things out." They acted out "the problem of being an artist in the world."<sup>12</sup> Occasionally such an art-historical emphasis concertinas into the critic-friendly strategy of referencing. Lately, I've detected a reluctance to be constricted by twenty-first century "referencing" disclaimers. A curator of similar age to Warren describes her as being "at odds with the position of mastery and authority assumed by her predecessors." Although Warren herself maintains that it may be pointless to aspire to be a virtuoso modeler, it seems just as disingenuous, in her case, to pretend to be indifferent to the quality of the forms.<sup>13</sup> I recently overheard a Tate tour guide facing the Warren vitrines intoning names as if by pedigree: "She positions herself within a tradition of artists... Beuys, Cornell..." Warren explains that these influences can indeed be "overwhelming, but it is pointless to try and hide them..." Warren describes herself as a "book flickerer," but in conversation, when she mentions something that arrests her attention, you nod and see it in your mind. Take, for example, how for a magazine feature on portraits of women, she selected an image of Maria Callas being served a writ from a Diane Vreeland book—and then a clay monsteress appears.

As she becomes a better and better artist, Warren's teasing engagement with hindrances and palliatives is honed. Different zones—Perspex a size too small—time marked by titles like *2001*, *2002*, *2004*, or



2005—it's as if the installation scheme anticipates the mores and ethos proffered by a particular art institution. *Un condamné à mort s'est échappé* (1956), Robert Bresson's film, is amongst those to which Warren relates. A man sentenced to death by the Gestapo escapes, or goes where the wind takes him. In the cinematography, the details are exaggerated and sounds reverberate. A slow developer, Warren wants to keep her options open while trying to "get to the bottom" of what it means to make art. "I've not found it an easy thing to achieve. At first. You get some kind of love, in some sense, from the things that you're doing."

- 1) "Rodin at the Royal Academy," 26 September 2006–1 January 2007 and then the Kunsthaus Zurich, 9 February–13 May 2007.
- 2) This quote and subsequent ones not given other references are from the recording in Warren's studio on 18 May 2006 for *Rodin: The Sculptors' View*, directed by Jake Auerbach, and notes from a previous conversation in the studio on 11 April 2006.
- 3) Hughes le Roux, "La Vie à Paris," *Le Temps*, Paris, 20 June 1889.
- 4) A typical quote is "Nature offers symbols and synthesis on the breast of the strictest reality. It suffices to know how to read them," Camille Mauclair, *Auguste Rodin. The Man—His Ideas—His Works*, trans. Clementina Black (London: Duckworth and Co., 1905), p. 53.
- 5) "amplifying it, exaggerating the hole and the bumps so as to give them more light," Rodin, *Le Journal*, Paris, 12 May 1898.
- 6) David Sylvester, *Interviews with American Artists* (London: Chatto & Windus, 2001), pp. 48–53.
- 7) Clarrie Wallis, Tate Triennial 2006, "New British Art," Tate Britain, 1 March–14 May 2006, p. 138.
- 8) Rebecca Warren speaking on the film produced by the Tate for the Turner Prize 2006.
- 9) Arshile Gorky, GARDEN IN SOCHI, 1940–41, gouache on board, 22 x 28", purchase with bequest of C. Donald Belcher, High Museum of Art, Atlanta.
- 10) Germaine Greer, "Are Rodin's bronzes erotic? Hardly—but they do tell us a lot about the sculptor's womanizing," *The Guardian*, 9 October 2006, p. 24.
- 11) Tate Turner Prize film, 2006. One thinks of the dismal male physiques and libido in John Coplans, Paul McCarthy, etc., Nevertheless the British critics rail against her subject matter, Adrian Searle "bored," by her "big-assed and -breasted clay floozies," (*The Guardian*, 3 October 2006), several complaining about a "feminist message." Julian Keeling, in his article, "Shapes of things to come," *Harper's Bazaar*, November 2006, p. 200, explains with charm that his efforts to turn the conversation into personal territory are rebuffed "with a discourse on art" or another distraction.
- 12) Michael Craig-Martin, "The Power of Now," *The Guardian*, 14 October 2006, p. 11.
- 13) Lizzie Carey-Thomas, Brochure, *Turner Prize 2006*, Tate Britain 2006.



AUGUSTE RODIN, standing figures and  
THE GATE OF HELL, Musée Rodin, Meudon /  
Skulpturen und HÖLLENTOR. (PHOTO: COURTESY  
OF IVOR HEAL)



WILLEM DE KOONING, LARGE TORSO, 1974,  
bronze, 36 x 36 x 26 1/2" / GROSSER TORSO, Bronze,  
91,5 x 91,5 x 67,3 cm.



AUGUSTE RODIN, CROUCHING WOMAN, ca. 1895,  
bronze, 20 3/4 x 13 3/8" / KAUERNDE FRAU, Bronze,  
53 x 34 cm. (PHOTO: COURTESY OF IVOR HEAL)



## Art in America

### Rebecca Warren at Matthew Marks

Rebecca Warren's New York solo debut, this show featured new cartoonily expressionistic sculptures made of unfired reinforced clay on a considerably smaller scale than the works for which she has achieved renown in her native U.K. Trolling the sculptural tradition of expressive figuration for iconic depictions of the female form to grapple with and caricature, the artist has previously confronted Rodin, Picasso and Boccioni, among others. Possibly Dubuffet and certainly William Tucker also feed this work. Warren's relation to her influences is so upfront that it becomes her content.

The stars of this show were some nutty little dancers, most under 4 feet high. *Madeleine* and *Courteille* are take-offs on that mixed-medium freak of art history, Degas's *Dancer, Aged Fourteen*, and they are modeled with the exuberant directness and tactile authority of de Kooning's *Clamdigger*. In each piece, the dancer's big toe protrudes from her gigantic platform heels, her tutu is reduced to a tiny apron and the ribbon in her hair is tied in a bow bigger than her head. Two of her nearly identical sisters are paired under Plexiglas in *The Twin*. *Clark* is a high-stepping cancan dancer with enormous bow-bedecked pumps, bulging calf muscles, flying skirts and flopping breasts. Warren presumably had the Frenchman's *Grande Arabesque* in mind for her *Grand Cru*: one foot is firmly planted in a shoe like a cinder block, and the other points skyward. Her torso arches down, her arms sweep the plinth, and the ruffles of her tutu,

splayed like enormous frantic petals, divulge her fluttering labia.

For some years, Warren has also constructed boxy assem-

or elbow emerges from a scribbly whirl of lines are three masses of unpainted clay sporting breasts, limbs, lumps and flowers. About



View of Rebecca Warren's exhibition "Pas de Deux," 2005; at Matthew Marks. (Review on p. 183.)

blages. Here, two wall-mounted vitrines seemed ancillary to the modeled clay sculpture, although the smaller, *Pas de Deux*, lends its name to the show. In it, a circle of red neon the size of a softball illuminates a little landscape of lumps of clay and chunks of wood, bits of Styrofoam, twigs and a fuzzy pompom. *In the Bois* is similar, an archly wan accumulation of studio detritus and neon, all 16 feet of it: Joseph Cornell meets Keith Sonnier. Determinedly elliptical, comparatively reticent, the assemblages court the arbitrary but are a bit too artful really to put themselves across.

Reminiscent of cartoon fist-fights where the odd foot, nose

3 feet high, they are positioned at eye level on white pedestals. The clay in *Louis* has a slightly dry appearance; in *Europa* rough furls seem to have bloomed from deep crevices and clefts. *In the Last Ditch I Think of You* is more generalized and cloudlike, its components abstract but for one conspicuous, large-nippled breast. *Sporting Lady* and *Cologne* are smaller, and brushily painted in tints of green and pink over a blackish base coat in a way that emphasizes their turbulent surfaces. With clay, the most earthbound of materials, Warren evokes a roiling formlessness.

—Stephen Maine



## ARTNEWS

### Rebecca Warren

#### Matthew Marks

In her recent exhibition "Pas de Deux"—the title refers to a dance choreographed for two performers—Rebecca Warren



Rebecca Warren, *In the Last Ditch I Think of You*, 2005, reinforced clay and plinth, 70" x 33½" x 30".  
Matthew Marks.

paired her trademark lumpy sculptures with airy vitrines, playing roughness against refinement and weight against buoyancy.

Warren says her work is inspired in part by Degas's paintings of ballerinas, but the frenzied texture and aggressive sexuality of her figurative sculptures were more reminiscent of de Kooning. Made from unfired clay and showing the artist's fingerprints, these dense, patched-together works (all 2005) sported multiple breasts and phalluses and

exaggerated, almost cartoonlike limbs and facial features. With its oversize ears, feet, and toes and its elongated nose, *Clark* resembled Jughead from the "Archie" comics. Another piece, *Courteille*, was a woman with a huge vulva and buttocks—practically a Hot-tentot Venus—standing in contrapposto, gazing upward. *In the Last Ditch I Think of You*, a single mass of protruding breasts, nipples, petal-like folds, and phalluses, resembled a caricature of a librarian in profile, her hair teased into a ridiculous curly 'do.

But most intriguing were Warren's intimate vitrines, which contain found objects such as bark, twigs, Styrofoam balls, wood shavings, and bits of clay scattered around partly obscured neon lights. In one, a red pom-pom nestled within folded, unfired clay seemed more explicit than any body part. The feeling of such understated works as *In the Bois* was that of a dressing room strewn with personal effects cast off in a moment of passion; their quiet eroticism provided a fine accompaniment to the intensity of the sexy, swaggering sculptures that dominated the room.

—Rachel Somerstein

MATTHEW MARKS GALLERY

523 West 24th Street, New York, New York 10011 Tel: 212-243-0200 Fax: 212-243-0047

# The New York Times

## Rebecca Warren

*Pas de Deux*

*Matthew Marks Gallery  
523 West 24th Street, Chelsea  
Through Dec. 24*

Rebecca Warren's obstreperous forays into clay operate in a decidedly pre-Minimalist mode, mocking art's pretensions with juicy abandon. This British sculptor's New York gallery debut is impressive, although the color that Ms. Warren often lavishes on her objects is in regrettably short supply. The display includes extended wall vitrines lightly strewn with sculptural fragments, found detritus and occasional bits of neon that suggest a kind of abject situation — architectural or stage-set models or neglected displays of antiquities. There are also large, messy orbs — portrait busts redone as heads of cabbage whose gouged and kneaded forms include the odd snout-like breast, crude roses and occasional phalluses. Smaller orbs tend to be brusquely painted; "Sporting Lady" includes a bit of tattersall,

while bits of deep red highlight the black of "Invention of the Daguerreotype."

Most plentiful are a row of large, lurching, leering figurative forms, reminiscent of de Kooning's sculptures, that gradually reveal themselves to be female dancers, complete with bows, braids, floppy tutus and bulging toe shoes. The exception is "Clark," which may be a dancing couple in acrobatic Fred-and-Ginger mode, or perhaps Superman wearing a woman as a cape. For all their wildness, Ms. Warren's efforts have their own kind of rigor and a strong sense of independence. Her artistic precedents include John Altoon, Nikki de Saint-Phalle, Mary Frank and possibly the early work of Claes Oldenburg and Georg Baselitz. That's a very interesting, overlooked lode to mine at the moment.

ROBERTA SMITH



MATTHEW MARKS GALLERY

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# THE NEW YORKER

## ART

### REBECCA WARREN

Warren's cheeky take on Beaux-Arts sculpture elevates and exaggerates the clay sketch to delightfully absurd proportions. Globby fired-clay figures wobble in "Pas de Deux"; others sport bombastic monikers like "Grand Cru" and "Europa." Together, the small, humpy mountains nod to amorphous efforts like Rodin's initially ridiculed portrait of Balzac. "Invention of the Daguerreotype," a heap of clay painted black, makes a particular plea for ceramics, the perennial bastard child of sculpture, in the age of mechanical reproduction. It also serves as a posthumous defense of artists who liked their forms lumpy rather than slick and finished and Salon-elegant. Through Dec. 23. (Marks, 523 W. 24th St. 212-243-0200.)

MATTHEW MARKS GALLERY

523 West 24th Street, New York, New York 10011 Tel: 212-243-0200 Fax: 212-243-0047

PARKETT

GREG HILTY

# Rebecca Warren: SHE

EVERY ASPECT OF BITCH MAGIC (1996) was one of Rebecca Warren's earliest artworks to come to wide public attention and it remains a touchstone for what has followed. I observed her install the piece in an exhibition, "Material Culture," which I co-curated with Michael Archer at the Hayward Gallery in London in 1997. The show considered different approaches to the object in British art of the past two decades. Even among such a deliberately heterodox assortment, Warren's approach commanded special notice. She had created the work in her bedroom over a period of three months. This biographical information is relevant since the work's contents and meanings are intimate and compacted. She started with a white plinth onto which she placed and replaced a selection of objects that were variously to hand. These included a jar containing a dead bee that a friend had brought to her. A scrunchie (an elastic band used to hold back hair) was stretched over the jar for safekeeping. Other items that came to rest on the plinth's surface included a shell, a shard of green glass, a pair of underpants, and a safety pin. Warren constructed a wooden frame as a sketch for a Perspex cover. She never made the cover but kept the indicative frame. On it rested a large white envelope over which she had stretched another pair of



REBECCA WARREN, 10-4, 2000,  
unfired painted clay and plinth, 7<sup>1</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub>" /  
ungebrannter bemalter Ton mit Sockel, 18 x 18 x 30 cm.  
(PHOTOS: MAUREEN PALEY INTERIM ART, LONDON)

GREG HILTY is a curator and writer and currently Director of Visual Arts & Literature at Arts Council England in London.



underpants, its crotch gently padded with fluff from a washing machine. The envelope itself was also padded out with slides of the artist's work.

Description is not criticism and accumulation is in itself not art. Warren's accretion of apparently incidental elements, just described, nevertheless conjured up both the completeness and the "bitch magic" of her title. The work betrays an urge to art that predates that of mimesis or symbolism: the impulse to endow raw matter with spirit or meaning and so to transform it. Such a process, which might as well be called "magic," depends as much on the nature of the transformative act as on its objects. Warren took pains to make her collection as simple as she could while avoiding the simply mundane. Her efforts were repeated in the exhibition installation, which took about a week. Warren clocked in daily at the gallery to spend hours tweaking the relative position of her sculptural ingredients. One sensed strongly that she was searching not for any formal or conceptual resolution to the piece but rather a conclusion of the opportunity available to work on it. This is not a trivial motive. It was clear that she took her role as a creative maker seriously and that the work would not be finished until the role was over, rather than the other way around.

Last summer, Warren unveiled her latest work in her second gallery show at Maureen Paley Interim Art in London. The show was intriguingly titled "SHE" and was introduced with two overt references. First, the 1887 novel of the same name by Rider Haggard and the Hammer Studios film based on it, starring Ursula Andress as the eponymous embodiment of female power and beauty. Second, a black and white photograph reproduced on the exhibition's invitation, showing Sigmund Freud among a gathering of besuited and bespectacled professional colleagues. Neither reference explains the works shown but both act as allusive counterpoints. The show comprised six large sculptures in unfired clay. These sculptures are approximately life-sized and female but wildly free in their anatomical exaggeration, abbreviation, and expressiveness. Breasts, buttocks, and hands appear as prominent focal points. Heads seem to have fallen victim to evolutionary redundancy. In spite of or because of their deformities the figures

possess an uncanny psycho-physiological rectitude and a purposeful energy. Their surfaces are rough and at times seem barely modeled from the raw blocks of clay out of which they emerge. "SHE" unashamedly evokes and engages with a powerful history of expressive figurative sculpture stretching from Degas and Rodin through Boccioni to Fontana, taking in Picasso and the German expressionists for good measure. Warren seems to want to grapple with this lineage of male masters on their own terms, rather than women sculptors of the female form such as Elizabeth Frink. Warren's references to popular culture and to psychology show that she is culturally conscious, but neither irony nor critique is a significant motive behind these works. They can be elucidated by comparisons but they cannot be read as essays. They are not hewn from lard or chocolate nor will they disintegrate through sustained exposure to the climate of East London. Their most up-to-date feature is their placement on studio trolleys. This gives the sculptures an added measure of dynamism (they could scoot off anywhere) and informality (they are not rooted) but was initially a practical step on the part of the artist (they cannot otherwise be moved).



REBECCA WARREN, *HELMUT CRUMB*, 1998, installation view, "It's a Curse, It's a Burden" at The Approach, London, 1999.





REBECCA WARREN, *EVERY ASPECT OF BITCH MAGIC*, 1996, mixed media, 52 x 11<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub>" /  
*LUDERMAGIE IN ALL IHREN ASPEKTEN*, 132 x 30 x 30 cm.

Immediately engaging and persuasive as they are, these sculptures challenge us to place them in a contemporary context and to connect with the signs sent out from *EVERY ASPECT OF BITCH MAGIC* seven years earlier.

Clues are provided by two groups of works that relate closely to that work and to *SHE* respectively while also possessing their own integrity. Examples of each were displayed together, for the first time, in Warren's exhibition last autumn at the Donald Young Gallery in Chicago. The first is a series of collages, approached like the surface of the *BITCH MAGIC* plinth turned vertically and hung on the wall. Their contents are perhaps more abstract and even more allusive than those of the earlier work: pieces of wood, wire, pompoms. They evoke however the same mental landscape of everyday arcana, the resonance of abstracted conversations where much is revealed by talking about small subjects close to hand. The

emotional range of these works is extended in wall assemblages like *FRAUENSCHADE* or *F.S.1* (both 2003) that introduce a more sculptural third dimension along with features including small neon lights. The piece that connects them all is *BITCH MAGIC: THE MUSICAL* (2001–2003), a delightful reprise of the early work but this time with the absurd sumptuousness of a full-length Perspex sheath and sharp injections of color: the electric red of a neon tube and a pompom, a gold-painted plaster off-cast that lies like a molten ingot on top of the Perspex cover. With more than a hint of wry self-awareness Warren the bedroom magician parades her skills as a gallery virtuoso.

The second relevant group consists of a series of unfired clay figurines, collectively titled *TOTEMS* (2002). They resemble the *SHE* series in their material and free modeling but are smaller, designed for display on plinths and decorated with painted glazes. Rather than single figures they suggest pairs or



groups, though engaged in such close erotic coupling that they more often appear unitary clumps of merged matter. Color is used in a manner privileged to porcelain as erogenous indicator, more spice than sustenance. Warren has continued making work in this vein since her surprising 1998 presentation of the piece HELMUT CRUMB, an appropriately obscene hybrid inspired by Helmut Newton and Robert Crumb. The genre was further developed in "The Agony and the Ecstasy," her wide-ranging playful first show at Maureen Paley Interim Art in 2000. The somewhat larger single figures DEUTSCHE BANK (2002–2003) and BUNNY (2003) later paved the way for the SHE series and for the similar group of three works, TEACHER (M.B.), TEACHER (R.), and TEACHER (W.), all 2003, included in her Chicago show.

Warren maintains an odd but revealing fiction about these figure works. She would like us to imagine them as having been made by a mildly perverted teacher at a regional English art college. This image conveys (rightly or wrongly) the impression of both artistic and sexual frustration. Repression and liberation characterize and justify most erotic art, both good and bad. Somewhere in between are the films of Russ Meyer, particularly his *Supervixens* series in which spectacularly over-endowed women maintain a droning narrative of withheld desire while periodically bursting out across the screen and each other. The particular relevance to Warren's work is that they do so against a background of blasted desert landscapes strewn with run-down shacks and jeeps and populated with feckless men who talk big but deliver little. While by no means the same as Warren's world, Meyer's mundane mythologizing helps illustrate the profound layers of desire and restraint that run through her work.

Warren's alter ego is a curiously powerful and positive proxy for a young woman artist working today to invoke. It carries certain resonances of Salvador Dalí's obsession with "putrefaction" in the mid-twenties; Warren's posture, like Dalí's, consciously mingles disdain and admiration for her artistic antecedents. This in turn leads to sophisticated, if apparently aberrant, strategies for producing new work faced with all that have come before. Dalí wrote, in terms that seem directly relevant to Warren's artistic proj-

ect, "Form is always the product of an inquisitorial process of matter—the specific reaction of matter when subjected to the terrible coercion of space choking it on all sides, pressing and squeezing it out, producing the swellings that burst from its life to the exact limits of the rigorous contours of its own originality of reaction."<sup>1</sup> However Warren defines the physical and historical contours of her originality, her impetus to exceed those limits remains consistently compelling.

1) Salvador Dalí, *The Secret Life of Salvador Dalí*, trans. Haakon M. Chevalier (1942), (London: Vision Press, 1968), p. 3.

REBECCA WARREN, *BITCH MAGIC:*  
*THE MUSICAL*, 2001–2003, mixed media and plinth /  
*LUDERMAGIE: DAS MUSICAL*, diverse Materialien mit Sockel.







REBECCA WARREN, "SHE," 2003, installation view at Maureen Paley Interim Art, London; clockwise from left: HOMAGE TO R. CRUMB; MY FATHER; SOUTH KENT; NO. 6 / im Uhrzeigersinn von links: HOMMAGE AN R. CRUMB; MEIN VATER; SOUTH KENT; NR. 6.





REBECCA WARREN, *TOTEMS*, 2003, self-hardening clay; height: a) 23 1/2", b) 22", c) 25 1/2" /  
selbsthärtender Ton; Höhe: a) 60 cm, b) 56 cm, c) 64,8 cm.