



Reviews

“Rachel Harrison, Hirsch Perlman, Dieter Roth, Jack Smith, Rebecca Warren”
 Matthew Marks Gallery, through
 Aug 15 (see Chelsea).

Let art continue to be entertaining, escapist, stunning, glamorous and **NATURALISTIC**—but let it also be loaded with information worked into the vapid plots of, for instance, movies.” So proclaimed Jack Smith, the infamous 1960s avatar of “moldy” art, whose preferred subjects (and materials) were to be found in trash cans, on curbsides and in B movies.

For those who share Smith’s proclivity for the castoffs of capitalism, this summer group show is sure to satisfy. Jeffrey Peabody, a director of Matthew Marks Gallery, has collected a group of five artists who hold the worthless in high esteem. The show playfully and subtly demonstrates the ways in which artists can utilize the vocabulary of our dominant culture, while simultaneously levying a critique against it. Jack Smith and Dieter Roth preside as father figures, represented by trademark pieces: Smith’s surreal brassieres dripping with sequins and a sculpture by Roth—composed of chocolate, fruit juice, yogurt and plaster—that teeters on the edge of delicacy and abjection.

Rachel Harrison’s *Blind Bunnies* is both funny and distressing—two diminutive, eyeless rabbit figurines huddle in the crevice of a gunky box, a fishing pole dangling sinisterly over its edge. Hirsch Perlman’s time-delay photographs allow bursts of dumb, low-tech sci-fi to infiltrate scenes of the everyday. Rebecca Warren’s unfired clay sculptures are smart, kitschy reassessments of various male artists’ female muses—exaggerated bulbous boobs retain the sticky thickness of mud rather than trying to transcend it. Spectacularly unspectacular, the creations gathered here confirm another of Smith’s now decades-old suspicions: “I think a center of unused objects and unwanted objects would become a center of intellectual activity. Things would grow up around it.” And how.—*Johanna Burton*

FROM LEFT: COURTESY WHITNEY MUSEUM OF AMERICAN ART, NEW YORK; COURTESY MATTHEW MARKS GALLERY, NEW YORK.



Rachel Harrison, *Roman Holiday*, 2003.