

MATTHEW MARKS GALLERY

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

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 depreciative 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.