

MATTHEW MARKS GALLERY

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# THE NEW YORKER



## 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.)