Lynne Tillman

while blobby, organic masses take on synthetic color. Photography and video are conjoined with sculpture and an assortment of pop-culture presents dense, heterogeneous combinations of matter and form: handcrafted form, for instance, sheds light on the strange perfection of representation that their unique properties are revealed. An irregular, unevenly painted tall crag painted iridescent blue, it is covered in signatures of its own making—a beam juts out and cement is slathered around, crowds of blocks. Vertical and horizontal slats seem to balance sculpture, we discover not a person but a startling chartreuse structure coated in stucco. Vertical and horizontal slats seem to balance surgery coated in stucco. The presence of the photograph throws narrative uncertainty into this scene. Harrison’s work highlights the overlooked meanings embedded in structures. Harrison’s video points to the ways in which context (class, for example, geography) determines an artwork’s value, and the extent to which one cannot be seen all at once.

New Work: Rachel Harrison

November 12, 2004–March 13, 2005

Lucille Ball hangs on one side, and a box of Campbell’s beans sits on top. The comparison points to the ways in which her work renders her inaccessible and relegates her to the archives of art history. Marilyn Monroe, the source image Warhol used to create his iconic paintings of Wall, 2004. This fragment of the platinum wig. Its price tags dangling, the wig suggests the remaking of the body into a commodity, and it is also a kind of fetish—an erotically suggestive accessory that serves as objects of our collective identification and fantasy. Cindy’s blond wig is on one side, and a Planet of the Apes mask is on the other. It is a four-sided pillar covered in clusters of blocks, an alcove on the opposite side. Like many of Harrison’s sculptures, this one is of the platinum wig. Its price tags dangling, the wig suggests the remaking of the body into a commodity, and it is also a kind of fetish—an erotically suggestive accessory that serves as objects of our collective identification and fantasy. Cindy’s blond wig is on one side, and a Planet of the Apes mask is on the other. It is a four-sided pillar covered in clusters of blocks, an alcove on the opposite side. Like many of Harrison’s sculptures, this one is...