

# ARTnews

March 2011

**Reviews:** New York

## Rebecca Welz

### June Kelly

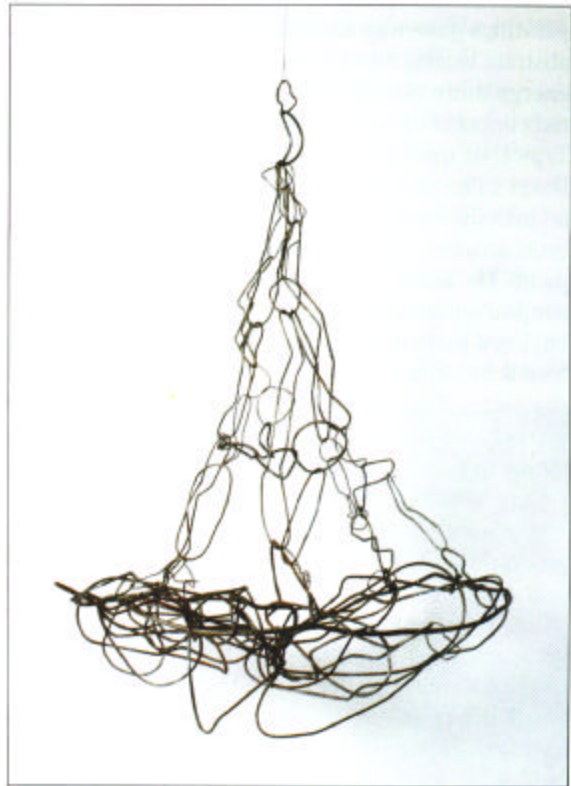
This exhibition consisted of sculptural works made of metal rods that are bent, twisted, and welded into artful tangles. Each piece evokes pen or graphite lines on paper—somehow transformed into 3-D. These blackish works, although created in 2010, have rust-colored burn marks and appear to be decades old. All of the sculptures seem simultaneously heavy and airy.

Five of the artist's large, netlike steel forms dangled from the ceiling, while the three smaller works were displayed on the gallery's walls. Although every piece in the exhibition used the same language of corporeality, each had its own vocabulary of shapes. The forms, which at first looked completely abstract, took on broad qualities of objects upon closer study.

Titles such as *Bird* and *Big Net* directly convey the artist's formal intentions, yet the viewer was clearly invited to free associate. The linking rings in one work had the characteristics of a magic trick, and another large hanging sculpture looked like a replica of the DNA helix. *Pendulum*, a knotted construction that is equal parts humble chandelier and witch's hat, hung attached to the apex of the ceiling and seemed to move almost imperceptibly as viewers walked through the gallery. Whether the motion was imagined or the result of a subtle breeze, what wafted through the room was the experimental spirit of Calder.

Attached to the wall was *Thunder*, a draped collection of crooked circles woven into one another that could be seen as a cell in the process of cleavage. Adding to the memorable impression made by these dark but decorous webbed works were the shadows they cast. The outlines of the sculptures on the gallery floor or walls added yet another dimension to Welz's exuberantly choreographed metal scribbles.

—Doug McClemont



Rebecca Welz, *Pendulum*, 2010, welded steel, 53½" x 38" x 27".  
June Kelly.