

# KATE WERBLE GALLERY

83 VANDAM STREET NEW YORK, NY 10013

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**CRITICS' PICKS: "COME THROUGH" AT SIKKEMA JENKINS & CO.**

**LAUREN O'NEILL-BUTLER**

**SEPTEMBER 16, 2010**



View of "Come Through," 2010. From left: Sheila Hicks, *Tipped*, 2003; Ree Morton, *Untitled (Stretcher Piece)*, 1974; Jessica Dickinson, *Edge*, 2008–2009; Sheila Hicks, *Aramis*, 2010; Fabienne Lasserre, *Around Here and Down*, 2010.

"Certain concepts seem to *choose* to come into existence." In her first published journal, *Daybook* (1984), the sculptor Anne Truitt discusses her experimentations with chance and accident, and the ensuing freedom she encountered in her studio over the course of one year, from June 1974 to the summer of the following year. Her words seem entirely appropriate to this playful group show, which features a range of abstract works by multiple generations of women pursuing the material possibilities of the unplanned, spontaneous gesture. There are recently rediscovered gems like Ree Morton's odd joke on painting *Untitled (Stretcher Piece)*, 1974, as well as new considerations of the medium via excellent abstractions by Jessica Dickinson and Emily Do. **Molly Smith's** *Around*, 2010, a bent red Hula-hoop partially covered in Hydrocal cement, is at once pathetic and funny. So too is the clump of decaying grass hanging from one of Siobhan Liddell's wall-based works and Fabienne Lasserre's tattered piece of felt draping to the floor in *Around Here and Down*, 2010.

Anchoring the show are three small textile pieces by the venerable artist Sheila Hicks, whose not-to-be-missed retrospective opens this November at the Addison Gallery of American Art in Andover, Massachusetts. In the elegant *Aramis*, 2010, numerous white BrushPicks are woven through strands of pale linen. The work seems to "come through" in various ways, particularly as meditation on the experience of following one's intuition without the expectations of a definitive result or conclusion.

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