

Galerie Max Hetzler Berlin | Paris | London

Rebecca Warren
Aurelius, 2017–2019

Frieze Sculpture, Regent's Park
5 – 18 October 2020

maxhetzler.com







Rebecca Warren

Aurelius, 2017–2019

hand-painted bronze

bronze: 295 x 58 x 49 cm.;

116 1/8 x 22 7/8 x 19 1/4 in.

plinth: 129.5 x 67 x 67 cm.;

51 x 26 3/8 x 26 3/8 in.

1 of 2 casts, each painted uniquely (2/2)

Exhibited

London, Regent's Park, *Frieze Sculpture*,
5 – 18 October 2020.

Dijon, Le Consortium, *Rebecca Warren:*
Tout Ce Que Le Ciel Permet, February – May 2018
(edition 1 exhibited).

St. Ives, Tate, *Rebecca Warren: All That Heaven Allows*
– *New and Recent Works*, October 2017 – January 2018
(edition 1 exhibited).

Literature

F. Stapleton and E. Tassi, eds., *Rebecca Warren: All That Heaven Allows – New and Recent Works*, exh. cat., Tate, St. Ives; London: Tate, 2017, p. 86 (edition 1, illustrated in colour), p. 87 (edition 1, installation view in colour).





Aurelius, 2017–2019
Frieze Sculpture, Regent's Park, London, October 2020



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REBECCA WARREN

born 1965 in London, UK

lives and works in London, UK

Rebecca Warren makes sculptures, assemblages and constructions in a variety of materials including clay, bronze, steel and neon. The artist also creates collages and wall mounted vitrines using assemblages of objects she has collected. Warren says about her work that “it comes from a strange nowhere, then gradually something comes out into the light. There are impulses, half-seen shapes, things that might have stuck with you from decades ago, as well as more recently. It’s all stuff in the world going through you as a filter ...”

Aurelius is a 3-metre-tall bronze sculpture, cast from hand-modelled clay, its surface animated by protean, corporeal bulges, protuberances and marks. First shown in 2017 as part of Warren’s solo show *All That Heaven Allows*, the inaugural exhibition at the newly reopened Tate St. Ives, *Aurelius* belongs to a larger body of work comprising large-scale, upright anthropomorphic sculptures, such as *Rainer (in the garden)*, 2017, shown at Musée National Eugène Delacroix in 2018 and *The Three*, 2017 currently on view in the gardens of The Hepworth, Wakefield. With these large works, Warren explores the possibilities of blending the tender, the slight, the awkward, the elegant and the overblown into a delicately bathetic monumentality.

Clay, the material from which this sculpture is cast, was first introduced into her work with her seminal sculpture *Helmut Crumb* in 1998 (fig. 1). As Warren says, this was a bringing together of what had originally been intended as two separate works—each a three-dimensional rendition of an image from, respectively, underground cartoonist Robert Crumb, and fashion photographer Helmut Newton—both of whose work she found herself drawn to for their different kinds of insistent, almost manic, focus on the erotic aspects of female bodies. *Aurelius*’ nuanced physicality transcribes Warren’s sensual, energetic work on the initial clay model, twisting and pulling the wet, malleable material before locking its form in bronze. From 2001, Warren began adding paint to the surfaces of her bronze sculptures, with the first example being *Head* (fig. 2). In *Aurelius*, hand-painted in mostly pale hues, the scumbled, delicate touches and broader, darker patches suggest flesh or clothing, or, at the far end of the scale, surface shimmer.

Rooted in the history of sculpture, *Aurelius* recalls the work of influential figures from the art historical canon, from Rodin’s continuously unexpected subtle twists of anatomy, to Giacometti’s feeling for the essential core of a figure, to de Kooning’s pummelled and furrowed bodies. As such, *Aurelius* is a potent example of Warren’s practice of continuously absorbing and assimilating a broad array of information—including materials and iconography—so to reflect on them and make something new: “I like to mix things up, turn things on their heads” [...] “I’m not a stickler for thinking there is, or isn’t, a categorial difference between high and low, so I mess around in there too.” Bursting with a playful vitality, *Aurelius* is a beautiful embodiment of Warren’s sensitive approach to the exploration and understanding of our reality.



Figure 1

Rebecca Warren
Helmut Crumb, 1998
clay on 2 stacked painted MDF plinths
clay: 55.9 x 50.8 x 38.1 cm.; 22 x 20 x 15 in.

The Cranford Collection



Figure 2

Rebecca Warren
Head, 2001
hand-painted bronze
62 x 54 x 54 cm.; 24 3/8 x 21 1/4 x 21 1/4 in.
edition of 3 plus 1 AP (2/3)



pictured here: *Aurelius*, 2017 (edition 1)
Rebecca Warren: All That Heaven Allows – New and Recent Works,
Tate, St. Ives, 14 October 2017 – 7 January 2018

“[Warren’s] bronze sculptures with their animated and in places protuberant surfaces, resemble ancient steles. Walking around these slender, compact sculptures, our perception is particularly challenged by their metamorphoses of form. Our changing angle of vision brings subtly pulsating shifts in our recognition and fixing of the images. A constantly mutating narrative, with pictures succeeding one another as if in a kaleidoscope [...] Behind exteriors of folded skin, projecting body parts, sensual bulges and the cavities of a burst fruit, these sculptures have an inner life. Many are twisted, turned like a screw, full of internal movement and yet entirely at rest within themselves. In these works, Warren taps new areas of potential for sculpture. Through her additional deployment of colour, the artist explores astonishing effects and possibilities. That white makes bronze look as insubstantial as foam, that dark green can call to mind a classical patina while remaining simply paint, and that pastel shade and chequered hatching in the venerable context of bronze sculpture can bring a provocative facet into play—all of these once again render Warren’s undertaking adventurous and complex.”

Bice Curiger

“Everything is always made at its finished size, never scaled up from maquettes. Always hand/eye, hand/eye.”

Rebecca Warren

pictured here: *Rainer (in the garden)*, 2017
Musée National Eugène Delacroix, Paris, 2018





pictured here: *The Three*, 2017
Rebecca Warren, The Hepworth Wakefield Garden, Wakefield, England, September 2020
(installation ongoing)

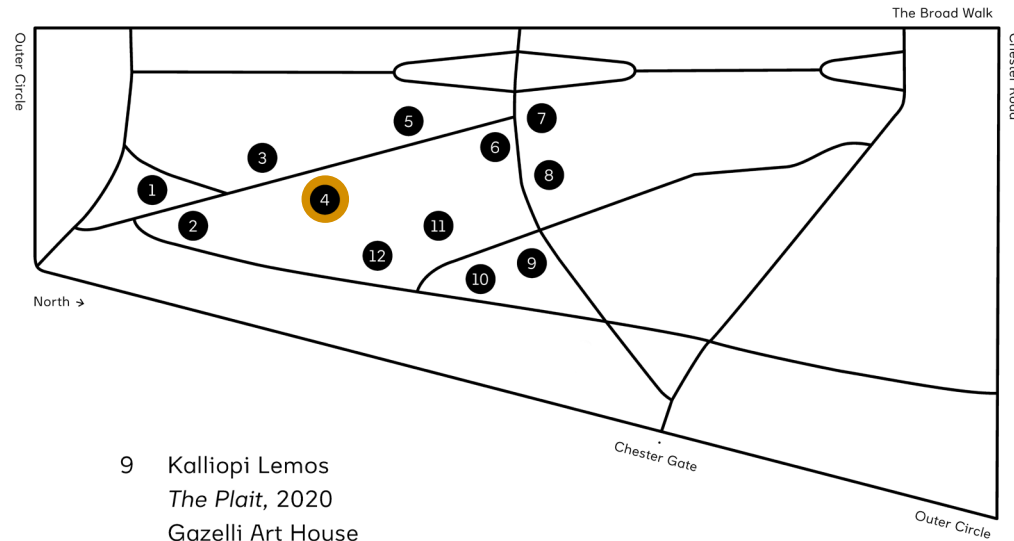
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FRIEZE SCULPTURE

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English Gardens, The Regent's Park
October 5 – 18, 2020



1 Gavin Turk
L'Âge d'Or (Green & Red), 2019
Maruani Mercier Gallery

2 Sarah Lucas
Sandwich, 2020
Sadie Coles HQ

3 Eric Fischl
Torso, 2010
Skarstedt

4 Rebecca Warren
Aurelius, 2017-2019
Galerie Max Hetzler

5 Fabio Lattanzi Antinori
Ad Keywords, 2020
Pi Artworks

6 Richard Long
Circle for Sally, 2016
Lisson Gallery

7 Arne Quinze
Lupine Tower, 2020
Maruani Mercier Gallery

8 Gianpietro Carlesso
Torre di Saba, 2009
Ronchini

9 Kalliopi Lemos
The Plait, 2020
Gazelli Art House

10 David Altmejd
Untitled 1 (Bronze Bodybuilders), 2015
White Cube

11 Lubaina Himid
Five Conversations, 2019
Hollybush Gardens

12 Patrick Goddard
Humans-Animals-Monsters, 2020
Seventeen Gallery

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“The haptic surfaces of [Warren’s] clay and bronze works trace the lines of her touch, her fingerprint and her palm. They wear the marks of her making—massaged, squeezed and pushed ... These works are generous in their materiality, establishing themselves within history, popular culture, tradition and a pleasure in what can be made with inert materials.”

Laura Smith

Rebecca Warren (born 1965) was nominated for the Turner Prize in 2006 and the Vincent Award in 2008. The artist has had one-person exhibitions at numerous museums, most recently the Musée National Eugène Delacroix in Paris (2018), Tate St. Ives in England (2017), Fondation Vincent van Gogh Arles in France (2017), and the Dallas Museum of Art (2016). Her work was included in the 54th Venice Biennale (2011) and is in the permanent collection of museums across Europe and the United States. Warren first showed with Galerie Max Hetzler in 2007. She lives and works in London.

Aurelius (detail), 2017–2019



Rebecca Warren, *ILLUMInations*, Arsenale at the 54th Venice Biennale, Venice, 2011
Photo: Courtesy of Maureen Paley, London and Hove

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Photographic credits

Rebecca Warren, *Aurelius*, 2017–2019

Photo: Andy Keate

Frieze Sculpture, Regent's Park, London, October 2020

Photo: Peter Mallet

Rainer (in the garden), 2017, Musée National Eugène Delacroix, Paris, 2018

Photo: Charles Duprat

Rebecca Warren: *All That Heaven Allows – New and Recent Works*, Tate, St. Ives, 14 October 2017 – 7 January 2018

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The Three, 2017, Rebecca Warren, The Hepworth Wakefield Garden, Wakefield, England, September 2020 (installation ongoing)

Photo: Nick Singleton

Rebecca Warren, *ILLUMinations*, Arsenale at the 54th Venice Biennale, Venice, 2011

Photo: Courtesy of Maureen Paley, London and Hove

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