

# SEANKELLY

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## ARTnews

### Rebecca Horn

#### Hayward Gallery

#### London

The presence of various sculptural contraptions designed for painting and drawing enriched the mystery of Rebecca Horn's huge, lush works on paper in her recent retrospective, "Bodylandscapes: Drawings, sculptures, installations 1964–2004."

At the show's entrance, Horn's 1972 video *Bleistiftmaske* (Pencil Mask) played continually, showing the artist wearing a pencil-studded headdress while using her face to make sweeping graphite marks on a page. The piece cued visitors to the fact that her magnificent recent works on paper also involved the choreographed gesture.

Some of Horn's mechanisms stood still, the physical evidence of their operation deposited around them as splatters of paint on walls, floors, or objects. Other works made sounds, like *Ocean in My Heart* (2000), with its intermittently revolving mirrored tambourine filled with tiny ball bearings.

In yet others, little motors whirred, as in *Heartshadows* (2002), where slowly turning mirrored discs cast reflections and shadows all over the adjacent walls, suggesting planetary cycles.

In her drawings, Horn lays her marks with varying degrees of intent and control. The effect is captivating, and the works radiate an unanticipated optimism about the future of art. Not only do they



Rebecca Horn, *Cactus In My Head*, 2004, gouache, inks, pastel, acrylic, and charcoal on paper, 71½" x 59". Galerie de France.

foreshadow more stunning work to come from Horn, but they seem to give greater weight to humanity in the convergence of technology and personality that has haunted her art for decades.

—Kenneth Baker