

SEAN KELLY

Baker, Kenneth. "Rebecca Horn," *ARTnews*, February 2006.

ARTnews

Rebecca Horn

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Comprising three recent drawings and a sculptural installation alongside films of her early performance pieces, Rebecca Horn's terrific show "Twilight Transit" demonstrated her remarkable use of the body in her continuing investigation of art making, memory, and experience.

A looped projection of Horn's films from 1970 to 1973 provided a short introduction to the artist's pioneering performance work. These early pieces show her extending her body with materials that both inhibit and liberate movement and feeling. The projection began with the dreamlike *Einhorn* (Unicorn), 1970, in which the artist, nude, walks through a sunlit forest and field with a four-foot-long, ramrod-straight horn attached to the top of her head and braced by bandages that crisscross her torso like a strange medical prosthesis. *Körperfächer* (Body Fan), 1972, shows Horn standing on a beach, white gossamer wings attached to her body from fingertips to toes and manipulated by her arms. As she struggles to control the wings, they both conceal and exaggerate her movements.



Rebecca Horn, *Twilight Transit*, 2005, six machines, steel, mirrors, glass, cast iron, bulbs, leather pouches, sheep's wool, two CDs, speakers, installation view. Sean Kelly.