

REBECCA MURTAUGH

I am immediately attracted to the colors, textures, and surfaces that make Rebecca Murtaugh's work playful and enticing. However, what I find particularly compelling about the new work is the simplicity of the forms themselves and her use of mass and volume to push color and line out into real space. While engaged with the language of painting, these works extend beyond surface into the realm of *things* — and as things, the forms assert their physicality in relation to the external world. This is significant, as our experience of the work is inextricably linked to our own physicality, and some of the forms potentially take on a bodily presence in and of themselves, especially with titles like *Leaner*, *Stand*, and *Support*. These works resonate meaningfully with Robert Morris's 1966 essay "Notes on Sculpture," in which he suggests that our bodies function as a critical gauge when we perceive a physical object in space. In considering Rebecca's works and the opportunity they offer for a heightened awareness of ourselves and our surroundings, I am particularly struck by Morris's statement that, "simplicity of shape does not necessarily equate with simplicity of experience."

— Jackie Brown '04



Rebecca Murtaugh
Sentiment: Gladiolus and Relish (detail), 2013
Repurposed house paint and crystalline granules on plastic
28 x 20 x 15 in.
Courtesy of the artist