

Lawson-Tancred, Jo. "Material Differences — the abstract sculptors with very specific ambitions." *Appolo*, 30 October 2021.

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Untitled Vessel (Small Body) (2021), Maren Hassinger. Photo: Adam Reich; courtesy Susan Inglett Gallery

'Making it' at Waddington Custot draws together a group of women artists who produced abstract sculpture in and around the 1960s and '70s. Its subtitle, 'Women and Abstract Sculpture', avoids implying that the artists, few of whose paths crossed, were bound by any shared political or feminist cause. However the obvious, and still fun, provocations of Lynda Benglis - including a multicoloured splatter of latex on the floor, wryly reminiscent of Pollock's best efforts - set the tone for a show that gives short shrift to notions of male 'genius'. The inclusion of Benglis is an anchor among the actions and happenings of the then pivotal New York art scene, but the show is of interest for its considerable geographic spread.

The exhibition makes sense of the artists' differences by making pointed comparisons between their use of materials. One instance is the placement of Maren Hassinger's *Untitled Vessel (Small Body) (2021)*, a shimmering urn amassed from withering steel wire ropes, beside a pair of small-scale compositions, also in steel, made by Beverly Pepper in 1965. Hassinger began stockpiling her industrial material from junkyards in Los Angeles during the 1970s, and found it to be a pliable fibre for twisting into semi-figurative shapes. Her use of these wires calls to mind the compulsive repetitions of Kusama and Eva Hesse in how it too suggests some lineage from the serial forms of minimalism.