Lynda Benglis

**Cheim & Read**

Lynda Benglis experiments with many mediums, but her work is unified by recurring motifs, especially allusions to the sexuality of the female body. So whether she happens to be using poured latex, bronze, tinted polyurethane, or ceramics—as in this large yet remarkably intimate show—she inevitably returns to her erotic sources.

The 24 untitled objects in this show were all from 2013 and modest in size, none larger than 25 by 22 by 15 inches; none smaller than 11½ by 9½ by 9½ inches. They were then more of domestic than public proportions, accessible and capable of stimulating us in many ways. We want to touch them, possess them.

One of the smaller works, *Untitled* (2013), was installed at a height that required the viewer to bend over or crouch in order to see the piece completely. The more we looked, the more erotic the piece seemed to become. It is the most private part of the female anatomy painted pink and a golden yellow that denaturalizes it, thereby rendering the piece seductive, but not pornographic.

Less overtly sexual but even more fascinating was a small, head-shaped object in glowing pink. Unique in the context of the extruded, twisted-tube sculptures that dominated the show, this piece was like a magnet. An antithesis to the crystal ball, this orb is opaque: it may mean something, but we will never know precisely what. Its attraction lies in its texture and color.

This superb show was an important exploration and elaboration of an extremely rich dimension of Benglis's work.

—**Alfred Mac Adam**

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