

GLADSTONE GALLERY

Antonio Scoccimarro, "Rosemarie Trockel at WIELS," *Mousse*, Feb-March, 2012, p.152, 153.

12. Rosemarie Trockel at WIELS

WIELS

Av. Van Volxemlaan 354, Brussels

wiels.org

Somewhere between the late Seventies and early Eighties, Rosemarie Trockel set out on an artistic path that has led to her recognition as one of the most influential artists in the development of contemporary art, having built up a body of work that critically examines the concepts of sexuality, gender, culture, and art-making. Born in 1952 in Schwerte, near Dortmund, in the postwar Ruhr, over the decades Rosemarie Trockel has constructed a stylistically diverse artistic vision, effortlessly alternating drawing and collage, sculpture and video, reformulated from a specific, explicitly female—and why not, radically feminist—perspective. Some of her best-known series are perfect examples: her “Hot Plates,” wall sculptures in which the minimalist look of mass-produced objects merges with stereotypical symbols of the domestic realm—women’s “place” in the kitchen—or her “Knitting Pictures,” paintless woollen paintings, machine-made blankets with computer-generated geometric patterns, which sometimes poke fun at the feminine cliché of a modern-day Penelope at her loom, as well as at painting and the role of the artist. The show at WIELS, curated by Dirk Snauwaert, will be the artist’s first major solo exhibition in Brussels, a city that despite its affinities with Trockel’s oeuvre—the symbolic and aesthetic heritage of Dadaism and Surrealism, which is still very much alive—has had few opportunities to see the artist’s work. After this first stop in Belgium, which will end in May, the show will move to Culturgest in Lisbon in the fall of 2012, then to Italy in 2013, at Museion in Bolzano. (*Antonio Scoccimarro*)

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Rosemarie Trockel, Installation view at Kunsthalle Zürich, 2010.

