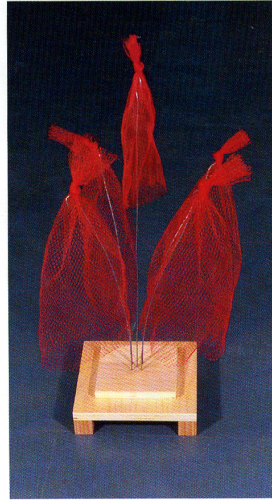


# METRO PICTURES

Scott Indrisek, "Simple Quirks: B. Wurtz gets Appreciated," **Modern Painters**, Summer 2011, pp. 21

PRIVATE VIEW NEW YORK

## Simple Quirks B. Wurtz gets appreciated.



**B. Wurtz** is finally getting the retrospective he deserves. The New York-based artist has been creating quiet, playfully profound sculptures since the 1970s, and a selection of work from that decade to the present, curated by Matthew Higgs, of White Columns, is on view at **Metro Pictures** from June 22 through August 12. "A thread that runs through my work is my continuing appreciation of the overlooked and the underappreciated," says Wurtz, who makes understated magic out of the simple and mundane. "A ballpoint pen that's run out of ink, a block of Styrofoam packing material, a tin can after its contents have been eaten, plastic bags. Wire and cloth are longtime friends, but I have to say that wood is the material I have been most passionate about—and for the longest time. Found objects have always been a part of my practice, influenced by the Fluxists' attitude toward chance, the contradictory nature

of Duchamp's readymades, and Andy Warhol's obsession with mass production." Wurtz—who has lately begun incorporating shoelaces, 19th-century shoe buttons, and sink racks into his assemblages—realizes that his lo-fi pieces aren't always understood. "Perhaps the biggest misreading is that my work is about ridiculing art or, even worse, that I am putting the Emperor's New Clothes in a gallery to ridicule a viewer," he says. "Much of my work is light in its touch, both in terms of scale and materials. Because of this any number of people have taken a quick look and dismissed it as insubstantial. I see beauty in small or overlooked items from everyday life. My hope is that a viewer sees some of that in the work—as fresh and not overly precious." —**SI**

ABOVE FROM LEFT:

**B. Wurtz**

*Untitled*, 2000. Wood, wire, produce nets, 28½ x 12 x 12 in.

*Untitled*, 1997. Mixed media, 36 x 18 x 1½ in.