

VAN DOREN
WAXTER

THE
NEW YORKER

ART

Sarah Peters

May 2018

A dozen charming talismanic bronzes—of satyrs, shadow puppets, and female figurines—by the New York sculptor line the entrance to her show and offer a taste of her cross-cultural remixing. But her tantalizingly synthetic vision really hits home in the six large, brass-colored bronzes in the main room, which compress millennia of sculptural modes, from ancient Egyptian to Greco-Roman to Constantin Brancusi. Stylized heads sport cascades of wavy hair and full beards, which double as their own pedestals. Note the finely modelled curls of “Charioteer,” a female bust with empty eye sockets; they assume the role of coiffure on the top of her head, but suggest wheels at the sculpture’s base.