

RACHEL ADAMS



Recliner

2011

wood, fabric, glue, photocopy paper, gouache

70 x 160 x 70 cm

Rachel Adams' work is drawing, but not quite as we know it. Using paper draped over wooden armatures to create large sculptural forms in bleached-out, faded pastel tones, Adams extrapolates one of drawing's traditional functions – to define spatial relationships on a plane – into three dimensions. Her work occupies the space of the gallery much as a bronze sculpture would, but with none of its mass and spatial aggression.



Ottoman

2011

wood, fabric, paper, furniture legs, gouache (green)

145 x 90 x 90 cm

Rather, her work seems both dominant and not, confrontational and self-effacing. Forms that nod to the human body, their titles (*Recliner*, *Ottoman*, *Posturing*) implying physical confidence and relaxation, contain contradictions.



Posturing

2012

starched tie-dyed fabric, mdf, timer frame, painted waxed paper

Posturing: 180 x 100 x 70 cm, plinth: 100 x 100 x 100 cm

There's nothing imposing about their delicate, crinkled surfaces, and yet they oblige a certain mode of engagement in the viewer – looking up, around, behind – that generate an unusual power imbalance between the viewer and the viewed. Occupying the space of the human body, Adams' works suggest a physical absence, something drained of life, yet crackling with potential energy.

Ben Street

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