

Frank, Peter. "Ross Rudel, Carole Seborovski: Angles,"
Artnews, April 1996, p. 141.

Ross Rudel, Carole Seborovski

ANGLES

Los Angeles sculptor Ross Rudel and New York painter Carole Seborovski both examine, amplify, and ultimately revel in the subtle, and not so subtle, erotic frisson of things. Both Rudel's minimal sculptures, most of them wall-hung, and Seborovski's compositionally intricate paintings, most of them containing low-relief elements, seek to address sensation as well as sensibility. Whether made of varnished wood, stained rawhide, lace, resin, or any combination thereof, Rudel's taut-skinned objects—such as the feral *Untitled #180* or the bulky love-seat trope *Untitled #198*—curve, swell, and pucker in voluptuous self-containment. They invite caresses, embraces, fondling, all manner of tactile gratification.

Seborovski's concoctions, made of latex, rubber, wax, fabric, wire, aluminum, chains, beads, and enamel paint on wood, promise the hands a harsher, more complex experience. Compact,

detail-filled works such as *Wet Chrysanthemum*, *Scattered Seeds*, and *Pink Stream/Veiled Pearls* dazzle the eye with their intricate textures, often-sizzling colors, and the mesmerizing symmetry with which their elements are arranged.

If they could be reduced to a formula, Rudel's objects manifest a masculine appetite for soft, supple bulges, whereas Seborovski's paintings embody a feminine preference for coarser, more gemlike surfaces. Despite feminist warnings about stereotyping, these characterizations are not as invidious as they might seem. For one, the artists are not shy about depending on the biases and come-ons of popular culture for their purposes: the soupçon of a Playboy foldout can spice a Rudel sculpture; that of a Cartier advertisement, a Seborovski construction.

Even more important, the appeal of both bodies of work, shown in separate galleries, was not necessarily segregated by gender: Rudel appeals to the animus in all of us; Seborovski, to the anima. Both reward more abstract constructs of beauty as well, but for once—or twice—the turn-on is as corporeal as it is conceptual.

PETER FRANK



Ross Rudel, *Untitled No. 180*, 1995,
 wood, stained rawhide, 9½" x 7" x 7".
 Angles.