Rebecca Warlick with Alison Karasyk
October 13, 2018

Alison Karasyk: Thanks for coming, everyone.

Karen Hesse Flatow: So ever since I started this space, we've always tried to have a conversation with the artist, because many of them are very young and want them to be the first to speak about their work and to have it recorded. So we've had these lovely conversations and record them and transcribe them and then make them available later. And tonight, Alison is going to lead us in this conversation, who is our curator.

Alison Karasyk: Hi, thanks for coming, everyone. Really excited to be here with Rebecca. We've had a really nice time doing studio visits and thinking about the installation and just how she's kind of continued to make work since graduating. I think this body of is really an extension of what she was doing during her MFA program at Columbia. And I'm just going to read a very short truncated version of her bio.

Rebecca Warlick graduated with an MFA from Columbia University in May of 2018. She received her BFA from Pratt Institute in 2013. In this exhibition she is premiering paintings and sculptures using cast urethane and silicone. And this is her New York City solo debut.

So I guess the first thing that I just wanted to talk to you about, Rebecca, is this kind of transition that you went through from kind of engaging with more traditional means of painting to using urethane as a kind of form of pouring. And making work that, as we've discussed, cures within minutes. So I'm just curious as to what attracted you to that process and how you kind of got started.

Rebecca Warlick: I guess what I liked about it, and it doesn't really feel like a hard transition. Like I'm not committed to any type of thing, but I like the speed of this urethane and stuff. Like paint is something you can kind of push around as liquid, and then it freezes, but it takes a long time for different kinds of paint. And I've always had this, like in my art school experiments, I started with oil paint. And then I started, and then I went to acrylic, and then when I went to grad school, I went from acrylic to actual plastic, because acrylic is plastic too.

So it went from being like an hour-long window of working to being like a two-minute long window of working. Which for me was like a way to go back to the basics of picture-making.

Alison Karasyk: The basics of picture-making?

Rebecca Warlick: Yeah, or just to really have to make decisions and not be pushing things around, thinking, oh that blue looks good over there, that blue. Or does it look better there? Just be like, no, this is what it's going to be.

Alison Karasyk: So it seems more instinctive.

Rebecca Warlick: More instinctive, yeah. You have to trust yourself more.

Alison Karasyk: And what about mold-making? How did that kind of come into your practice?

Rebecca Warlick: Well, since I'm using these materials for mold-making, I thought that mold-making was just something I wanted to get better at anyway. And there was a thing about using an object, and having that object kind of degrade in meaning over time by repeating it. Sort of like when you repeat a word over and over again, it loses its meaning. There were certain things that I like to have that had significance, and it's not really like me, but it's kind of like some basic thing I was trying to get at, to use these object like paint, like brushstrokes.

And the mold-making is just like a challenge, like a personal challenge. I did it because I like to challenge myself.

Alison Karasyk: Yeah. And what about this kind of integration of these molds that were made into your sculptural practice? I mean, there are a lot of artists who are obviously working in painting, in sculpture. But I think what's so exciting about the work in this space is that there are so many paintings that are kind of intercepting these two ways of working and allowing you to incorporate these really kind of vivid bodily sculptural elements into the canvas. So what made you start working in that way?

Rebecca Warlick: I don't know, I guess, you mean like the difference between painting and sculpture?

Alison Karasyk: Yeah, or the combining of the two.

Rebecca Warlick: I don't know. I still see these as a painting, having a surface that has a lot of potential on it. I feel like with sculpture, when you're fabricating something, you have to really know what you're doing, or at least have a vision in your head. And if you're not fabricating with sculpture, then you have to really know every step of what you're doing, like technically. And I am getting more literate in the technological aspects of what I am doing, but I still feel very much like I'm using, like I'm thinking like a painter.

Like everything is very open. For the vision to unfold, rather than to have the vision have some kind of fidelity to an original vision, like I would be with a sculpture. But I'm also interested in moving, in thinking with my process how to make objects that aren't on these planes, you know? In a more painterly way.

Alison Karasyk: And so in terms of the work that I would say is the most sculptural, in the center—the sculpture. Can you talk a little bit about some of the objects that are in there? Like the corn, for instance.

Rebecca Warlick: Yeah. There is a lot in there that has some kind of, like mold-making, is kind of like meaningful thing to me, but I'm not trying to make it very literal. But the corn is really funny to me. And I think that corn is really funny right now, especially for humans in general. It's corn. I kind of knew that I wanted to have corn in it for some reason. I think corn's a really interesting object.

It's rhizomatic. It's knobbly. It's sort of sexual. It's weird. But also it's a grain, and I was thinking about agriculture and how that probably changed humans. I mean, we know that it changed human society in many, many ways. And I was reading this paper about corn and how people have kind of, corn is not a natural thing. We've evolved corn from grasses to sustain large cities and populations.

So corn and grains are one of the reasons that we have large populations and stuff and we can feed each other and everything. But it's also a big contributor to pollution, and it's not even that good for us. It kind of makes people sluggish. I was reading that it has this psychological effect on people. And not just like anybody, not just corn, grain-sensitive people, but everyone in general.

So it's interesting thinking about how we've evolved alongside the corn and grass and stuff. And the way that it effects the body and whatnot.

Alison Karasyk: Absolutely. Especially because there's corn in the sculpture that's titled America, I think it has a lot of resonance right now. And I'm curious, just thinking about some of the works that are a little bit more, seem to be alluding to people and have art-historical references, like the work all the way at the end, Blonde Hesse, and The Big Green One. Can you speak a little bit about some of the art historical or pop cultural references that we might pull out from the works?

Rebecca Warlick: Yeah, I mean, I was just thinking, I was talking to my friend Kate there about faces, and how primal they are, and how it's like the first thing that you look at as a baby. Like your development as a child is very much related to gazing into your mother's face, or like anyone's face. Anybody with a face and an expression and stuff.

And how easy it is to see faces in things. When I made these, it was really, really instinctive. And I think that some psychological aspects, like that for me, came out of it, just intuitively. This one is historically related to that Goya painting of Cronus eating his children.

Alison Karasyk: So it is a body.

Rebecca Warlick: It's a body, yeah. That's some feet. Yeah, she's eating it. But I thought it was interesting to have it be this girl, with this nice cool hair, and vacant eyes, just eating it. Because it's just like a human thing to be suspicious of the next generation and to try and hoard power and I wanted it to be like kind of open for anybody, like even a young girl with green flesh.

Alison Karasyk: So what about the color blocking that's happening in the face? Is that just kind of a fun way to play with color, or any references there that you're thinking about?

Rebecca Warlick: Well, it kind of just happened out of my process. Like I started it kind of blind, and then created this shape. You notice, this head, it's very important that it's a big head. But like before, there was a lot of different ideas going, and I kind of thought, color blocking, it's like a kind of messed-up Alex Katz. Harry Potter.

Alison Karasyk: What about the heart? Did that come towards the end?

Rebecca Warlick: Yeah.

Alison Karasyk: It's like a nice surprise when you're just looking at the center. You mentioned the word "hoarding," which of course leads me to The Hoarder. So just thinking about that work and the kind of interchange of ducks, I'm wondering if you can speak a little bit about the two ducks that are kind of looking down, and also the chroma key blue, which, you know, when we were talking with Karen and David, it's just like, that's Yves Klein blue, and when I look at it, I'm like, that's also Sondra Perry blue, you know?

Audience member: So which blue is it?

Rebecca Warlick: It's actually the legit chroma key blue, from a can like you would get at set shop or these other places for productions. It's the real blue they use, so the camera doesn't pick up.

Audience member: Oh, like a green screen.

Rebecca Warlick: Yeah, exactly. And it's that exact formulation. It covers amazingly well, and I think that's why I decided to call it The Hoarder, because I thought, like hovering stuff, I'm sort of hoarding secret information. But also, those ducks are casts of my grandmother's ducks, and she's an avid collector, so I thought it was kind of funny. Not to call her a hoarder, or anything.

Alison Karasyk: But that the painting is almost engaging in an action.

Rebecca Warlick: Yeah. I don't know. I think the animals and all the cute stuff, it kind of came out of it in a way that any painter would make anything. Like you see what works and it's like a gut feeling. It's just instinctive. And it might as well be abstract, but it's not. There's some kind of psychology in there, but I hope that it's not just about ducks or about, like, cute things. Sorry, what was the original question?

Alison Karasyk: No, you answered. I was just curious about both how the ducks kind of function, and also this relationship to the chroma key blue. Which I feel like, as you said, you talked about a green screen, and I feel like we see that in The Big Green One, too, this use of color and thinking about how it can make some things disappear and exaggerate others.

And then another work that I've been thinking a lot about is Nine-Eleven. And I'm just curious, I love this, we've talked about this, the yellow paint. And I remember we were in your studio, I think we were talking to Sam about it a little bit, too. Just this kind of gesture of yellow towards the bottom of this kind of substrate. And the other thing that I think is really amazing about this specific work is that it's actually a mold, right? Of another painting.

Rebecca Warlick: Yeah, I made a mold of another painting. And I made about 11 casts of it. That's one of them. It's just only a urethane cast liquid plastic. Yeah, but that one says nine-eleven.

Karen Hesse Flatow: Is this the ninth of the 11 casts?

Sam Cooke: Whoa. It probably is.

Rebecca Warlick: I wouldn't be surprised.

Sam Cooke: Because of the number. It has nothing to do with 9/11. [laughter]

Alison Karasyk: No loaded symbol.

Sam: Yeah, exactly.

Karen Hesse Flatow: You're playing with us.

Alison Karasyk: But you almost don't even process the work. I mean, that's what I think is so amazing about that work, is how your kind of usage of language, and then also both color and composition and the kind of textural elements. The fact that it just gets murky at the bottom, is just something that always draws me in.

Rebecca Warlick: Yeah, I was kind of afraid to write nine-eleven out on it. And then I thought I should go with what is frightening, or what seems wrong about it. But it felt like something so right, you know? I just had to do it. And I think that's a good strategy in general in my work for me, is to do the thing that is scary, because usually there's something to that. I really, I did it like that because when I was, when 9/11 happened, I was like 11 years old. Not that that is really meaningful that I was 11, but I was at the age where I was very concerned about growing into a young woman, and wearing clothes and stuff.

And I was shopping at Hollister and Limited Too and things. So I designed the Nine-Eleven around that kind of shirt design. Like if I was going to make a graphic tee, like a ring tee, with glitter and stuff, like nine eleven, there would be the little yellow bird in the corner, and it'd be kind of cool. But it wasn't cool. It was irrevocably sad and horrible for the world. But it's like not going away. So I think it's for [unintelligible] that we can all, it's an interesting word.

Alison Karasyk: Yeah. And interesting to think about the kind of colors and textures that we see that event through, because I was a similar age. And you have such visual and sensory memories associated with that day, and sometimes that is the texture or color or design of a shirt. I love that work.

Just speaking of challenges and facing things that are difficult, I'm really interested in hearing you talk about your use of expanding foam. Because this is such a layered and built composition, and we talked of course about the corn and some of the more specific mold-made details, but I know this is such a process of coverage and layering, and I'm wondering if you can tell us a little bit about how the work came into being?

Rebecca Warlick: Yeah. It was one of the casts of this, actually. It was one of those paintings, that I laid over a mannequin, and I let it become like a human, when this plastic is curing, it's really malleable, and you can mold it. It's hot. So I had it become like a human shape in the front, and then I filled it with expanding foam. I put it in a garbage bag.

Alison Karasyk: Why?

Rebecca Warlick: Because it won't leak. I mean, not just garbage bags, but any kind of plastic. And I just built up the form over time using expanding foam and plastic and tape. And that is kind of like, but that was the original. See, I didn't know what this would look like until I made it, because the original was made out of it. Then I made a mold out of it. Is that confusing or does that make sense?

Sam Cooke: This is a cast of it.

Rebecca Warlick: This is a cast of it, yeah. So I was working on this kind of blind for months.

Alison Karasyk: Why do you say blind? Because you don't know how it would turn out?

Rebecca Warlick: Yeah, because the original was going to be made in the matter of an hour or something. And I was working on, I didn't know how it would translate.

Sam Cooke: Can I say something?

Alison Karasyk: Of course, please!

Sam Cooke: We went to Kaari Upson's show at the New Museum. And I remember while Rebecca was making the work in the studio, we kept talking about that show and how all of that work is all made from molds.

Alison Karasyk: Are you thinking of the bodies that were kind of—

Sam Cooke: I was thinking of the couch.

Alison Karasyk: Oh, the couch, of course.

Sam Cooke: She made those all through [unintelligible 0:19:11.2] and she said that she made them all in a single pour. They're all casts of a single pour material, and done. And she was showing images from her studio that were kind of deliberately blurry. And Nick and me were like obsessing over it. How did she do that!

Rebecca Warlick: Oh, I know. We were so pissed off.

Sam Cooke: I remember you said, you were like, for my first show, I need to have like a big cast. I heard that, well now have to give it a shot. This was our first attempt. We did it.

Rebecca Warlick: Yeah. We stole a garbage can.

Sam Cooke: We stole the garbage bin and crawled inside it.

Rebecca Warlick: I had to go inside of it.

Alison Karasyk: You went inside of it?

Rebecca Warlick: I went inside, because it's a brush-on rubber mold. It was a big giant glove of that. And yeah, one of the last touches was the Precious Moments head.

Alison Karasyk: Yeah, I was just going to ask about that head peeking at you as you walk in. It feels like it's just being slung across the shoulder of a caretaker or something.

Rebecca Warlick: Yeah. Well, you know, when I look at this, and when I was thinking about it, I think of classical sculpture, and what David Humphrey was saying, the Winged Victory and all that stuff is very much a classical mode of thinking. And the Precious Moments figures are like that for old women. And they're really, I don't know why anybody would collect that but old women and old men.

I don't know why you'd really want that, in general. But it's kind of like, it forms an idea of spirituality in a way, as this kind of thing. Commodification of cuteness and how cuteness is so useful in art and in life. And this is like the opposite of cute.

Alison Karasyk: Useful how? Like as a commodity?

Rebecca Warlick: Yeah, like babies are cute because you need to be taken care of when you're helpless. If somebody's being cute, if you're cute, like yes, I'll help you live, cute thing.

Alison Karasyk: So does cuteness have to do with the color choice?

Rebecca Warlick: Oh. Not really. No, cuteness, I guess it's kind of like—no, it doesn't at all because I don't think this is a very cute color. I feel like this is like the inside of somebody's mouth or something. This is really like an inverse vagina, in a way. If you think about it, it's definitely bodily.

Sam Cooke: Medical, almost.

Alison Karasyk: Yeah, it is kind of medical.

Audience member: So it's not pink.

Rebecca Warlick: It's pink.

Sam Cooke: Coral.

Rebecca Warlick: It's like pink mixed with brown.

Audience member: Flesh toned.

Audience member: That looks like an eraser.

Sam Cooke: Yeah. What else is it? It's like coral, too. Like a coral color.

Audience member: Like Pepto color.

Sam Cooke: Pepto is more the window painting, I think.

Alison Karasyk: See, I think Pepto is more the arrow.

Sam Cooke: Oh, true.

Karen Hesse Flatow: That's an arrow.

Alison Karasyk: Right. Does anyone, I feel like I really love people jumping in. Does anyone have anything that they want to ask or add or observe?

Ellie Hayworth: I think we had a really interesting conversation a few weeks ago. And we touched on the Blonde Hesse, but I think it was one of those—there are a lot of, and I'm just going to editorialize for a second, but I think there are a lot of, this idea of cuteness I think is very interesting and it seems to be a recurring theme in a number of your pieces. Like the Nine-Eleven, the Hollister X with the packaging, the commodification of these kinds of insidious and divisive historical events.

And the Blonde Hesse at first glance, and some of the allusions that you mentioned, Rebecca, are also kind of cute and about this kitschy Americana. But there is kind of this deeper meaning. And I think you can allude to it with the name Hesse, like Eva Hesse. But I'd love to hear a little bit more about the Blonde Hesse, because I think she's sitting there and she wants to be talked about.

Alison Karasyk: We need to give her a little voice.

Rebecca Warlick: Should I just say? It's Britney Spears. It's Britney. And I called her Blonde Hesse because of Sasha. But I think that Eva Hesse and Britney Spears have a lot in common, because they were both kind of on to some kind of periphery of something. A new kind of minimalism, or like pop music. And they both sort of were victims of it, in a way.

And Britney's just really interesting, because she's like the seminal pop music figure. There had never been anybody like her before, and there's probably not going to be anyone like Britney again. I mean, when that whole machine really started rolling, you know, it was like… like her whole life was under a microscope. And she kind of changed the aesthetic for a long time with her first album. I think it was self titled, when she's kneeling in the schoolgirl outfit.

Alison Karasyk: The pom-poms in the hair.

Rebecca Warlick: Yeah. She's looking up at the camera. And I just think she's really important.

Alison Karasyk: Something that I love about that work is the foot.

Rebecca Warlick: Oh yeah, the foot.

Alison Karasyk: Someone was like, look for it, look for it, and I couldn't find it. Someone literally had to show it to me. And so I just love that there are these kind of hidden—

Rebecca Warlick: Bruises.

Alison Karasyk: Yeah, bruises, secrets, in a lot of the work. Was that always part of it, to include the foot?

Rebecca Warlick: I think, I don't care to get rid of the surface, the history of the painting. I think of it as a skin, and it's really important that that is there, like all the history within it is still there. And I think it's complicated, what the foot represents, because I didn't really start thinking I'm stepping on Britney Spears. I didn't think that. But that's how the hat formed. That's what happened. Maybe it's a self-portrait. Maybe it's internalized.

Sam Cooke: It's like a ghost foot.

Rebecca Warlick: Yeah. But I think it's really important in painting that it's not just totally covered. I think the painting is a lot about coverage, about covering things up. But I think that what's underneath it is the most important. It is very powerful. And so I like to keep that sort of, those steps alive.

Audience member: It's interesting about what you just said, because I bought a guitar even though I was a fan, I was in bands. I bought a guitar recently. I did because it [unintelligible 0:27:04.7]. There's this thing of this color and the sun, the same sun all the time. But you know, to me, I think that it's not news. Like most of the news, like Stevie Nicks has this reoccurring character that she's—David Bowie also had the reoccurring character.

Chuck Berry, the king of rock and roll had a real character. So is this a new idea for you, or did it come from somewhere?

Rebecca Warlick: What?

Audience member: The reoccurring foot thing.

Rebecca Warlick: The foot thing. I don't think so. The foot? Are there more feet?

Audience member: You said underneath the painting. What it's built, based on. Is it always the same, coming from the same place?

Rebecca Warlick: I mean, it's coming from me, but it's also coming from around me. I don't know.

Audience member: Is there something there that's always the same, is what I'm asking? Like an image, a color, a character?

Alison Karasyk: In terms of what's underneath?

Audience member: Right. You said with the corn, for instance.

Rebecca Warlick: The corn, or something. I don't know. I guess I have a deep connection to my grandmother, who gave me these ducks, and who is a collector and all this stuff. And she's like from North Dakota, and she was a farmer and stuff. And maybe that's there. Maybe there's that kind of ancestral thing. But I don't think there's anything real that's coming from me, like there's anything recurring, like a symbol or anything right now that I would say like a pinpoint.

I do think that there is a constant, actually. I do believe in like a constant source, something still beneath something else.

Audience member: So if I see your paintings three years from now, will there be this continuing thing in some ways?

Rebecca Warlick: I think so.

Sam Cooke: I think it's more like an attitude that is constant in her work, that I see. I see a style and an attitude. An attitude towards form and picture, almost. Something that's casual, but intensely sad.

Audience member: I'll write that down. I'll make sure I make a point of seeing an exhibition.

Rebecca Warlick: I do believe that anyone who seriously is practicing this stuff, if you're serious about any form of art, you'll find that there is something that is constant with your practice. There's something that's constant with your practice. There's something constant in your sensibility, whether it's a sense of, some people are ecstatic and some people are not. Some people are very tight about pattern or geometry or whatnot. I think that my sensibility is a bit about containment and about something quiet.

Audience member: What I was hearing was the way that you were, about the foot or these layerings that kind of seem to efface themselves, like you would imagine that underneath it is all that orange, but actually it's like this glaze that go on top. So I heard it more, not like a motif that's a source, but a treatment of materials, where after, it's not where it comes from, but how it suits itself afterwards for all of the deliberate and non-deliberate imperfections. Or like ways that you look through things. Do you approach things more through material to find what the things do on their own?

Rebecca Warlick: Yeah. I think I'm definitely materially driven. There's color, like a tile or something.

Alison Karasyk: Or Privacy Foliage.

Rebecca Warlick: Oh, yeah. Yeah, I'm definitely a materialist. Very materialistic.

Audience member: Each of your pieces kind of has a humorous element to them. How important is that to you? It's a dark humor, I love it.

Rebecca Warlick: You think it's funny?

Audience member: Not funny in a, you know, like in a way that seems personal to you, that you really enjoyed with it. And it's kind of a tendency for it, or like a serious non-seriousness. I'm personally really enjoying. I'm wondering how important that is to you.

Rebecca Warlick: It's really important. I don't really like anything that's not humorous. I think it's really, humor is a good way to approach to the world or

something. I don't know, yeah, I try to be funny. I felt like there was a lot of humor lacking in a lot of art and stuff.

Ellie Hayworth: You relayed this interesting little anecdote about the, I keep calling it a putti, like one of those kind of Renaissance angels, but the Precious Moment. And how you used the word "beheaded." But I feel like you can also kind of lend voice to, I don't know if you want to tell that story, but she was talking a little bit about how she felt like she was beheading this little Precious Moment, but also kind of giving it new life. But I thought it was very comedic, and gave it great character.

Rebecca Warlick: Oh, okay. So that was a gift of Sam's. Sam is making casts of these Precious Moments dolls that he found.

Sam Cooke: "Found."

Rebecca Warlick: Stole.

Sam Cooke: I gave them back.

Rebecca Warlick: And it was from someone's garden. He gave one to me, and it was made out of foam, and he said this is the voodoo doll of you. And I was like, kind of, I don't know, voodoo dolls have a bad reputation. I was reading that voodoo dolls are mostly used for healing and stuff, and I think that's how you approach it. You're very spiritual and into that.

But like I was, I'm not. I don't have that background. I was kind of like… so I took my saw and I cut head off. And that's why I put it on there, because I kind of felt like there was this connection between me and Sam when we were working. And I needed to have that, my voodoo doll be a representative on top of my own sculpture, lest I become—it's actually really crazy and it's not funny at all. That story.

Sam Cooke: It felt natural. It felt like it needed to happen.

Rebecca Warlick: We're just trying to chase what needs to happen with these works.

Sam Cooke: You're like in the brain onto the fork.

Alison Karasyk: Chase what needs to happen with these works.

Rebecca Warlick: The materials make themselves go forward. Like that's how things unfold, is the material qualities, and the neccessities of the things.

Alison Karasyk: So I'm curious, actually, when you say that about the Jimson Weed, which is the first work that you see when you walk into the show. In terms of like, things that kind of need to happen in accordance with the work that's almost coming into being. Is that work, is there another work underneath that one? Because we talked a lot about covering, and how you don't throw away paintings. So is that

work, is there something else beneath it? And how did you kind of come to what needed to happen?

Rebecca Warlick: Yeah, I had been working on that painting for like a year or something. And I had just been repeatedly throwing more plastic and stuff on it. And eventually, I just thought that, I was reading about Georgia O'Keeffe and stuff and I was looking at her paintings, and thinking about how great it would be to go to the desert.

But I really thought that there needed to be some kind of graphic resolution to it.

Alison Karasyk: What about the scratching?

Rebecca Warlick: That just happens. It just happens naturally with me. Like to scratch things. I think that was just part of it. That's just part of what happens with the plasticine, the way that it, I make shapes with this material is with clay that doesn't ever dry. So I have it on the ground and I roll out the clay in long rolls. And then I'll make the shape, and then I pour in it, and then it cures and I take it off. But to get it off, I have to kind of scratch it off. So that's where that comes from.

There are also spider webs on it. I was looking at these spider webs, because jimson weed is psychoactive. And so I was researching, I Google image searched jimson weed and I saw these spiders have been given acid and mescaline and shrooms and DMT and stuff, and their webs were all really different based on the drugs they were taking. So I kind of was using the patterns from their webs, because I'm interested in the experiences of different drugs.

Audience member: You say you like drugs, why don't you just take the drugs yourself? [laughter]

Sam Cooke: Maybe she does.

Rebecca Warlick: So I didn't really copy those, but…

Alison Karasyk: They were kind of a departure point.

Rebecca Warlick: They were kind of there, yeah.

Alison Karasyk: That's great. Does anyone else have any questions, things they want to bring up?

Karen Hesse Flatow: I know when we went to your studio, you had already started working on a million other things. That always seems to be the last question, but I think for you, because you've already started working already, what happened after this show? Did anything happen? I know that sculpture was a huge thing. I always like to think that is the last edition. I know it was the last edition. It came like two hours before the opening.

But I'm interested in your thoughts, because you're already in the mix already.

Rebecca Warlick: Yeah, I've started making a lot of new work. It's mostly shaped canvases. And 3D work, which has casts of my own body parts and more of the things that I've collected over time. So they're going to be pretty large, but also different shaped. I'm moving away from the rectangle. I'm really excited about that. Also looking into less harmful materials.

Alison Karasyk: We're happy to hear that.

Karen Hesse Flatow: There was a shaped thing under the back, kind of armor. I know when you came to your studio, you had this kind of body. It looked like a body, at least. It was one of these urethane—you don't remember this?

Rebecca Warlick: Oh, yeah. Are you talking about the curtain? Yeah. I've been doing these experiments with fabric, to try and make it look like it's blank but still for a couple years now. And I finally got one up on a curtain rod in my studio. Yeah. It's really weird, it's kind of like a hospital curtain, but stuck in a rippling motion. It's suspended with S-hooks. So that's kind of where I'm going right now, to get this, like 3D illusionary stuff actually into 3D things so it can look like more of a fictional, more narrative real things with objects.

Alison Karasyk: That's great. Thank you.