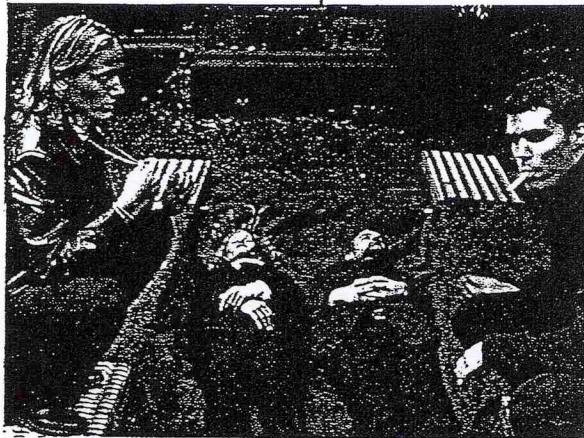# GLADSTONE GALLERY

Weintraub, Linda, "Rosemarie Trockel," *Tema Celeste*, May-June 2001

New York

Living Means I Tried Everything testifies to Rosemarie Trockel's constraint-free approach to drawing. This title belongs to a work consisting of a life-sized photograph of a woman lying belly down on the floor, which is where the photograph is positioned. Despite her casual demeanor, her pencil is poised to assert an ultimate form of female autonomy. She is shopping in a sperm donor catalogue. Trockel reasserts her engagement with issues of feminine empowerment and her caustic wit by presenting the absurdity of originating life by going shopping. *Living Means I Tried Everything* also describes the character of her coinciding exhibitions. It is difficult to imagine that Trockel's audacious tamperings with renowned artworks by Käthe Kollwitz and Andy Warhol were created by the same artist who captures fleeting moods, portrays whimsical narratives, and evokes haunting specters from the collective unconscious.

Her determination to leave no mark-making idea, medium, or method untried mirrors a remarkable career in which over a thousand drawings have been produced, in addition to her work in other media. Two examples of her explorations of video appear in the current installation. *Manu's Spleen 1* follows four members of the smartly dressed set as they make a dispassionate visit to a graveyard. *Manu's Spleen 3* repeats a fragment of a party celebration in which a woman's torso periodically bursts into the fullness of pregnancy. But it is not quantity that explains Trockel's distinguished position within the male hierarchy of German art. Her artistic explorations are continually reinvested by her expansive spirit and her keen awareness of gendered social conditions. *Living Means I Tried Everything* could serve as the motto for the zeal, determination, and originality that prevails throughout her entire career.

Linda Weintraub

Rosemarie Trockel, *Manu's Spleen I*, 2000, film, PAL DVD, duration 7,20 min.