



**THE PERFECT WOMAN?:
DON BROWN**

Though he cites classical sculpture as his prevailing influence, Don Brown's shiny resin works have more in common with Roman Catholic devotional figurines than Greek nudes. Nearly ten years ago, Brown first took his wife, Yoko, as a muse, creating half- and three-quarter-scale replicas of her. The result is a highly finished, unsettling series of statues. His most recent works, on show at Galerie Almine Rech in Paris this month, include shrouded, pilgrim-type figures as well as those depicted in more up-to-the-minute fashions.

Brown's myriad Yokos look eerily lifelike: the white resin surfaces suggest a thin translucent skin, while their often awkward poses and downcast eyes intimate embarrassment at being watched. All of which makes

the viewer feel slightly uneasy, especially as these diminutive replicas - no bigger than children - are often half-dressed. What clothing they do wear is unmistakably contemporary: platform shoes, vests, pop socks. It's as if the viewer has caught them in a variety of slowed-down but essentially mundane situations like getting dressed or watching TV. But it's the painstaking work that has gone into these petite pieces (too small to have been cast from life) that calls to mind devotional statuary. There's something a bit *Winter's Tale*-ish, too, about Brown's Yokos: they seem either trapped or ready to come - slowly and gracefully - to life. Laura Allsop

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