

artillery

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Rebekah Bogard at Sam Lee Gallery **By Eve Wood**

In her first solo exhibition, Rebekah Bogard's clay figurative sculptures are strangely discomfiting. Several animals, including deer and mice operate as stand-ins for a complex array of human experience.

These sculptures comprise a lexicon of complex human narratives that include sexual desire, parenting, marriage and the underpinnings of romantic love. "In Love Me, Love Me Not" for example, Bogard's stand-in deer creatures sit with their backs to each other, holding flowers in their delicate pink hands. This could be a scene of exquisite innocence, except their very erect and sexually suggestive tails reaching toward the sky, suggest a more adult relationship between them.

Other works, like *Sweet Somethings* (2008) are more overtly romantic, the two animals seeming to grow fully formed from a pod-like shape surrounded by flowers and hummingbirds, the female of the two pushing out her small pink tongue, once again suggesting a more sexual scenario on the verge of unfolding. In *Crossing Boundaries* (2008), one animal, its anus very pink and pronounced, investigates another animal that appears to be cleaning its genitals. It's all very quaintly salacious!