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Christine Rebet



This spring, as a team of Iraqi women was starting fieldwork in the four-thousand-year-old Sumerian city of Girsu, **Christine Rebet**, a French artist in New York City, was finishing a five-minute film inspired by the site. The piece, now on view at Bureau (through Dec. 16), is a rapturous flow of twenty-five hundred color-soaked drawings, in which the temple of Ningirsu, long in ruins, seems to dream itself into being. (The unconscious mind is Rebet's abiding subject.) The women in Girsu and the artist share an adviser, the archeologist Sebastien Rey, of the British Museum, whose writings—a crash course in Mesopotamian deities and divinations—provide the lengthy captions for six ink-on-paper works that line a wall at the start of the show. Rendered in molten reds, lapis blues, palm-frond greens, and the browns of bodies and earth, Rebet's drawings have a deceptively cavalier style. For all her intensive research into the ancient world (another film and large, lyrical paintings concern the Warka Vase, excavated at Uruk circa 3000 B.C.), Rebet's real subject may be the liquid pleasures of ink on the page.

—*Andrea K. Scott*