

Jon Kipps

Deep Adaptation

Standpoint Gallery

07-29/04/2023

Exhibition Text

"I find them something like 'runes' built from the off-casts of late capitalism. Something like a Star Trek episode where Kirk and Spock beam down to a new planet to find the locals worshipping a Ford Mondeo hub-cap – holy relics (or in your case materials) from a collapsed society." Simon Faithfull, artist.

Standpoint Gallery is pleased to present an exhibition of new sculptures by Jon Kipps, the artist's first London solo presentation.

'Deep Adaptation' has been developed over the past year by the London-based artist Jon Kipps. Kipps is interested in the way we choose to model and customise our environments and surrounding commodities, particularly objects associated with asserting or diffusing power, restricting behaviour and understanding social hierarchies. Examples include hostile architecture design, homeless spikes and skate stoppers, as well as car body modifications, coastal defences and less obviously aggressive forms of urban infrastructure, such as in bollards.

Developing from this line of interest, imposing obstacle sculptures, such as *Lightning Bolt (2019–23)* and *Power Trip (2020–23)*, feature throughout the exhibition as assembled, freestanding objects, as well as flatpack 'kits', suspended on bespoke colour-shifting supports. The 'parts', when displayed on the wall, fall in very specific arrangements, ready to easily switch back and become fully 'functional' as freestanding objects once more. These are unique portable objects, ready to be deployed in a variety of contexts and situations whilst being tailored for the user, like an ex-military vehicle reimagined and customised to accommodate the doomsday prepper's needs.

The adaptability of the objects is taken a step further with the knowledge that the sculptural outlines are designed to contour around the luggage compartments of the various vehicles that transport them. For example, the need for *Power Trip* to be transported to Serbia during the 2021 lockdown in a Suzuki Swift and the lopsided outline of *Peace Test (2023)* takes into account the artist's daughter's car seat in the family vehicle.

A series of small wall-based sculptures puncture the architecture of the gallery space, some of which expose unseen layers of the building while subtly fitting into our environment. These works, including *Planes Mistaken for Stars (2022)* and *Yourcodenameis:milo (2022)*, stem from a curiosity about the design of symbols and how we are encouraged to interpret and perceive objects that make up our surroundings.

Like warning markers to guide away from hazards, these arcane architectural fixtures draw the viewer close, creating moments of pause throughout the exhibition. Unlike traditional symbols, which are often designed to associate with a linear message, Kipps' hybrid sculptural objects explore combinations of broad influences, and are therefore imbued with curious references and connotations.

Kipps is a considered artist, deft with the materials he uses, and while the sculptures are carefully composed and the forms appear assertive, he chooses to undermine this authority by working with waste materials, including offcuts, stickers, paper pulp and unused packaging. He will often manipulate the materials, shifting our perception of them while instilling them with low-fi power. For example, he might spray paint cardboard pulp shapes to resemble a bronze patina or use dyed MDF to suggest a much more robust material such as steel.

More recently, Mycelium packaging has become a key component for the artist. Mycelium is a fungal mass of branched, tubular hyphae, integral to plant and soil health. It can be moulded and grown to form different shapes, providing endless sculptural opportunities without producing a cost to the environment. Such material has the potential to become commonplace in everyday life, replacing polystyrene packaging – humans collaborating with fungi to solve problems created by a consumerist lifestyle.

The title for the exhibition is taken from the climate change paper: *'Deep Adaptation: A Map for Navigating Climate Tragedy'* by Jem Bendell.



Installation view (weeks 1-3)



Installation view (weeks 1-3)



Installation view (weeks 1-3)



Installation view



Never Ending Game, 2023
Iroko, wenge, mycelium, anodised aluminium,
chameleon paint
16.5cm x 16cm x 5cm

Never Ending Game, 2023 (detail)





Despite Everything, 2022
Poplar, foam, chord, masking tape, spray paint,
sapele shelf
19cm x 18cm x 10cm



Chrome, 2023

MDF, wood dye, acrylic paint, wenge, paper pulp,
reflective film, chameleon paint, electrical tape
20cm x 19.5cm x 17cm



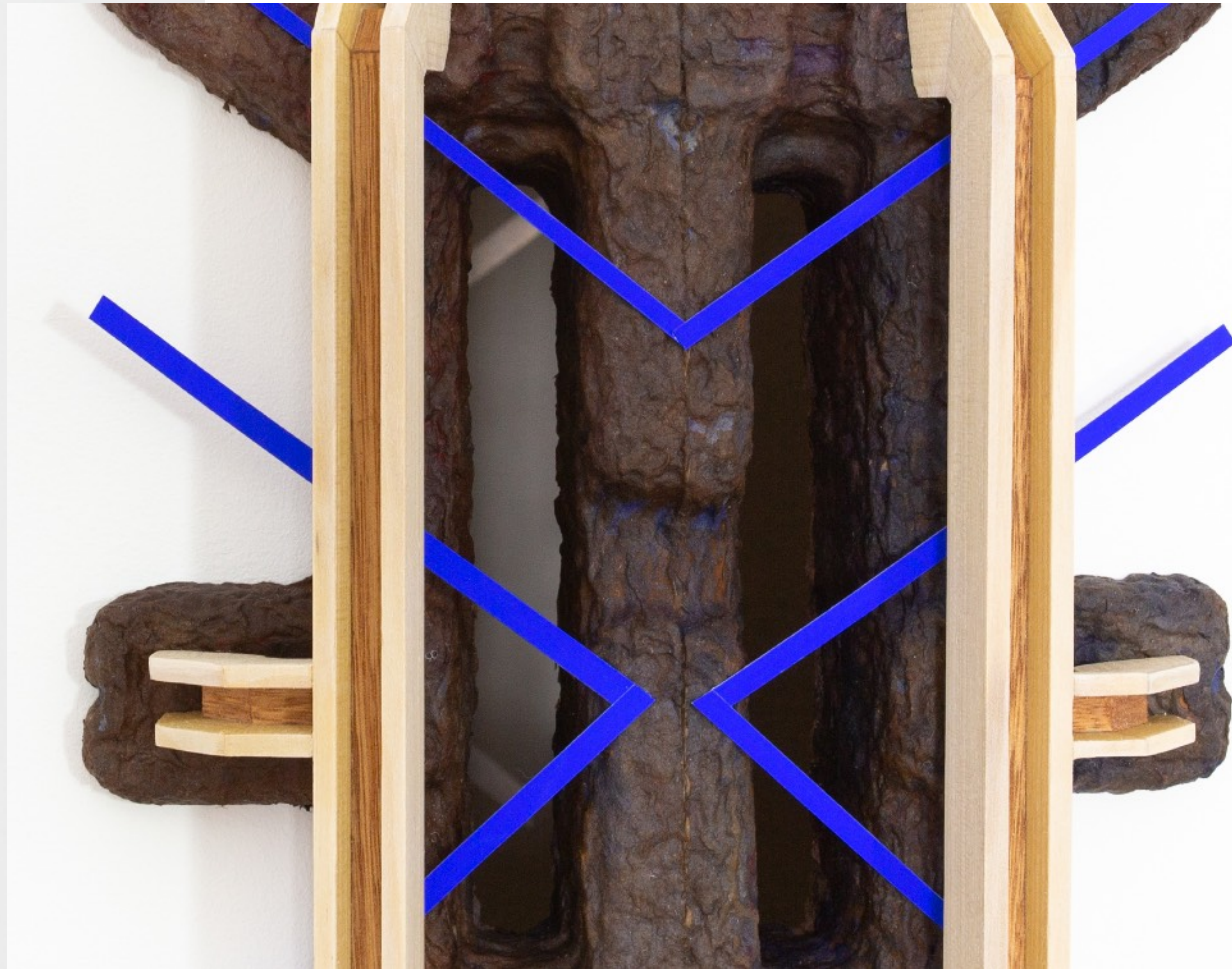
Chrome, 2023 (left), *Project X*, 2023 (right)
Installation view



Project X, 2023

Poplar, sapele, paper pulp, paint, paper, MDF,
magnets, reflective stickers

33cm x 19cm x 7cm



Project X, 2023 (details)



Peace Test, 2023 (left) in freestanding form, *Power Trip*, 2020–23 (right) in wall mounted form.
Installation view for weeks 1–3 of the exhibition.



Peace Test, 2023

Mycelium, MDF, wood dye, chameleon paint, rope, vinyl lettering, flexi ply

Freestanding: 126cm x 105cm x 105cm

Wall Mounted: 175.5cm x 138cm x 25cm

Trash Talk, 2022 (above)



Peace Test 2023 (Detail)



Peace Test, 2023



Peace Test, 2023 (Detail)



Peace Test, 2023
Reassembled into wall mounted format
for the final week of the exhibition.



Peace Test, 2023
(Detail)



Trash Talk, 2022
Walnut, paper pulp, wire mesh, cardboard
acrylic & spray paint
15cm x 8cm x 7.5cm



Planes Mistaken for Stars, 2022
Installation view



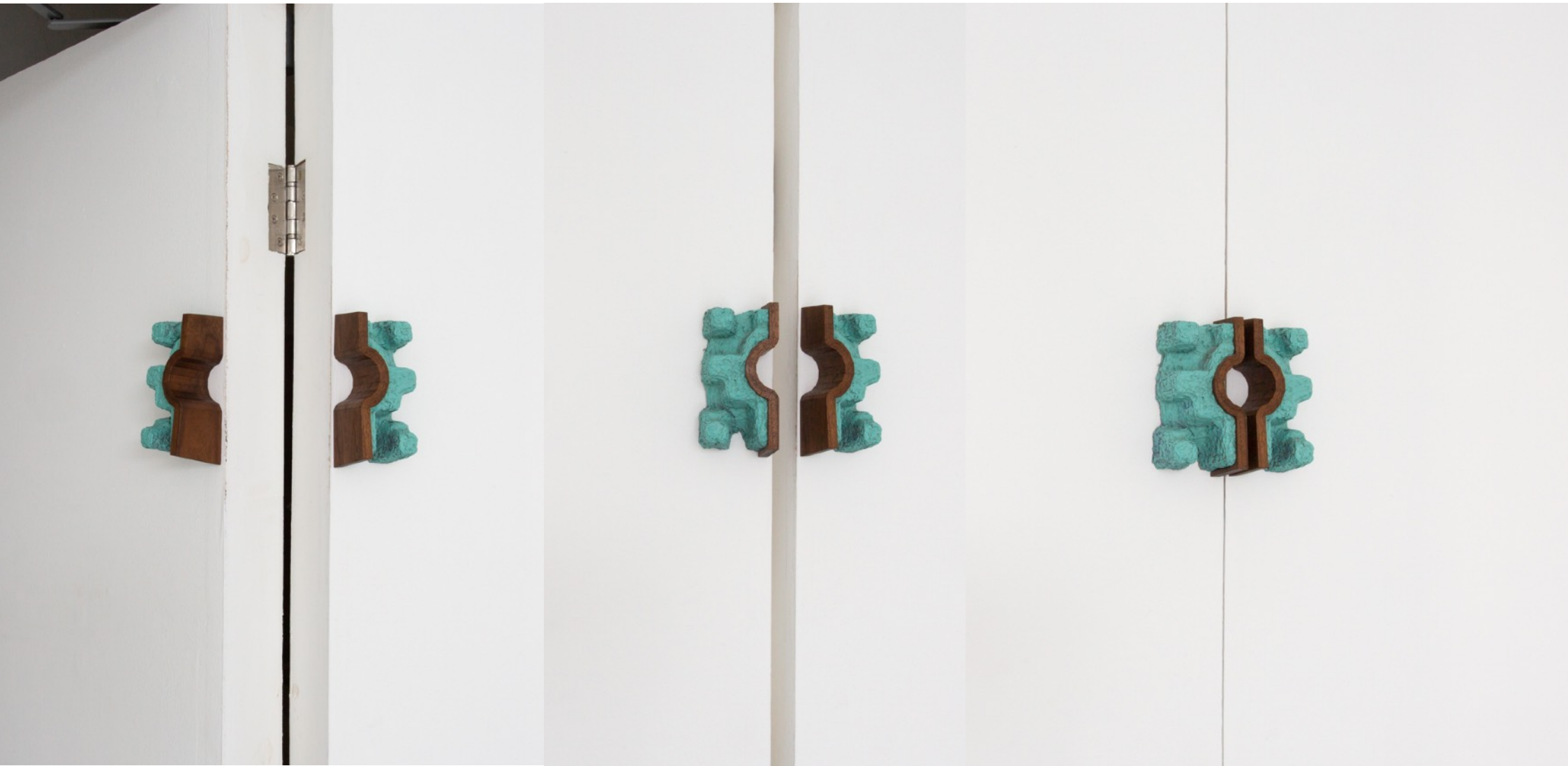
Planes Mistaken for Stars, 2022
Valchromat, cardboard pulp, acrylic & spray
paint, plywood
21.5cm x 21.5cm x 5.5cm



Installation view (weeks 1-3)



Om, 2021 (left), *Regulate*, 2023 (right)
Installation view



Om, 2021
Walnut, paper pulp, emulsion, spray paint
16.5cm x 6.5cm x 16cm



Regulate, 2023
Mycelium, poplar, MDF, paint
32cm x 21cm x 8.5cm




Mindforce, 2023

Valchromat, cardboard, walnut, acrylic and spray paint
13cm x 9cm x 5.5cm



Lightning Bolt, 2019-23 (Left), Wisdom in Chains, 2023 (Right)
Installation view for weeks 1-3 of the exhibition



Wisdom in Chains, 2023
MDF, wood dye, valchromat,
mycelium, reflective
stickers, linoleum
26cm x 12cm x 13cm



Wisdom in Chains, 2023



Lightning Bolt, 2019–23

MDF, wood dye, cable, vinyl stickers, eroded brick, flexi ply, chameleon paint

Wall mounted dimensions: 172cm x 115cm x 20cm

Freestanding Dimensions: 132cm x 165cm x 160cm

Image depicting sculpture displayed in wall mounted format (weeks 1–3 of the exhibition)



Power Trip (left) and *Yourcodenameis:milo* (right)
Installation view for weeks 1-3 of the exhibition



Power Trip (2021-23)

Dyed MDF, cable, fabric, risograph prints, chameleon paint, MDF, Plywood

Wall mounted dimensions: 119cm x 128cm x 31cm

Freestanding dimensions: 110cm x 115cm x 103cm



Power Trip, 2021-23

Reassembled as a freestanding object for the final week of the exhibition



Yourcodenameis:milo, 2022
Iroko, sticky labels, cardboard, acrylic, masking tape,
spray paint, birch ply
14 x 14 x 8.5 cm



Yourcodenameis:milo, 2022
(Detail)



Pere Ubu, 2023
Poplar, valchromat, MDF, chameleon paint
9.5cm x 17cm x 7.5cm

JON KIPPS
7 - 29 April 2023
Standpoint Gallery



Jon Kipps (b.1986, Southend-on-Sea) graduated from the MFA Sculpture at Slade School of Art in 2014. Kipps was shortlisted for the Mark Tanner Sculpture Award 2020. Key exhibitions include: [X], Thirsk Hall Sculpture Garden, North Yorkshire, 2022; Residency #2 (w/ Dimitris Ameladiotis), Gonzo Unit, thessaloniki, Greece 2021; The Long Goodbye (w/ Dan Pasteiner), U10 Project Space, Belgrade, Serbia 2020; Kuroko, Index Festival, Leeds 2019; Fogou (w/ Stuart Bowditch), May Project, London 2018; Arches and Velvet Curtains, Frank Kent and Jonathan Kipps, Royal Academy of Arts, London 2017; Fifteen, Kate MacGarry, London 2017; TAWI, Dakar Biennale OFF, Senegal 2016; Jonathan Kipps & Article 25, News of the World, London 2016; Works made in Japan, Musashino Art University, (Boise Travel Scholarship), Tokyo 2014; Re-Launch (commissioned architectural work), UCL Art Museum, London 2014; Get Cape Wear Cape Fly, album artwork, Cooking Vinyl records 2010.

Kipps would like to give special thanks to Emma Benyon for instigating the exhibition and inviting him to present his first solo exhibition in London. Thank you also to Nat, Pete, Mike, Nicky, Graham and everyone at standpoint for all the support, to Simon Faithful for the exhibition text quote, Mike Cotgrove and Rob Carter for mathematical assistance, Frank Kent for help with the van, Felicity Hammond, Nick Paton and Joe Lang for photography advice, Christina and Cora for family support and everyone also who visited and supported the exhibition

Standpoint

45 Coronet Street
Hoxton
London N1 6HD

www.standpointlondon.co.uk

@jonkipps
jon@jonkipps.co.uk
www.jonkipps.co.uk