

INCREASING THE RANGE OF ART

TREBUCHET

ANNETTE MESSEGER

GIUSEPPE PENONE

MICHAEL LANDY



£12.50



ISSUE 15

MASILugano

Eye to eye

Hommage
to Ernst Scheidegger

18.02.2024
– 21.07.2024

Ernst Scheidegger, *Ballet dancer at Madame Rousanne's ballet studio* (detail),
Paris, ca. 1955
© 2024 Stiftung Ernst Scheidegger-Archiv, Zürich

Shahryar Nashat

Streams of Spleen

17.03.2024
– 18.08.2024

Shahryar Nashat, *Lover_03.JPEG* (detail), 2022
Courtesy: David Kordansky Gallery, Los Angeles. Photo: Jill McLane © the artist



Calder. Sculpting Time

05.05.2024
– 06.10.2024

Alexander Calder, *Quatre systèmes rouges*, 1960
Louisiana Museum of Modern Art, Humlebaek, Denmark.
Donation: The New Carlsberg Foundation.
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**DON'T CREATE A
FANTASY WORLD;
I CREATE A REALITY
OF FANTASY**

—FRANK LLOYD WRIGHT

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Ruprecht Von Kaufmann

Return to Storyland

6 April - 11 May 2024

KH

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EDITOR'S NOTE

Installation art is a manipulation of time and space that pulls the explorer through a series of contextual frames. Experiences of wood or metal, a walkway through or around, flashing screens or sheets of affected material, strange shapes straining through mist or ordinary objects placed in premier contexts, all weirded and heightened by their gallery surroundings. Artistic gambits aimed at forcing us to question what makes this new real a fantasy or all fantasies real.

The key aspect of installation is the role of the participant. All artworks function as a vehicle for the visitor; from cave painting through Renaissance religious works to Disneyland to artificial reality. Installation is a direct reflection of the belief that art occurs in the mind; whether that of artist or patron. An artwork is complete when the creator stops having to mentally explain the piece and when it states itself, often going so far as to offer unexpected perspectives – the magical place where, as the cliché goes, the work takes on a life of its own. Here art crosses the threshold of ontology, where an object creates the framework of its own understanding, where it breaks our usual taxonomy of functionality and dictates a new way of being.

Following the crowd through any installation, the question of where the work is made is a haunting reflection of the ancient inquiry: do we create the world or are we created by it? To the extraterrestrial any human is more or less interchangeable; however for each of us – the manifestation of a particular personal history – we couldn't be more different. We have *choice*, of course, but whether we are drawn to, or repulsed by the conception of ourselves as a supplied avatar within artworks, that is the big existential question. Installation art makes us consider this as it presupposes us in the construction of divergent worlds.

**I THINK IT TAKES MUCH
GREATER COURAGE TO
CREATE THINGS TO BE GONE
THAN TO CREATE THINGS
THAT WILL REMAIN**

—CHRISTO



— MAISON —
MIRABEAU

THE SPIRIT OF ROSÉ

AS SEEN ONLINE



ART

AN APP FOR ART: FAIR ART FAIR

Without these four crucial elements combined, the challenges are compounded. We adopted these pillars, because they're beyond aesthetics.

ART

HOWEVER WE SAW THE SAME STAR: KIM JUNGMAN

For a man whose admitted obsession with the camera often left him eating with one hand while continuing to snap away with the other.



ART

FAMILY TIES: THE HUDSONS

The works are studied, thoughtful reflections borne fundamentally from the artists' formative time living on a farm.



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THE
MANU-
FACTURE
OF THE
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THE CONSTRUCTS OF JON KIPPS

WORDS: LOUIS CARTAGENA

The choice of material the artist uses draws upon the history of humanity's manipulation of the physical world. Shaping our perception of human needs and desires, we erect buildings both as shelter and as testament to our mastery of the world. Such statements are less about keeping the rain from our heads and more about making pronouncements to our peers. Culture is unavoidably a statement of power, whether it's affirmingly collective or fiercely individual, we behave, craft and consume to survive against threats from without and within. It might even be said that our appreciation of beauty is a statement against what is frequently an unfair and inhumane world. Instead, at our best, we follow a guttering flame, a mirage of pale hope we toil tirelessly to manifest.

The sculptor Jon Kipps fashions materials in a way that reflects our contemporary world: industrial, functional, and increasingly anti-human – or rather anti-other. The idea of a hostile architecture is not new; moats, spiked trenches and gibbets spring to mind. But so too do the buildings in the purist style Le Corbusier designed in the 1920s. Today we have curved bus-stop benches, spiked street areas in front of corporate offices, anti-climb walls and a number of other examples of street furniture devised to reduce the effect of constant human traffic. Kipps' work, with its nod to the practical aspects of modern architecture, has a functional appeal. The crisp angles suggest we're looking at something focussed by an expected use, the whimsical creative elements framed within strong workmanlike structures, which, while nudging us towards the lighter aspects of our character, also heighten life's underlying hard truths. Indeed, art thrives on such ambiguities. Kipps says about his works:

“They're mostly sculpture in medium, but I have often described them as hybrid objects. This is because the work evolves from a combination of different found materials and source images – content that is often disparate or unrelated in subject matter that I splice together into different sculptural forms.

With modernism the idea of form following function really resonates with my work as a lot of the sculptures hint at an idea of functionality. They look like they have been designed for a specific purpose, for example, control panels, alarm systems or holders for something, or signs etc, however the exact function is ambiguous. I also like to think they feel like artefacts of some sort. Simon Faithfull wrote a really nice quote about my work last year in relation to this:

THE AMBIGUITY OF KIPPS' WORK IS THAT WE ARE NEVER CLEAR ON WHAT THE "NAIL" IS

Start: *Arches*, 2017 (detail)
Right: *Peace Test*, 2023 (detail)
Next: *Lightrning Bolt*, 2019-23







**THEY'RE KIND OF THE
ANTITHESIS OF A LOT OF
BIG, ASSERTIVE MALE
SCULPTURE**

Left: *Lightning Bolt*, 2019–23
Next: *Peace Test*, 2023

'I find them something like 'runes' built from the offcasts 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.'

I think there is something about the way I approach materiality that links in here too – making abstracted forms that feel quite assertive and using materials that seem very hard and angular like steel or concrete, even if they are actually dyed MDF or mycelium.

In terms of the politics of the material world, that is definitely a consideration in the work, and partly why I was drawn to start working with mycelium. Whilst some companies are already making their products with mycelium or using it to package their products instead of polystyrene, this will become more and more commonplace. In the future, mushroom-related materials will be prevalent in our daily lives, replacing boxes and polystyrene, and I find that very exciting."

Sculpture, like installation, is a three-dimensional art, one which includes the viewer and changes with the different ways light falls on the artwork, and one which the viewer can walk or wheel around getting an intimate understanding of how the work both exists in and contains space or scale. Kipps' work establishes a specific resonance with the ordinary world. Like readymades or Arte Povera, his work is aligned with common visual signals ubiquitous to global industrialisation: MDF, steel piping and packaging. This recalls Heidegger's analysis of tools and the relational conditions of 'what is' and what we want them 'to be' (read 'tool context'). Kipps' works operate between art as object and objects as context. The delight is in how these objects, sculptures, ask us to find a perhaps intentional 'use' for themselves. They are 'for' something but the use itself isn't directly known and reminds us that tools, as we imagine them, make us as much as we make them. "To the man with a hammer, everything is a nail" rings true here, but while the hammer has a specific dialectic relationship to the nail, the ambiguity of Kipps' work is that we are never clear on what the 'nail' is. At this point we might wonder whether Kipps' own ideas on the modern malaise are revealed – are we an amalgam of potentialities looking for a discrete use? The relationship to the human scale, and thereby how his work affects the user, is telling.

"My mantra tends to be small and mighty or large and quiet. One thing I learnt when I started making smaller works is how they seem to gain more potency as they decrease in size. They also seem to be free of the traditional constraints people

normally stick to when hanging a painting or a photograph on the wall and this can be really useful for making them feel connected to a space. Sometimes I'll hang just one work on quite a large wall so it has a massive amount of space around it, but I'll also hang it in the centre in terms of height as well as width. That would feel way too low if it was a painting, but somehow really works with the small sculptures.

A good example of what I mean by 'large and quiet' would be the plasterboard column works which are a very rough or crude version of neoclassical fluted columns. They span floor to ceiling, but have exposed, scored plasterboard as the finished surface. I've made them four to five metres tall so the scale is substantial yet because they use the same language as architecture, they can almost blend into the room like some unfinished building work. In that regard they're kind of the antithesis of a lot of big, assertive male sculpture.

The works that occupy the more middle scale tend to relate specifically to the human body (bigger than furniture, but smaller than architecture). Many of these works are also flat-pack kits that have multiple ways of being installed as either freestanding obstacle objects or wall-mounted presentations of the parts. They're normally made using dyed MDF parts that follow the outline of the boot space in a car. This gives them a specific scale as well as shape."

Richard Schmitt (1965) wrote about the phenomenology of "tool being" as central to the understanding of a utilitarian, functional concept of meaning. He stopped short of assuming the primacy of that view over considerations of the structural conditions of being and meaning – though that was perhaps his direction. The key message: that we construct the world around us via an ever-changing context of being (such as scale), finds much resonance in Kipps' work.

For Kipps, the play that the functional and the contextual elements signal might be suggesting that art itself is phenomenological practice, namely that the separation of art and object is one of functional context. When we are driven to see an object as art we can do so only if the conditions are right for such an assumption – for example, when it's in a gallery and/or weirded in a particularly arty way. The intention with any work of art must be to move the affections. Cartesian philosophy had it that affection was both a rational and an emotional state able to be "aroused by external objects and sustained under the right conditions" (Swan 1997).

Arguably, then, the cultural connotations of his works, the industrial piping, the similarities to efficiently mass-man-

ufactured goods, the aesthetic slip between crafted items in industrial shapes, all indicate an appreciation of the world as a presentation of our choices. Rather than pursuing what we are powerless to direct, these choices are presented as arguments humble enough for us to grapple with on a human scale and which then resonate through the widescreen experiences of life, a world presented by the same application of ideas. There is nothing fanciful in Kipps' work, little that's decorative: it's hard, bold, and proclaims that we made it that way. Can we make it another way? Remembering that larger forces manifest the world through us, this is a question we should answer carefully.

Jon Kipps is represented by Kristin Hjellegjerde Gallery



SUBSCRIBER PRINT



CHANTAL MEZA, EVOCOUNTER, 2017



MICHAEL CARSON, PORTRAIT OF MATT BERNINGER #1, 2020



PETER VAN DYCK, WINTER STUDIO INTERIOR W/ BELMONT HILLS, 2018



JAMES JOHNSTON, A RECKONING, 2020

In 2020, Trebuchet started a discussion about how artists could reach a broader audience and how we might help facilitate building a network of fledgling art collectors.

What if we could encourage our subscribers to start collecting by helping them dip a toe in the water and experience art appreciation as an owner? We could send regular updates on featured artists, shows, new work, key sales and more – as well as demystify art collection and assist emerging artists and up-and-coming galleries.

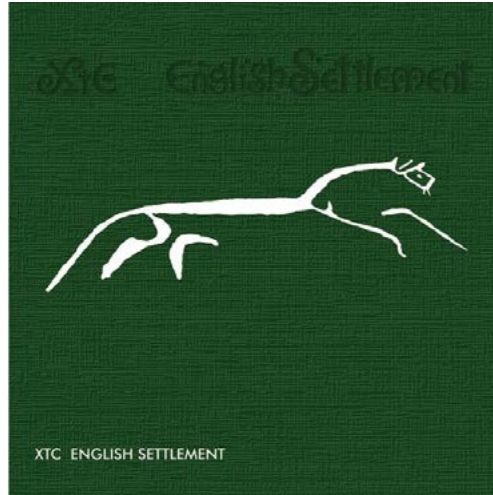
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THE MUSES



XTC – *English Settlement* (1982, 2022)
Panegyric/Burning Shed (200g vinyl)

Were XTC the English REM? XTC had a good degree of success in their day but their influence on shoegaze and Britpop, as well as English music in general has been diminished over the ensuing decades. Legend has it that leader Andy Partridge sold Damon Albarn an important four-track recording device during their early days, as well as producing an aborted version of their difficult second album *Modern Life is Rubbish* (1993). It has been said that the band's work as 'Dukes of the Stratosphere' provided the sonic template for shoegaze picked up by the Stone Roses (no less), but it's on *English Settlement* that XTC's ambitions reached a fearsome crescendo. Sublime song structures, outstanding guitar, and catchier hooks than a Japanese fishing boat, it stands as a testament to complex pop at its finest. Outstanding.

Judee Sill – *Judee Sill* (1971)
Intervention Records (remastered 2023)

Considered an artistic saint by her legions of dedicated fans, Judee Sill (7 October 1944–23 November 1979) was a complicated and doomed singer whose career over two completed albums contained some of the most powerful music ever released. *Lost Angel: The Genius of Judee Sill*, the 2022 documentary, has spurred a hearty revival and remastered on vinyl this classic debut is a must have for audiophiles with deep, dark hearts. Drawing from celluloid country music, Bach and soul her intricate arrangements have the ability to conquer listeners and draw them into a dark vortex of esoteric mysticism, bisexuality and junkie profundity. An endless well of work, songs such as 'The Lamb Ran Away with the Crown', 'Jesus Was a Cross Maker' (produced by Graham Nash), 'Lopin' Along Thru the Cosmos' have been drawn on by artists as diverse as Andy Partridge (XTC) and Hayley Williams (Paramour). Part of Sill's appeal is that she's not for everyone, as the saying goes 'many are called, but few chosen', and there is something rewarding about an artist who polarises as much as they inspire. Essential (for some).



Geese – *3d Country* (2023)
Partisan Records

Where did this come from? Brooklyn musical youth's second album is a masterwork of "Dad Rock for people without Dads" (Anthony Fantano). Angry and weird it's hard not to see the influence of label mates Idles on this surreal ode to road trips, ranch dressing and dressing ranch. A simplification of an album that contains heady nods to Southern Jam rock, SST post-punk, and New York area cynicism but elevated as indicators of something special. We consider this one of the best albums of the last five [ten? Ed.] years. It's a classic and while there are several moments where the music falters, the overall exuberance, power and confidence point the road ahead. It might well be a fuelless ride downward to the abyss but gas, grass or ass it's a perfect partner for 'making love in the end times' while 'making my way to the dark side' with a wide smile and a seismic bulge.

John Cale – *Paris 1919* (1973)
Reprise Records

As our iconic fathers slowly cease touring, John Cale's last tour was met by love and perhaps a bit of bittersweet acknowledgement. Difficult comrade Lou Reed surely earned his rep but John Cale was in some way as influential in rock music as his more overt bandmate. He produced the Stooges, Nico and much else besides and his own music was often better than his mate in New York's finest, Velvet Underground. Exhibit A: *Paris 1919* is a freaking immense album of dissolute reckoning and neo-classical (if arch) baroque pop. Can we say that without John Cale there'd be no Roxy Music, and thus no Punk? An ill-advised suggestion in every way but perhaps there's something there. The presence of *Paris 1919*, with its endless invention, anger and hope has to be recognised. Like the pollution around Liberty's statted torch it stands as a true vision of being. A magical sonic creation. A human triumph.





Bright Lights Big City

Featuring the work of more than twenty renowned photographers, Bright Lights, Big City captures the complex atmosphere of glamour, grime, connection and isolation that has defined the metropolitan experience in the 20th and 21st centuries.

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DETAILS

IN FOCUS

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Jean Boghossian Portrayed at Villa Zito #2

Courtesy of the artist and Niki Gifford.

Photo: Lisa De Boeck.

© Studio Jean Boghossian

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Michael Landy. *Break Down*, 2001. Installation view, C&A building, 499-523 Oxford Street, London, England, 10-24 February 2001. Photo: Hugo Glendinning. Courtesy the artist and Thomas Dane Gallery. Commissioned and produced by Artangel, The Times.

© Michael Landy

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Giuseppe Penone, *Matrice di linfa*, 2008. Installation at Palais d'Iéna, Paris, 2019. Courtesy Archivio Penone and Marian Goodman Gallery. Photo: Benoît Fougeirol.

© Giuseppe Penone/2024 Artists Rights Society (ARS), New York/ADAGP, Paris

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Giuseppe Penone working on *Cedro di Versailles* [Cedar of Versailles], 2000-03, Turin, 2000. Courtesy Archivio Penone and Marian Goodman Gallery. Photo: Archivio Penone.

© Giuseppe Penone/2024 Artists Rights Society (ARS), New York/ADAGP, Paris

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Annette Messenger, *Daily*, 2016. Photo: Cathy Carver.

Courtesy Annette Messenger and Marian Goodman Gallery. Collection of the artist.

© Annette Messenger

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Karolina Halatek, *Ascent*, 2023, Riyadh Season, Saudi Arabia. Courtesy of the artist. Photo: Karolina Halatek.

© Karolina Halatek

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Karolina Halatek, *Halo*, 2019. A4 Museum, Chengdu, China.

Photo: Fang Zheng. Courtesy of the artist.

© Karolina Halatek

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Annette Messenger, *Casino*, 2004-05 (detail). Exhibition view, French Pavilion, Venice Biennale, 2005. Photo: Laurent Lecat. Courtesy of the artist and Marian Goodman Gallery.

© Annette Messenger

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Karolina Halatek, *Terminal*, 2016, Ascent Light Art Festival (Aufstiege Lichtkunstfestival) by KulturRegion Stuttgart, Gerlingen, Germany. Photo: Karolina Halatek. Courtesy of the artist.

© Karolina Halatek

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Karolina Halatek, *Cloud Square*, 2018. Installation Laumeier Sculpture Park, St. Louis, USA. Photo: Karolina Halatek.

Courtesy of the artist.

© Karolina Halatek

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Jean Boghossian, *Enter into the Canvas #2*, Wooyang

Museum of Contemporary Art, 2019. Courtesy of the artist.

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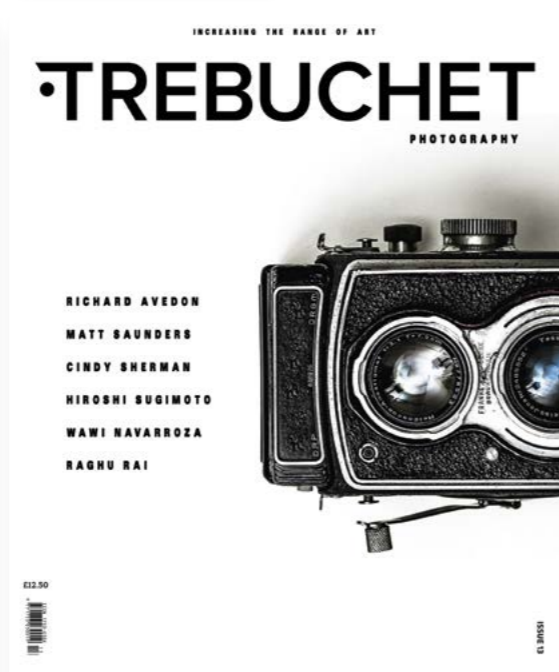
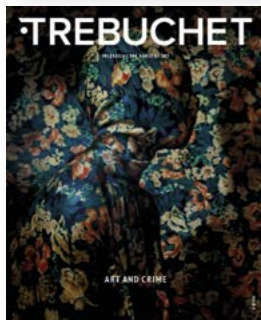
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Jon Kipps, *Arches* (detail), 2017. Photo: Nick Paton.

Courtesy of the artist and Kristin Hjellegjerde Gallery.

© Jon Kipps

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COLLECTOR'S - COMPLETE

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ART FAIRS & FESTIVALS

Future Fair

1-4 May 2024, Chelsea Industrial, New York
futurefairs.com

Basing an art fair on accessibility seems a bit easy. There are art fairs every weekend in most cities around the world claiming the same agenda. However, press bumpf aside, Future Fair has built a reputation in the last few years for bringing exceptional creative minds together and letting them develop into something unseen. We say, let the mutations run the factory and wait for the fireworks.

PLAS (Plastic Art Seoul)

23-26 May 2024, COEX Convention Centre, Seoul
plasticartseoul.com

Considered the art hub of the global youth market by famous auctioneer Simon de Pury PLAS promises a world of sugary delights amongst more usual fare. Often the realm of speculative investors youth-focused art's importance has moved beyond the purview of the rapacious and salacious, but is starting to mean something for people truly interested in the flow of culture; from young to old, as a parallel to older binaries of East and West.

Affordable Art Fair Berlin (launch)

12-14 April 2024, Arena Berlin, Berlin
affordableartfair.com/fairs/berlin

The franchise continues. With a premise as solid as the name, the art equivalent of a fishing trawler scoops up the great, the good and the 'dear god' into a single event. Only the cold-hearted would describe it as the Etsy of the art world, but running with the analogy, it's a platform that allows a life-line between collectors and artists in a less mediated setting. It works. Ten cities and counting, the launch of AAF-Berlin is sure to be hit. See you there.

Belle Isle Art Fair

3-4 August 2024, Belle Ilse, Detroit, Michigan
belleisleartfair.com

Sitting on the border of the USA and Canada, this festival contains its tiny world within a larger context. Community driven, this festival brings number of types of artists together to reach people on an active level. Attendees are encouraged to take part, artists are encouraged to demonstrate the practicalities of their process, and through the exchange something important happens. Described by the *Metro Times* as a "beautiful art fair in a stunning setting – the best art fair in the area", this is a chance to witness the greatest of the small.

Positions Berlin Art Fair

12-15 September 2024, Flughafen Tempelhof
Hanger 6-7, Berlin
Positions.de

While having an increasing international focus over the years, Positions has maintained a strong list of Berlin galleries making it a particularly local fair. With many fairs being a shuffle of the same global names, the appeal of going somewhere and getting to see a city's best galleries is strong. Especially for a city like Berlin who for the last two decades has drawn creatives from all over the world and then made them 'Berlin' in attitude. It's a strength and a freedom.

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