

MIGUEL ABREU GALLERY

GRANT MOONEY
selected texts & press

88 Eldridge Street, New York, NY 10002 • 212.995.1774 • post@miguelabreugallery.com
www.miguelabreugallery.com

MIGUEL ABREU GALLERY

GRANT MOONEY

Grant Mooney is a subtle materialist. Like a chemist of sorts, his work focuses on the way materials and forms interact and impact one another. Grounded in a deep knowledge of materials and processes, his practice occupies an intermediary position between abstract, autonomous, and site-specific sculpture, a type of sculpture in which an acute concern for tactility, connectivity, and space constitutes a centrifugal force. Mooney's objects distill the observable and imperceptible properties of organic and industrial materials, investigating structural capacities and potentials as well as the effects of time, temperature, and adjacency.

In a Mooney exhibition, every surface, wall, and flooring element is engaged in some way and accounted for. The volume of a space is sensed through its architectural details and environmental conditions. In centering the relationships between reified functions embedded in the building and the navigable, tactile extensities, his sculptures suggest a shifting model of space, whereby space is at once directed, sensed and measured by object-human interactions. Mooney's works exist as structures of support and interdependence.

The artist's use of electroplated steel, calcium carbonate, and substances in various forms draws out affinities between discrete objects. The compounds and elements become a node in the networked modes of material behaviors. By emphasizing the gallery floor, for instance, the very basis of the architectural interior and the physical support of many of his works, Mooney subverts the assumed invisibility and auxiliary role of the ground, embracing it in a gesture of long-lasting care.

Grant Mooney (b. 1990, Seattle, WA) lives and works in New York. He studied art at Central Saint Martins, London and California College of the Arts, San Francisco. Recent institutional solo exhibitions of his work have been held at Museum Abteiberg, Mönchengladbach (2026) and Chisenhale Gallery, London (2025). Mooney's work was included in Whitney Biennial 2024: Even Better Than the Real Thing, organized by Chrissie Iles and Meg Onli, at the Whitney Museum of American Art, New York, and has been featured in solo exhibitions at Wesleyan University, Middletown, CT (2024), Midway Contemporary, Minneapolis (2024), Progetto, Lecce, Italy (2023), Miguel Abreu Gallery (2022/2023) Altman Siegel Gallery, San Francisco (2023 & 2019), Konrad Fischer Galerie, Berlin (2021), Kunstverein Braunschweig (2017), as part of the SECA Art Awards at the San Francisco Museum of Modern Art (2017), and the Wattis Institute for Contemporary Art, San Francisco (2015). His work has been included in group exhibitions at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY (2022), the ICA, Los Angeles (2021), Yale Union, Portland (2020), Stadtgalerie Bern (2020), SculptureCenter, New York (2020), Fondation D'entreprise Ricard, Paris (2017), Kunst-Werke Berlin (2017), White Flag Project Library, St. Louis (2016), and Futura Centre for Contemporary Art, Prague (2016), among others.

e-flux Criticism

Grant Mooney's "sum"

Jörg Heiser



View of Grant Mooney's "sum" at Museum Abteiberg, Mönchengladbach, 2026. Courtesy of the artist and Museum Abteiberg. Photo by Studio Kukulies.

Museum Abteiberg, Mönchengladbach

March 29–September 20, 2026

Grant Mooney's latest exhibition is more than the sum of its parts. It is, among other things, about the "sum" as in *cogito ergo*: an expanded manifestation about being, thinking, and making, minus the ego. In order to achieve this, the artist has turned Hans Hollein's iconic building into a permeable machine, implementing porous borders between outside and inside, recent history and present, matter and perception.

From the outside, the Museum Abteiberg is a postmodern siege castle clad in dark titanium-zinc panels that form fortifying palisades, with a central sandstone cube rising up like the powerhouse of artistic experimentation it is. In its previous incarnation as the Mönchengladbach City Museum, before it moved into the Hollein building and became Abteiberg in 1982, the institution hosted shows ranging from Joseph Beuys and Hanne Darboven to Marcel Broodthaers and Lawrence Weiner, most of whose works became part of the collection. Inside, an elegant cascade of spaces lures the viewer through.

It stands to reason that Mooney, in dialogue with curator Alke Heykes, has used this setting as prompt and proposition in this unorthodox mix of solo and group show, temporary exhibition and collection display. Part of the fun is watching Mooney avoid the pitfalls of this approach (either be overshadowed by greats, or look like you're basking in their reflected glory) by creating a precarious, tense, and multifaceted equilibrium.



Grant Mooney and Winona Sloane Odette, *sphere music*, 2025. Aluminum, steel, monofilament, contact microphone, monitor, cable, dimensions variable. Courtesy of the artists and Museum Abteiberg. Photo by Studio Kukulies.

On the roof, a metal wind harp perches on an arched bridge spanning the building's central transept. Conceived with Winona Sloane Odette, the antenna-like *sphere music* (2025) emits a warm humming sound even in a gentle breeze. Inside, the vaulted space is crossed by another bridge-like passageway, at the lower end of which a monitor converted the wind harp's hum into red and yellow stripes, somewhere between a Rothko and a broken TV screen. The objects scattered on the floor like spilled marbles are in fact disposable ventilator filters stuck together into pairs and thus transformed from medical residue into a fragile constellation to be carefully navigated. This remnant—*Fantasies Scatter* (2023)—of Park McArthur's titular exhibition at Abteiberg last year is one of many sympathetic tie-ins to the history of the institution.

Another is the incorporation of a small piece by Robert Morris almost literally to serve as a yardstick against which to measure Mooney's own work. *Scale With Hand* (1964) is a luggage scale attached to a leaden panel, holding the negative plaster cast of a hand pointing left. Nearby, Mooney has placed parts from industrial ventilators: three aluminum blades stacked elegantly to form the thin slice of a circle, two more forming a slender X, and two fan motors lying in wait. One could think this were merely an allusion to Marcel Duchamp's famous assertion, made to Constantin Brâncuși after an aviation show, that "Painting is finished. Who can do better than this propeller?" Instead of taking this as a conceptualist quip against manual craft per se, it seems to have inspired a plastic response spelled out in real space.

The key to reading a large space in which a dozen historical and contemporary pieces have been orchestrated may be one of the smallest pieces in it. Mooney's *Housing (c.) xi* (2024) is a wall-mounted montage slash relief, with its elements arranged or interlocked as part of a metallic bouquet (Mooney's training as a silversmith is most evident here): a copper-coated polyethylene sheet, folded to form a curve held in place by a thin metal clip, wraps around a vertical steel rail, on which sits a silver-plated steel rectangle crisscrossed with impressed lines, as if an absentminded titan had left his fingerprint there.



View of Grant Mooney's "sum" at Museum Abteiberg, Mönchengladbach, 2026. Courtesy of the artist and Museum Abteiberg. Photo by Studio Kukulies.

The arrangements within this small work appear to have been scaled up in the space to human form, and then to larger-than-human form. Olga Balema's floor pieces (*Untitled*, 2014–25 and *Untitled*, 2025) consist of flat, transparent PVC-foil cushions filled with water in which unpredictable reactions between chemical elements are taking place. Given that the body is roughly 60 percent water, the dimensions and weight of the work suggest an uncanny physical presence and process. A large work by Hanne Darboven (*Untitled*, 1970), composed of Xeroxed sheets bearing rows of numbers, appears as a vertical framing of this horizontal physical presence, as if to express the tendency to translate the operations of the body into sets of data.

This mechanical translation is, in turn, retranslated into physical trace by Niloufar Emamifar's wall piece, which bears witness to a piece of land on the southern Italian coast by casting its rutted surface formed by moss, pebbles, shards, and debris in silicone. This negative is then recast using resin, soil, asphalt, and dust. In Beuys's *Aus dem Maschinenraum, Anhänger* (From the Machine Room, Trailer, 1977), an oblong, open cardboard box is filled with a haphazard pile of margarine, supplemented by four roughly rolled-up pieces of felt—all of this displayed in a glass case, triggering a strange flicker of associations, from saintly relic to mummified remains to toxic waste. In this exhibition, the act of violence has an aftermath.

Many of the works in this exhibition slide between the tenderness and the brutality of materiality itself. The general spirit of "sum," and Grant Mooney's work more specifically, expresses a hardcore materialism. "Materialism" connotes Marx's focus on how production, circulation, and consumption define our lives. Yet Mooney zeros in on something more metaphysical and aesthetic than Marxist orthodoxy—how lives and politics are imprinted back onto the very raw materials fed into this process. "Hardcore" is meant here in the sense of the late Henrike Naumann, in the spirit of hardcore gabber: an exuberant enthusiasm for a radically base yet aesthetically consistent mode of expression, a way to lose oneself trance-like in a physical process—"sum" without *cogito ergo*.¹

Mooney's *Partials i, (Gain c.)* (2024) is maybe the most hardcore: a distorted, scattered piece of bronze cast from a sectoral horn, the kind used in large sound systems, caked into an irregular block of plaster on the floor. It's a messy affair: wires pierce the plaster like threads in a poorly stitched wound. While other pieces by Mooney exude a gentle sense of control, this one is like Wile E. Coyote's cartoon head: miraculously intact but grotesquely scorched after one of his own bombs blew up in his face. Welcome to the present.

Notes

¹ In 2018 Naumann, incidentally, installed her key exhibition "2000" in the same cubicle space of Abteiberg.

Profile

Grant Mooney

The New York-based artist deploys techniques from jewellery-making alongside a minimalist visual grammar to keep the meanings of materials as open as possible.



'sphere music', installation view, Chisenhale, London, 2025

Art, according to Theodor W Adorno, has a 'double character', at once an autonomous practice and a *'fait social'*. Irreducible to society, it nevertheless springs forth from these material conditions, pointing both away and towards this context. As such, one might posit that art – in this reading – is cut from itself, split and splayed in its identifications. The shining and patinated surfaces that constitute the appreciable forms of Grant Mooney's sculptures unfold a similarly paradoxical world of dimension and compression, scoring into the affinities of the material world and its rhetorical abstraction.

Among the five works that make up 'sphere music', Mooney's current exhibition at London's Chisenhale Gallery, this formal cut is most obviously manifested in the untitled gesture of removing all 126 glass panes that make up the high windows across the gallery's far wall. By cutting through the borders of the building, Mooney brings more light and more air into the space, altering the circulation of such elements through this former factory. Seemingly already airy in its open-plan layout, this change in the building's atmosphere registers as an almost unnoticed feeling, perhaps, but it is this slightness of gesture that is important, as if this hairline difference might be enough to force open a whole raft of counterfactuals. And, indeed, the removal of a few millimetres of glass *is* enough to enact changes, not only to bodies that pass through the building, but also to the objects Mooney has placed in the gallery: the parts of two rotary motors (their steel blades arranged in three neat piles) and a cuttlebone embedded in a silver-plated ingot and hung on the wall. Over the course of the exhibition, the volatile currents of air and moisture, entering through the windows and circulating around the bodies of the viewers, will slowly cause the plating to oxidise; another slight and surface cut into the supposed stability of a material system.

The use of Chisenhale's architecture to effect and register change is part of a number of Mooney's strategies, including his exhibition 'reserves' at Midway Contemporary Art in Minneapolis last year. The first exhibition at the gallery since it closed for renovation in 2022, Mooney chose to incorporate five concrete panels that were once the building's second floor into series of sculptures. Placed in two unequal stacks, the eponymous sculpture *reserves* affirms the horizontality of the material's former use as much as it *lifts* itself above this reference. The movement from being the floor to being *on* the floor (and indeed the sculptural components raising each other up off this surface) reverses the original building's construction and use, but it also solemnly partakes in the visual grammar of Minimalism. The floor's potential as a surface for display, contra to the verticality of displaying painting, is the primary way minimalist artworks 'discover and project objecthood', in the words of Michael Fried.

Yet Mooney's work slips somewhat away from Fried's famous formulation of Minimalism as 'literalist art'; instead, his sculptures develop the treatment of an object into an expanded and less locatable set of



'reserves', Midway Contemporary Art, Minneapolis, 2024



Cation c. (i), 2024

references and feelings. For instance, the rotary motors that make up *Stalls (r)* and *Stalls (r) ii* have been disassembled before being refinished, reshaped and recomposed on the poured concrete floor. Prior to these processes, the motors and blades might have been employed in the building's infrastructure, but by stripping them to their material and geometric forms crucial information is removed, introducing a gap into their usual legibility; a deficiency that results in an excess of possible meaning. Thus, the reduction of these objects takes away their rotary power, yet at the same time catalyses another set of associations between reduction and rotation in the motion of the abrasive polishing of their surfaces – a poetic association that is visited upon the object by material processes.

Rotary motors also featured in Mooney's exhibition 'calcis' at Wesleyan University's Ezra and Cecile Zilkha Gallery last year where they were accompanied by rectangular troughs filled with water, over which was placed a long steel rod. The arrangement took a formal cue from the process of electroplating, a reference made more explicit in a similar series of works shown at Progetto, Lecce in 2023, where Mooney immersed steel wire and objects into stagnant water. Here, the troubled alignment of Minimalism with literalism is most visible, as these works refuse to collapse the former onto the latter, invoking instead a multiplicity of meaning that is not reliant on representation but is inherent in the selection of material and objects themselves. Mooney's refusal to overdetermine his medium can be traced back to his foundation in jewellery-making. The artist approaches material through the techniques and processes common to this trade, but instead of aiming for mastery over the metal, as a jeweller or metalsmith might, Mooney is more concerned with the interactions the work might invite and less with the essential properties of form.

The cuttlebone is a repeated motif in Mooney's wall-based works. For example, his contribution to the 2024 Whitney Biennial consisted of many shells or their casts mounted in folded leaves of plasticated metal. In *Fe (i)*, created for Chisenhale, the bone is spliced between two blocks the same size and shape as an ingot of cast iron or metal polishing compound, bringing these large-scale industrial processes to the intimacy of the mollusc's internal shell. Cuttlebone is a key component in an ancient technique for casting jewellery and other small objects, where the soft shell is cut and carved to make a mould into which molten metal can be poured. Its chemical composition renders cuttlebone suited for such a process; but the particular size, shape and exact mineral make-up of each shell is determined by the conditions of the seawater in which each individual cuttlefish lived, ensuring that the technique can never quite be standardised or reduced to the sum of its parts. In Mooney's presentation, the cuttlebone arrives in excess of all these interactions it indexes – at once a literal impression of its chemical production, it is also a matrix of possibility.

This possibility is less material than it is poetic. Captured in its silver mount, this shell is itself a precious decorative object; it is not a substrate awaiting an additional, artistic impression. More visibly than the fans, which declare themselves in their undone materiality, the bone's supplementation and display represents as much as it enacts the processes of its own shaping. This issue of visibility is catalysed again in 'sphere music' by the titular work – an aluminium

wind harp installed on the Chisenhale's roof, the vibrations of which are transmitted into the gallery in visual form as a spectrogram on a monitor mounted behind one of the struts in the ceiling. A rhetorical collapse from technical to musical instruments catalyses Mooney's investment in 'anti-form', which he defines as that which takes shape by materiality alone in the absence of a referent. The unseen and unheard harp is not removed from the building to create space for the imagination to fill that gap with meaning, but rather as a material fact: the artwork does not demonstrate itself to the viewer but rather, if one carefully observes the operation of the space, integrates itself into building's circuitry and aerodynamics as a kind of footnote to the information already disclosed.

A footnote on the ceiling, lightness invoked by the dead weight of fans lying on the floor – although these oppositions might invite a reading of Mooney's practice where inversion is a central logic (think too of the relation between the die and the cast), what is much more apparent is his attention to the volume that exists between these surfaces. This chamber, this threshold – this *cut* – is a precondition for the indeterminacy that Mooney is both setting up and revealing, allowing me to paradoxically reduce down his practice to one very narrow proposition: that everything within its scope remains open with possibility.

Francis Whorrall-Campbell is an artist and writer based in Vienna and London.



Deisal c. i, ii, 2024, installation view, Ezra and Cecile Zilkha Gallery, Middletown, 2024

ArtReview

The Displacement of Grant Mooney

Alexander Leissle Reviews - - - - - ArtReview



Grant Mooney, *Stalls (τ.)* (installation view), 2025. Photo: Andy Keate. Courtesy the artist and Chisenhale Gallery

The artist's *sphere music* at Chisenhale Gallery argues for a more spectral understanding of our existence. What are we actually listening for?

According to the composer Pauline Oliveros's concept of '[deep listening](#)', if I listen closely enough, and reformulate how I perceive sound and the various pressures and spatial displacements that produce it, I'll be able to hear spectral and temporal expanses beyond my prior comprehension. As if the world's secrets are all just *out there* and accessing them is merely a matter of practice and will. New York artist Grant Mooney's exhibition *sphere music* puts that to the test.

Three sets of metal turbine blades, each three metres long, have been placed in groups across the gallery floor (*Stalls* (τ), all works 2025). The notes tell us these are well used and weary, but they have been cleaned to perfection. The arms are stacked delicately in threes, fanned out like playing cards, each cumbersome piece of folded-over aluminium steel polished within an inch of its life. While their surfaces are spotless, small mucky flecks remain on the hollow inside. What might be the drive motors, whose axles have sockets to accept the blades, are similarly polished to near-perfection and laid on the floor, pointing away from the newly removed gallery window panes. The inblowing wind imitates the turbines' action, relieving them of their day job. Trees across the canal outside rustle in the breeze, but all is otherwise quiet. Above, a digital screen affixed parallel to the ceiling shows frequency lines. Coloured in reds and yellows like thermal images, they dance around to the live vibrations of a harp stationed (in collaboration with the artist Winona Sloane Odette) atop the gallery roof, playing off the air. We're told this in the notes, too, because we can't hear it.



Grant Mooney and Winona Sloane Odette, *sphere music*, 2025, aluminum, steel, monofilament, contact mic, monitor, cables, dimensions variable. Photo: Andy Keate. Courtesy the artists and Chisenhale Gallery

That's because absence – or more specifically, displacement – is this show's dominant register. We're taking in Mooney's objects while their charge is happening elsewhere, somewhere hard to reach. Mooney has previously traded in delicate, smallscale metalworks – like in his *Cation* series (2024), pieces of electroplated steel, pinched in the centre like a tissue; or *Partials* (2021), fragmented mouthpieces of brass instruments, nailed to gallery walls like coat hangers. He picks up here with *Fe.(i)*, the exhibition's most diminutive (and beautiful) work. Mooney has pinned a piece of cuttlebone, no larger than a Post-it note, through its centre into the cleft of a cast-iron block

electroplated with silver. The shell's brittle surface flickers under the gallery lights as you move in to inspect it on the wall; curved lines on the surface seem to be modulated like cartographic gradients. The Oliveros concept kicks in: ocean waves brushing across the calcic side; the hydrostatic pressure beating down on the straining seabed; the gallery silent.



Fe.(i), 2025, cuttlebone, cast iron, steel, nickel, casting grain, electroplated silver, 46 × 7 × 7 cm. Photo: Andy Keate. Courtesy the artist and Chisenhale Gallery

In fact, *Fe.(i)* captures Mooney's work at its best – the material juxtapositions and affinities of cast iron and fishbone; how the spaces between each seem to trace their opposing forces on each other, as if we could see relational gravity in X-ray. It compresses the ideas muddled and floating around the rest of this nearly-bare space – that we might channel and make sense of a certain universal synaesthesia. Mooney cites as an influence what the historian and theorist Douglas Kahn calls 'panaurality', the idea that planetary rotation could in theory produce a kind of resonance so pervasive that it might, on some ultrasubliminal level, always be audible (call that *ultra*-deep listening). Which, in turn, points to a more human conflict at the centre of *sphere music*: the inference of a greater, holistic, even spectral planetary existence, and the bathos of our material, earthly, blunt-tool lives. Entire universes coming in on the breeze; spare rotary shafts, twanging strings. Mooney's works invite us to *just listen*, when maybe there's not much to see, much less to hear.

sphere music at Chisenhale Gallery, London, through 7 December

sculpture

A PUBLICATION OF THE INTERNATIONAL SCULPTURE CENTER



Grant Mooney, installation view of "calcis," 2024. Photo: Stephen Faught, © Grant Mooney, Courtesy Miguel Abreu Gallery, New York and Altman Siegel Gallery, San Francisco

Grant Mooney

December 6, 2024 by Laurel V. McLaughlin

Middletown, Connecticut

Ezra and Cecile Zilkha Gallery, Wesleyan University

"calcis," Grant Mooney's current exhibition (on view through December 8, 2024), features sculptures that challenge our assumptions about materiality by exploring the enmeshment of the organic and industrial. The soft, creamy white limestone wash that coats *Temps* (all works 2024), a site-specific installation of temporary walls, provides a fitting introduction, responding to the mammoth limestone blocks of Wesleyan's Center for the Arts (designed in the 1970s by Kevin Roche/John Dinkeloo and Associates). Composed of mineral forms of calcium carbonate, limestone is organic in nature, with common industrial applications in construction and agriculture. These seemingly oppositional material origins and aims quite literally solidify in Mooney's propositions for architecture, as the limewash becomes both opaque substrate overtop the moveable walls and a porous film calcifying the white cube.

Instead of enveloping viewers within a transformative immersivity, Mooney's sculptures, sited within entryway, hallway, and gallery spaces, work upon and with their respective

spaces, inviting us into an “attunement” of space (albeit one that requires keen attention). While his work in the 2024 Whitney Biennial relied more on direct material relations of steel, bronze, cuttlebone, and aluminum, the presentation here configures individualized and discrete works in subtle material conversation with the space itself.

Deisal c. i,ii features two distinct compositions consisting of rotary motors, steel, glass, polyurethane, and iron. Instead of functioning as whirling engines emblematic of the 20th century’s increased mechanization, they rest atop still pools of water, which gesture toward the aqueous form of calcium carbonate—a supplement for freshwater bodies to create ideal living conditions. The sculpture becomes a hosting hub to cultivate organic energy, rather than an industrial converter of fuel to motion.

In wall works such as *cation c. (x)* and *cation c. (xi)*, an electroplated steel shell frames a silver interior plate that folds in on itself as if charged by an invisible pinch. Drawing on Mooney’s background as a jeweler, these pieces recall cuttlebone jewelry casting techniques in which the imprint of the cephalopod’s carbonite shell is used for a mold. The steel shells circumscribe but do not contain the interior plates, which project off the surface. Seen against the matte limestone walls, these works—which allude to the formation of metallic elements upon the loss of an electron, leaving a positive charge—bisect the meeting of the blocks with a slight gleam, reading as architecture’s off-kilter kin, and a kind of enigmatic diagram. *Partials i, (Gain c.)*, placed directly on the floor in the center of the gallery, forms a bronze horn emerging from its plaster (calcium carbonate) cast. With a flared form to distribute sound, the instrument projects multivocalities into the space at pitches that feel affectively resonant but inaudible.

In each instance, Mooney counters potentially extractive industrial materials with sculptural strategies emphasizing organic matter. The ability to interpret the works as “site-responsive to what is proximal,” as Mooney puts it, speaks to the deft curatorial framing of Benjamin Chaffee working in collaboration with the artist. Here, the alchemical becomes a way to grapple with subtle shifts and turns in materiality, tracing interconnections that recognize entanglements within a larger natural ecosystem and extractive modern industrial infrastructures. “calcis” operates as anti-spectacle, the chemical shifts in the works demanding ever slower, atomized temporalities, and as a result, attention spans open to a reciprocal orientation.

The Washington Post

A superb Whitney Biennial, marred by flimsy politics

The 81st edition of this closely watched survey of contemporary art is the best in a decade



Review by [Sebastian Smee](#)

March 16, 2024 at 5:16 p.m. EDT



Eamon Ore-Giron, "Talking S— with Viracocha's Rainbow (Iteration I)," 2023. (Charles White/JWPictures.com/Collection of Dr. and Mrs. Jeremy Finkelstein, Houston)

NEW YORK — In terms of persuasive art by grown-up artists, this year's Whitney Biennial — the 81st iteration of this closely watched survey of contemporary art — may be the best in more than a decade. But that, frankly, is a low bar. Compared with previous editions, this show groans with good work. But it is also — true to form — about 50 percent dross.

What's more, if you're not completely sympathetic to its pro forma progressivism, you may come away less impressed by the art than alienated by its relentlessly right-on wall labels. These seem to have been generated from a dutiful checklist of issues that includes Indigenous rights, race, abortion, disabilities, ecological destruction, gentrification and gender fluidity. The issues are important, in many cases urgent. But their articulation in the work is, in most cases, feeble, perfunctory and completely illegible without the accompaniment of convoluted, brain-draining texts.

Some of these veer into self-parody. Carolyn Lazard's medicine cabinets filled with Vaseline, we're told, are the products of an "artistic practice [that] traces everyday encounters of Blackness, disability, and opacity, focusing on the daily acts of maintenance we hold in common, in and against the privatization of life itself."

Didactics like these pervade the exhibition. It's as if curators Chrissie Iles and Meg Onli can't imagine looking at art without museum-supplied lenses designed to bend our perceptions toward social justice. But what if 1970s-style consciousness-raising is not why we came to the museum today? And what if models of the White House sinking into the ground don't strike us as all that edgy?

The stars of the show, which is titled "Even Better Than the Real Thing," are video artists, painters and sculptors. Their works, which sprawl across two entire floors of the museum, spilling over into spaces on other floors, provoke reactions more visceral and psychological than preeningly ideological. They are by artists who grasp the weight of things. They're attentive to materials and dynamics and to the various ways in which objects and images can charge the spaces around them.



Isaac Julien's "Iolaus/In the Life (Once Again ... Statues Never Die)," 2022, an inkjet print related to his multi-screen film at the museum. (Isaac Julien and Victoria Miro, London)

Isaac Julien's multi-screen video installation is reason enough on its own to see this biennial. Julien is a Brit who lives part of the year in California. His 31-minute film, "Once Again ... (Statues Never Die)," stars André Holland and Danny Huston and includes an appearance by the marvelous singer-songwriter Alice Smith.

As with "Lessons of the Hour," Julien's 2019 film about Frederick Douglass, the film unfolds in cubist fashion across multiple screens. It takes as its theme a dialogue between Alaine Locke, a central figure in the Harlem Renaissance, and Albert Barnes, the intellectually curious but cantankerous founder of what is today Philadelphia's Barnes Foundation.

In just a few deft strokes (artistic intuition can be so efficient!), Julien synthesizes and distills a series of fraught and ongoing debates around European modernism, African art, colonialism and restitution. The editing and casting, the use of music, and Julien's poetic imagery all imbue his heady themes with a rich humanity, reeling in lofty ideas, linking them to desiring bodies and credible psychologies.

Julien's work is cinematic; it comes from a cleaner, more beautifully lighted universe. Ser Serpas, on the other hand, has created an installation that is tarnished, drab and bereft even of dignity, let alone favorable lighting. Serpas scavenges discarded mattresses, medicine balls, collapsible tent frames, old carpets and broken mirrors.

She has combined them into a sculptural environment laid out on a plastic tarp in a large gallery on the museum's entrance level. A few semi-inflated shiny balloon letters are dispersed on the floor. A mirrored disco ball perches atop an overturned shopping cart balanced on a piece of gym equipment.



An installation view of artwork by Ser Serpas at the biennial. (Audrey Wang/Whitney Museum of American Art, New York)



Torkwase Dyson, "Liquid Shadows, Solid Dreams (A Monastic Playground)," on view at the Whitney Biennial (Audrey Wang/Whitney Museum of American Art, New York)

What is this place? We could be standing in the far corner of a parking lot where the contents of an evicted person's basement have been arranged into a temporary encampment. Or perhaps we're looking at a stage set for Hamm and Clov in Samuel Beckett's "Endgame." ("It all happened without me. I don't know what's happened." Pause. "Do you know what's happened?")

It's not, in any case, an environment with great feng shui. But after a minute in Serpas's room, I found her wan ensemble beginning to shimmer with a splintered grace. The refuse, fastidiously — almost lyrically — arranged, took on the quiet charisma of a disgraced outlaw. Serpas made me think of the preciousness we project onto art, and the exorbitant levels of pride most of us require just to get through the day. She offers us a glimpse of what life might look like shorn of all that.

A vicious gale was blowing when I ventured outside onto the Whitney's fifth-floor terrace to see Torkwase Dyson's monumental abstract sculptures. Trying to stay upright while circumambulating these tilted, towering forms induced vertigo. Dyson hopes visitors will touch and sit on these works, which combine smooth, painted wood with rough stones. I love her work's boldness and freedom. I only wished in that moment for a few handles.

I admired, too, the sculptures of Jes Fan, which are made from 3D-printed CT scans of the artist's knee, hip muscles and vertebrae. He combines these organic-looking forms with blobs of clear, handblown glass. Fan evokes the body by displacing it. B. Ingrid Olson and K.R.M. Mooney do something similar, Olson with immaculately crafted forms that are like containers for body parts, Mooney with fascinating wall sculptures made from steel electroplated with silver. Since steel and silver react to one another, the work's colors and textures change over time, like skin exposed to sun.



Jes Fan's "Cross Section (Right Leg Muscle III)." (Olympia Shannon/Empty Gallery, Hong Kong; and Andrew Kreps Gallery, New York)



K.R.M. Mooney's "Housing (c.) ii." (Stephen Faight/Miguel Abreu Gallery and Altman Siegel Gallery)

Lotus L. Kang also uses chemical reactions to evoke presence through absence. Kang's installation uses wide swaths of sensitized photographic film, which she thinks of as "skins," draping them over joists suspended from the ceiling so that they partition the room. They look like glossy Rothko paintings that subtly change as they react to the light. On the floor between these "screens," Kang has placed tatami mats and cast sculptures evoking various preserved vegetables. The resulting environment is charged with mystery, at once empty and full.

The show contains lots of ambitious, large-scale painting, some of it expressive and painterly, some tautly designed, cleanly executed.

Mary Lovelace O'Neal's paintings are in the former category. The best of them, painted more than 40 years ago, was inspired by a sighting of whales off the coast of San Francisco. Active in the civil rights movement, Lovelace O'Neal has long made work in which racial politics were embedded, even when that work was abstract. But the whale sighting triggered a different kind of response. It prompted her to "imagine the tons and tons of water they [whales] must displace" when mating.



An installation view of Mary Lovelace O'Neal's, "Blue Whale a.k.a. #12 from the Whales F— series." (Audrey Wang/Whitney Museum of American Art, New York)

Hilarious thought — but also: yes, *awesome*! Her painting has its own roiling energy and bravado, taking pleasure in touch as much as color. I enjoyed, too, the work of Suzanne Jackson, a contemporary of Lovelace O'Neal. Devoid of traditional supports, Jackson's "paintings" are really sculptures made from paint, suspended from the ceiling like washing hung out to dry.

But the show's most beautiful paintings are by Maja Ruznic, who was born in Yugoslavia in 1983 and now lives in New Mexico. Charged with imperious melancholy, Ruznic's "Deep Calls to Deep" was inspired by the artist's childhood memory of living in an Austrian refugee camp after fleeing war in Bosnia. Its palette conjures the glowing dream world of Odilon Redon, but Redon's mysterious intimacies, transposed to a larger scale, become sublimely vertiginous.

The paintings of Mavis Pusey and Eamon Ore-Giron are more fastidiously choreographed. Pusey, who died in 2019, came to New York from Retreat, a small village in Jamaica, in her early 20s. Her brilliant compositions were inspired by the crowded, vertical energies of New York. As parts of the city fell into disrepair, Pusey found ways to suggest the tension between demolition and renewal.

The playful, abstract compositions of Ore-Giron, meanwhile, are constantly outfoxing an impulse to settle into symmetry. Ore-Giron, who is also a musician and DJ, treats shifts in color and tone like musical scales, ascending and descending like walking bass lines in jazz. His designs draw on mid-century Latin American modernism, Incan jewelry and Peruvian textiles. For all their pulsing rhythms and vibrant colors, they retain an elegance that is strangely austere.



Mavis Pusey, "Within Manhattan.". Notes (Elon Schoenholz/Collection of Neil Lane)

A lot of the rest of the show, as I said, is flimsily political. Iles and Onli hope their biennial will help us “come together even in a fractured time.” But their vision of “us” doesn’t stretch very far. The issue is not just the show’s predictable, preaching-to-the-converted politics. It’s that Iles and Onli want their exhibition to tap into “strategies of coping and healing.” This kind of therapeutic cant, which has lately taken hold in the art world, sounds benign. But it collides with the uncomfortable reality that many strands of social idealism have hardened into sticks with which to beat the “unreconstructed.”

If you think, as I do, that scolding, identity-based “activism” feeds a reactionary impulse toward populist authoritarianism (a dynamic epitomized by the changing usage of the term “woke” over the past decade), you might be less inclined to humor this Whitney Biennial.

But go anyway. Check it out. It features many wonderful artists, whose excellent work deserves to be seen on its own terms.

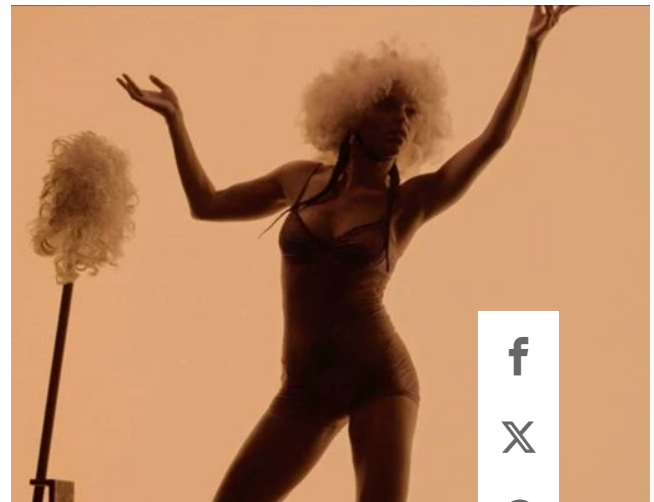
Magazine > Market

Whitney Biennial

Whitney Biennial: A Moment for Abstraction in “American” Art

Identity politics and AI, are the main themes in the new edition of the most prestigious and influential exhibition in the US

Maya Garabedian / MutualArt Apr 09, 2024



While there are several recurring exhibitions in the United States, they have yet to achieve the magnitude of prestige and fame like that of the Whitney Biennial. After nearly a century of large-scale exhibitions, the Whitney Museum of American Art and its Biennials have become a seal of approval from one of the most influential museums in the country for rising stars in the art world. The Biennial was first established by the Whitney Museum’s founder, Gertrude Vanderbilt, in 1932, just two years after the museum was founded in New York City. It initially operated as an annual exhibit featuring artworks created within the two years prior. The early stages of the Biennial had showcases organized by medium, with paintings alternating between sculptures and works on paper. In 1937, the exhibition shifted into a yearly model, aptly called *Annals*, and continued in this format for over three decades. But in 1973, the Biennial returned to its roots in some ways and shifted its scope in others, establishing a format that would last until today and for the foreseeable future. From that year forward, the Biennial has been an event held every two years, featuring a comprehensive display of work across all mediums. At present, the event is composed of three parts: exhibition, film, and performance.



Still from Ligia Lewis's *A Plot, A Scandal*, 2023, film. Courtesy of the Whitney Museum and the artist.

Since its inception, more than 3,600 artists have participated in the Whitney's central showcase, be it a Biennial or an Annual. As with many prominent institution's events, the Whitney's are no strangers to controversy. The historically white and male-dominated Annuals and more recent Biennials have helped a number of artists achieve fame — from Jackson Pollock to Willem de Kooning, Georgia O'Keeffe, Ed Paschke, and more — which has drawn protests over the years for its unequal representation. The Whitney Biennial shook things up in 1993 in what has come to be known as one of the most controversial exhibitions in history as the first large-scale event from a prominent American institution that unapologetically approached identity politics. Exhibition-goers were critical of the event for what was seen as too far of a swing toward political correctness, and eventually, the pendulum swung back. In recent years, a number of artists have asked to withdraw their work for identity-related reasons — like in 2014, when a white male artist was allowed to participate as a fictional Black female artist, the artist collective YAMS withdrew their video on Black identity — or political reasons, like in 2019, when eight works withdrew in response to a trustee who produces military products of violence like tear gas. This year, the Biennial has shaken things up again in two big ways: politically-driven art has returned, and in an ironic shift, some of the best pieces at the who's who of American art are from non-American artists.





Kiyan Williams, *Ruins of Empire II or The Earth Swallows the Master's House*, 2024, dirt, stone structure, flag. Courtesy of the Whitney Museum and the artist.

The 81st edition of the show entitled *Whitney Biennial 2024: Even Better Than the Real Thing* features 71 artists and collectives. Using a wide range of disciplines and mediums, the exhibition examines our understanding of the “real.” In the official description, co-curators Chrissie Iles and Meg Onli stress that “this year’s exhibition acknowledges that Artificial Intelligence (AI) is complicating our understanding of what is real,” as well as the rhetoric used to categorize “marginalized race, gender, and ability as subhuman — less than real.” While the front-loaded AI acknowledgment in the introductory text implies a significant examination of the concept, there is only one AI-generated print in the show. The more significant (in every sense of the word) thematic element is the idea of what it means to be human in this world: the evolution of humankind and the preservation of culture through storytelling, the physical reaction to environmental changes, and even the playful, simplicity of life.





Dala Nasser, *Adonis River*, 2023, wood columns, charcoal rubbings, iron-rich clay, bedsheets. Courtesy of the Whitney

Museum and the artist.

With art that is, at times, a little too on-the-nose with our political moment, and descriptions that often pose buzzword-laden questions for you to ask yourself, it feels at times that organizers don't trust viewers to make their own connections and would rather tell you how to think; unfortunately, some of the art is left trivialized by this methodology. But in a silver lining, some of the more abstract, conceptual pieces got to have their moment in the limelight. One example is *Adonis River* by Dala Nasser, who lives and works between Beirut, Lebanon, and London, England. The large-scale installation, which recently debuted at Nasser's solo show at the Renaissance Society in Chicago, merges elements of architecture, painting, and sculpture, using fabric dyed from natural sources like charcoal and clay from the actual Adonis River (also known as the Abraham River). Nasser mirrors the aesthetic of the Adonis Cave, where, according to myth, Adonis was killed by a wild boar, with the construction of a partially ruined temple, alluding to the complexity of traditions, storytelling, rituals, mourning, and even the idea of materials as witnesses to violence, as the legend of Adonis has different meanings to different cultural groups in the area.

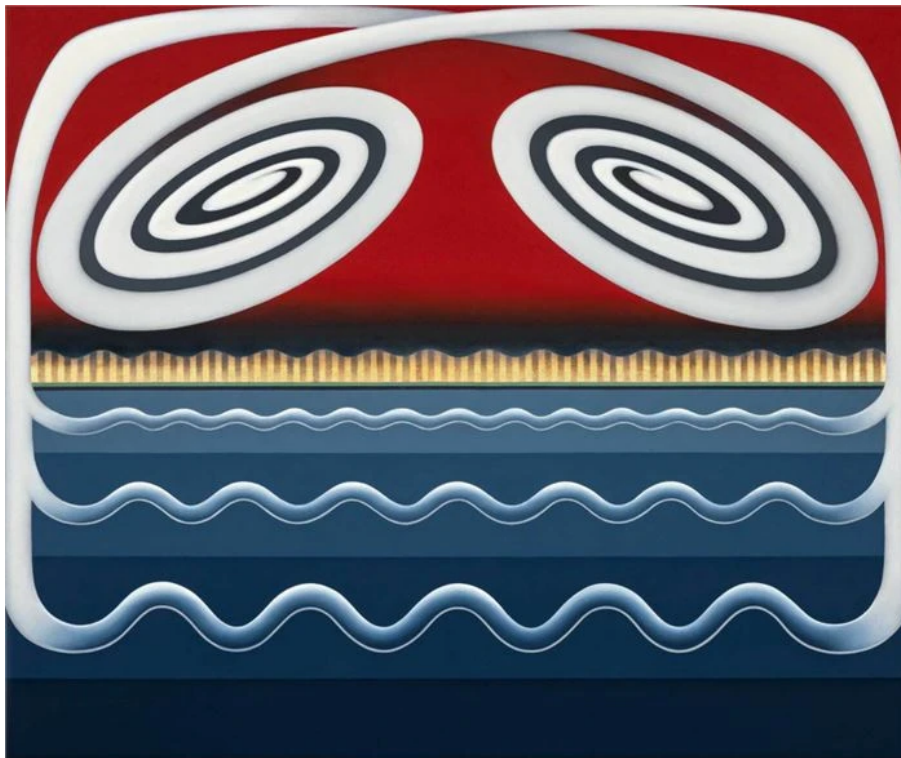




K.R.M. Mooney, *Housing (c.) ii*, 2022, electroplated steel, silver, brass, neodymium, copper coated polyethylene, paint, polymer resin, iron oxide. Courtesy of Miguel Abreu Gallery and the artist.

In an abstract approach to the body and change — the relationships between bodies, objects, space, time, and place — K.R.M. Mooney, the Seattle-born, Brooklyn-based artist, focuses on how materials interact. As a craftsman with an education in jewelry-making and a self-proclaimed chemist, Mooney’s work relies on material reactions. In the *Housing* series, Mooney electroplated steel surfaces with silver, and because steel contains iron and silver does not, the materials will contaminate each other in what the artist calls “material disputes.” Not unlike the reaction that skin has to prolonged sun exposure, the sculpture will change in color and texture over time. In this series, the rectangular frame, which is joined together magnetically, provides support but also has a fascinating process occurring internally: the

frame makes it seem like they're connected to the interior and exterior, making it hard to tell where one ends and the other begins.



Takako Yamaguchi, *Issue*, 2023, oil and metal leaf on canvas. Courtesy of The Whitney Museum and the artist.

While many of the films featured in the Biennial have elements of body comedy, sexuality, and absurdism, there are some less overt stand-out works in the exhibition portion that have their own sense of playfulness. One artist is Takako Yamaguchi, a quick-rising star of the art world, born in Okayama, Japan, and based in Los Angeles, California. Her featured seascapes lean towards the abstract with oil and metal sheet paintings, drawing inspiration from rich artistic traditions like Japanese woodblock prints and decorative screens and elements of realism seen in Mexican murals. She refers to her process, which has been evolving since the '70s, as "abstraction in reverse," where she abstracts a familiar form to the point that it becomes a repeatable motif. In *Issue*, cylindrical waves extend into the sky, and in reverse, clouds become waves. There's a soothing closed-loop pattern to her style that alludes to the cyclical nature of life, reminding us that things are often simpler than we make them out to be.



Flash Art

**FUCK THE BAUHAUS
(NEW SCULPTURE)**



ISABELLE ALBUQUERQUE

KETUTA ALEXI-MESKHISHVILI

ISABELLE ANDRIESSEN

ARIA DEAN

MIMOSA ECHARD

ISA GENZKEN

COLE LU

K.R.M. MOONEY

DOMINIQUE WHITE

BRI WILLIAMS

SEMIOFUCK BY ARMATURE GLOBALE

JORDAN STRAFER

**Issue 342 vol. 56
Spring 2023
ISSN 0394-1493**

**EU €15,00
UK £14,95
USA \$19,95**

Lastings

UNPACK REVEAL UNLEASH

K.R.M. MOONEY

WORDS BY

ALEX BENNETT



I relish that no one knows the time one may put into solitude. Yours, mine, alone. One's interior life is an environment whose information is manifold, teeming, sonorous. Indrawn and brilliant. In this reclusion the world travels with us, eventually deciding on the tendrillous return, fulfilment rediscovered in the refrain "I." For Simone Weil, the body is the primary filter and orderer of experience, the "I" conceived phenomenologically, mediating action and thought. In this, the "I" operates almost phonemically, upright and somewhat certain, as a border that grasps relations intuitively. If italicized, the "I" slants, emphasizing qualities from a remove and denoting the oblique — to both think and circumvent the self: *I*. To function, the oblique requires a before and after to read as the flash or fracture it is. If not attachment, then alignment.

K.R.M. Mooney's work affirms one's inner world as a dimension of knowing. Courses of knowledge have a stake in the world and thus world-making effects: "Abstractions [...] are built in order to be able to break down so that richer and more responsive invention, speculation, and proposing — worlding — can go on."¹ Reactive interiors whose peripheries are dimly embered by tremulous surroundings. *I*, iridial.

In Mooney's making, these glistening dimensions unfold to meet physical affinities, alignments and orientations, sensory states, and spatial responsiveness. Calm informants and actants, Mooney's frequently small sculptures insinuate themselves in space with mild disturbance, extending surfaces and extruding edges, shimmering at a mute yet partly perceptible pitch of agency, like verglas. In their stir of tonal cues, these sculptures are dendrites. Capillary relations, evanescent nerves.

Detrition (I), 2019. Details. GRS specialized jewelers vise, delft sand, and silver. 12.7 × 12.7 × 17.8 cm. Photography by Max Slaven. Courtesy of the artist and Altman Siegel, San Francisco.



OPPOSITE PAGE:

Eutectic c. (I), 2020. Detail. Specialized jewelers vise, insulation, cast mistletoe, silver, steel, and bronze. 17.8 × 10.8 × 19.1 cm. Photography by Robert Divers Herrick. Courtesy of the artist and Altman Siegel, San Francisco.



OPPOSITE PAGE:

Second Affordance I, 2017. Steel, cloth, aluminum, polyurethane fittings, pneumatic actuator, and grounding wire. 457.2 × 25.4 × 30.5 cm. Photography by Robert Divers Herrick. Courtesy of the artist; Altman Siegel, San Francisco; and Miguel Abreu Gallery, New York.

The exposure inherent to Mooney’s use of the border or surface is evidently interfacial; cloven by communication, each composite sculpture retains some material integrity while evolving in chemical reaction. This dialogical risk is metered out in Mooney’s deft, tactical coalescence. Each is a reminder that the work’s presumed dormancy or sparseness is but a ruse; behavior simmers indistinctly, tempting observance like sudden glints in a velvety, brumous morning. In several iterations of Mooney’s recent “Housing” series (2022), rectangular panels of electroplated steel are partially cloistered by folded leaves of copper-infused plastic. Electroplating runs an electric current through steel to seal its surface and ensure cohesion; here, by treating matte silver where steel acts as a base alloy, the technique encourages surface insecurity. Displaying these co-constitutive forces of oxidization, the surface breathes, becomes storied. Stimulating “material disputes” — as Mooney describes them — these activities cite invisible dialogues, which in their unsettled exchange become fitfully articulated. In these textures that touch and chemicals that molder, (im)material relations accumulate at the intersection of object and atmosphere, made visible in the coalition of rust, in the decelerated arabesques of verdigris. Atoms that are not mine but become. Become so: collisions, permutations, lush adjacencies. In the action of ions swapping and calcium mixing with the air, there is something like continuity. Atmosphere, self, and object partake in probing the contingency of form itself. In these migratory relations, one sees kinship in Karen Barad’s agential realism, whose neologism *intra-action* (over *interaction*) challenges individualist metaphysics in



Second Affordance II, 2017. Steel, inset glass, cast lavender, aluminum, grounding wire, water, iron oxide, and silver wire. 7.6 × 30.5 × 127 cm. Courtesy of the artist and Altman Siegel, San Francisco.



²
Karen Barad, “Invertebrate Visions: Diffractions of the Brittlestar,” in Eben Kirksey (ed.), *The Multispecies Salon* (Durham and London: Duke University Press, 2014), 227.

³
Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007), 185.

⁴
Barad, *Meeting the Universe*, 141.

UNPACK

a continual process of worlding. Here, meaning and matter do not precede one another. Barad considers the brittlestar as an embodied example of agential realism. An intimate relative to the starfish, the brittlestar has a skeleton with crystals that function as a visual system. Approximately ten thousand domed calcite crystals cover the five limbs and central body of the brittlestar, functioning as micro-lenses. Collecting light, these crystals form the brittlestar’s nervous system. Notably, the brittlestar secretes this crystalline form of calcium carbonate, organizing it to create optical arrays; these arrays appear to form a compound eye responding to diffracted light. Divergent from our understanding of intelligence, we ultimately cannot think like the brittlestar: “Brittlestars do not *have* eyes. They *are* eyes [...] its very being *is* a visualizing apparatus [...] For a brittlestar, being and knowing, materiality and intelligibility, substance and form entail one another.”²² Negotiating the brittlestar posits an onto-epistemological offset: “Practices of knowing and being are not isolable; they are mutually implicated. We don’t obtain knowledge by standing outside the world; we know because we are of the world. We are part of the world in its differential becoming.”³ Agency is a *distribution*, a matter of intra-acting, “not an attribute.”⁴ Detecting agentic qualities of phenomena requires momentary incisions in which one grasps this oblique once more: *together/apart*. The material information and capacities of cuttlebone emulate *together/apart* attributes. Pulverous yet durable, there is an eldritch resilience to cuttlebone’s



OPPOSITE PAGE:

Circadian Tackle VI, 2015. Boiled cable, cast silver ingot, cast chanterelles in silver, liver of sulfur, steel wire, silver solder, and aluminum. 68.6 × 55.9 × 5.1 cm. Courtesy of the artist and Altman Siegel, San Francisco.

Circadian Tackle V, 2015. Boiled steel cable, k-9 whistle, steel cathode, cast silver orange peel and lavender, silver solder, liver of sulfur, steel wire, interlocking mechanism, and aluminum. 2.5 × 50.8 × 55.9 cm. Courtesy of the artist and Altman Siegel, San Francisco.



ethereal densification; its gossamer strata disintegrated at whim, to mere powder. In *Carrier I* (2016) cuttlebone is accompanied by millet stalks, steel, and a lavender cast, sequestered in a lacteous glass vessel.⁵ Exhibited at Kunstverein Braunschweig, the work was attached to a door frame that revealed an otherwise concealed equipment room. This composition and installation of material calibrates space and place as sculptural substance. Tenderly the basin perches. In space it is an almost grammatical instruction; soft directive: a pivot in its pause.⁶ Returning to the “Housing” works, wafers of silver are inscribed by cuttlebone. Here, cuttlebone’s calcium carbonate complements metalsmithing, leaving a description of fanned reticulation in the silver. In *Deposition c. (iv)* (2022), charred cuttlebone floats in the center of a rectilinear steel panel. As a metal casting mold, cuttlebone is formalized by Mooney as a biogenic thoroughfare for flows of metal. Mooney mediates the facilities and conductivities of metalsmithing and ornamentation to indicate new capacities, rendering tangential annotations of intra-active alliance. The abstracted conscription of systemic, industrial process is ultimately recuperative: through reoriented care fresh contiguities emerge. They return us to the body as a figure of individuation, harmony, and transgression. In this flexure, the germ or contaminate is a vivifying agent. See in *Second Affordance II* (2017), wire filament curves into a narrow metal tray of water, meeting the corpuscular form of cast lavender. Contrastively fragrant and formed, the technic-lavender deliquesces in souring oxidization. The conduits and skills related to the field of ornamentation — molding, casting, soldering, engraving — diverge from the social domain in which such

UNLEASH

coded presentations of adornment are most visible. The actions and facilities rather become extracted and deranged by Mooney to open out objects as severely entangled entities. This tactic also adheres to the revisions and morphologies of site and space. Forms of enclosure are continually denatured by the work’s installation, which might latch on to interstitial volumes or thresholds of a given architecture, dwelling across ceilings or upon floors. In these transversal inscriptions, the immured consolidation of space is temporarily loosened. At times, the objects are themselves bracketed and braced assemblies of form. Engraving blocks, for instance, become polished capsules, caesurae rooted to the ground. Each orb is ultimately an incubator for material involvements that are laid bare: nuggets of oxidized silver indenting the atramental jell of bitumen (*En iv*, 2022), unclaimed rings of cast mistletoe, fulgent-frozen (*En I*, 2018). In these titles, too, is a kind of fastening: the series’ numerical index follows the prefix “en,” which might weld itself to other words, gemlike, and prefigure a kind of occlusion/inclusion: *envelop*, *enclose*, *engage*. See also Mooney’s jewelers’ vices fixed to columns or beside balustrades: inlaid with a tablet of delft sand, impressed by a serif emblem of silver (*Detrition (i)*, 2019), or crowned with cast mistletoe (*Eutectic c. (i)*, 2020). In these works, Mooney collapses inventories of material that are predicated on an object’s capacity to hold, carry, and expose its constituent elements with careful, frugal display. Cradled, twixt, clinched. Using a threshold as a site of attachment, *Citation* (2021) recasts the base objectivity and intermediary operation of a brass kickplate by reorienting the object

⁵ Note the recurrence of vessels, basins, and trays, and Mooney’s recognition of the term “carrier” calling to Ursula K. Le Guin’s *The Carrier Bag Theory of Fiction* (2021).

⁶ See also Mooney’s *Oscine I* (2016).



OPPOSITE PAGE:

En iv, 2022. Engraving block, bitumen, oxidized silver, and verdigris. 14 × 8.9 × 8.9 cm. Photography by Stephen Faught. Courtesy of the artist and Miguel Abreu Gallery, New York.

to a vertical position, protruding from the surface to which it is attached. Patinated and oxidized over time, the kickplate has accreted contact, absorbing the consequences of transitional movements. Being between, its zone is contact, and its contact is subject to an inherently spatial dynamic. In these adjourned temporalities, Mooney's acute perception of architectural details and environmental conditions share in queer phenomenological readings of space. As Sara Ahmed writes, "A queer phenomenology might involve an orientation toward what slips, which allows what slips to pass through [...] a queer phenomenology would function as a disorientation device [...] allowing the oblique to open up another angle on the world."⁷ Where Mooney's composed proximities persuade the expression of secreted intimacies, where they induce an act of "facing" that challenges how place and subject cohere, they are surely kin to a "disorientation device." These relational and embodied apprehensions of space are broadened by Mooney's application of horizontality. The horizontal sets a lure for engagement that nourishes closeness: Awnings are recast on the floor beside a pneumatic actuator that converts compressed air into mechanical motion (*Second Affordance I*, 2017); gracile arcs of steel cables and binding wires intersect silver-plated keychains (*Circadian Tackle* and *Circadian Tackle II*, 2015); semitransparent polycarbonate sheets are stretched on slightly arched aluminum frames, echoing skylights above (*Accretion I*, 2018). Cut across these dilations and distillations and one can recount the speculative field of the horizon as the locus of potentiality. Affirmed by the work of José Esteban Muñoz, the "warm illumination of a



7
Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham and London: Duke University Press, 2006), 172.

8
José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.

9
Muñoz, *Cruising Utopia*, 185.

10
K. R. M. Mooney in conversation with McIntyre Parker, *Carrier* (Milan: Mousse Publishing, 2018), 115.

151
Housing (c.) iii, 2022. Steel, electroplated steel, silver, brass, neodymium, copper coated polyethylene, paint, polymer resin, and iron oxide. 35.6 × 17.8 × 8.9 cm. Photography by Stephen Faught. Courtesy of the artist and Miguel Abreu Gallery, New York.

REVEAL

horizon"⁸ inaugurates a reparative view of the future whereby to think queerness is to think prospectively. By claiming queerness as a type of becoming, Muñoz implies queerness develops a structuring concept where "the future is a spatial and temporal destination."⁹ In this behavioral, post-minimal language, Mooney's orchestration of indwelling potential is perhaps most plenteous in the invisible motilities of sound and airflow. "A priority for me is to attend to an object's ability to act as a political agent," says Mooney, "to have a voice and participate in public life." Silver-plated dog whistles, titles after songbirds, castings of mouthpieces of woodwind instruments, clarinet parts, or components of bells — these relate to space and bioacoustics, the physical emittance of sound and its spatial resounding, emotive conveyance, behavioral signaling. In the rematerializing of sound's apparatus — canals, cavities, chambers — its excess of presence as an object makes that which is absent more present. The ability to make sound and to be heard is transposed to contingent material properties and industrial processes, with consequences expressed across the surface and within the hollow. For his 2016 exhibition *Oscine* at Reserve Ames, Los Angeles, Mooney installed a window to replace a former wooden one. The window is an object in itself as well as an envelope, framework, or portal for its surroundings, a sealant or barrier, a mediator or mirror. It is an impossibly accurate prism for Mooney's praxis — the inevitable and irreducible relation of self, space, and place. The window's content is a shifting murmururation of life, the filtering of light, the reflection of oneself laced in surroundings ahead and behind. Its content is a subjective experience of a series of presents. The rhythm of lasting(s).

K.R.M. Mooney (1990, Seattle) lives and works in Brooklyn. He received a BFA from California College of Arts in 2012. His work has been the subject of solo exhibitions at at Konrad Fischer Galerie, Berlin; Kunstverein Braunschweig; the San Francisco Museum of Modern Art; the Wattis Institute for Contemporary Art, San Francisco; and Miguel Abreu Gallery, New York; and has been featured in group shows at the lumber room, Portland; Braunsfelder, Cologne; ICA Los Angeles; Stadtgalerie Bern; SculptureCenter, New York; and Rodeo, London. Mooney will have a solo exhibition at Progetto, Lecce, from April 16 through June 15, 2023.

Alex Bennett is a writer and critic based in London. He is a UK correspondent for *Flash Art*, and has been published in magazines such as *Mousse*, *Art Monthly*, *The White Review*, *CURA*, and *Modern Matter* among others. He was co-editor of the compendious journal *Tinted Window*.

K.R.M. Mooney at Progetto

Kyle Dancewicz
K.R.M. Mooney

Moving through three rooms, all in a row, along one side of a palazzo in Lecce, with all the doors and windows open, an axis to move back and forth across, a tethered set of spaces held in position by a tethered set of sculptures on the floor, and another set on the walls.

I want to add that the palazzo's key element denotes a courtyard as the basis of spatial relations when first entering the exhibition. I like to think that viewership begins before one arrives in the gallery but even as you trace the edges of the building to enter. The overall logic of the building is constructed around a commons: you first enter into the open line of Progetto's shifting space in living relation.

Radial then becomes an influence in both reaching toward cyclical forms and identifying paths of movement. The title of the show mirrors the possibility of action occurring from a center axis, such as a courtyard and necessitates the idea of the peripheral or adjacency (as a point from the outside) and of equal or greater value in the re-making of center and periphery relations as its frame.

He is sensitive to space. It's about process. What does that mean?

"Essentially, since the 1960's the self-identity of the artist has become detached from traditional hierarchies of artistic media. Artists may continue to work as painters, photographers, and sculptors, but paintings, photography and sculpture are not in themselves privileged sites of expression and meaning for the artist. Rather, specific media are staging areas for the warping and weaving of the process of semiosis across forms, genres and non-artistic disciplines. In this way the artist's skills as a maker of self-conscious artistic signs is indistinguishable from the artist's competence as a theoretical manipulator of 'stand-ins,' performative strategies and prosthetic devices." (from John Roberts' The Intangibilities of Form: Skilling and Deskillling in Art after the Readymade, Verso, 2007)

That the act of making an artwork is the artwork; that art is activity and the outcome is secondary. Not totally true for Mooney, but this an art history that gives us the ability and the interest to understand what happens in the production of his sculpture as significant, symbolic, analogic, metonymic. That the overlap between what the viewer sees and what the maker does is limited. That opening a door, installing a ladder to the roof, is a sign of the artist's larger production of meaning, that installing a sculpture means needing to open a window, means adding a weight to a space that needs to be offset,

This makes me think about what might be a needs-based approach to a site? Making an exhibition can be an expression or an interpretation of needs where what one inherits and decides affects the next, or one small part may affect the whole. Context-specific modes of art production are also my favorite to witness because they internalize the body as the place where decisions are calibrated even if inexplicit.

that for Mooney an exhibition is a process of calibration, attuned consciousness, a set of gut measurements, a bodily science that finds a way to show that what seems inert is only barely held at

bay by the techniques, skills, that serve to separate and transform the materials of the world.

Looping in my head, an Anohni lyric, a question for someone who might know: “Why did you separate me from the earth?” Mooney’s work takes up a modernist sculptural question of autonomy, reframed partially through craft – using and adapting traditional methods to find a particular object, often resulting from a set of procedures shared by many like objects, each with their own outcomes, within the time and the material of making a sculpture. His work often expands on a “character of action,” as he has put it, and marries tools, one or more aspects of production, or chemical processes to the material that is meant to receive it, so that all of these aspects might be considered simultaneously.

In the central axis of Progetto, Mooney installs six works from a new series titled *Deposition*, 2022 and 2023, on the walls, each different, but constructed in the same fashion, and sited to draw two imaginary parallel lines through the space. Steel channels, electroplated to varied degrees of silver-to-amber discoloration and locked to the wall with slim aluminum cleats, house small, irregular units of cuttlebone, a chalky white solid that can be cut and scraped away to form cavities, receive hot metal, and shape it into small forms, like rings and charms. Each work’s cuttlebone core shows cuts, abrasions, and dark brown burns from its service to this process and its contact with molten metal. Some are dotted with hardened, errant droplets of bronze grain or silver. In others, Mooney lodges sharp slivers of gold solder against the grain and topography of the cuttlebone mold, as if retroactively slicing through the mold-maker’s and the caster’s handiwork, showing how the material is pliable, durable, marked, and transformed through its deployment in small-scale metallurgy, though it is typically a waste product of this kind of casting.

Mooney’s point is not to disturb a hierarchy of value ascribed to various kinds of metal fabrication, per se, but rather to focus on instances where the expendable and the permanent are unthinkable without each other. Mooney’s *c. i*, (april 11) and *c. ii*, (april 11), both 2023, both installed directly on Progetto’s mosaic floors, at first look like tangles of earth, roots, and excavated industrial debris. While in residence for the exhibition, Mooney worked with a foundry in Naples a few hours away that typically produces religious statuary. At Mooney’s request, the foundry delivered the works to the gallery as large blocks of alabaster wrapped in polyethylene, encased in a formula made of compressed stone dust that constitutes the heavy mold for casting, to be laboriously chipped away by the artist,

I less identify it as a laborious process but more so putting pressure on certain areas with the force of a chisel or hammer in a reductive process. The gesso breaks where it’s weakest against force and persists where it’s not. As much as I act, the aggregate of materials behaves back.

revealing a tight warren of lung-like bronze pipes, caked with alabaster, with the apertures of two larger chambers still blocked and filled with white medium, and gates and sprues intact. One challenge of these works is not to see them as unfinished bronze sculptures, but rather as integrated sum of various techniques: of compression, in producing the wax pattern, manipulating metal through casting, and subtractive “carving” to keep a new form together, as if setting bone, and conjoining what might otherwise be two discrete, polished bronze objects. Instead, Mooney lingers on the symmetries and asymmetries of their casting, and the shared vents, channels, and flows that produced, or simultaneously reproduced, these twinned objects from one pour.

Throughout his work, but especially at Progetto, Mooney intercedes into artisanal or industrial processes, engendering a particular relationship between the work of the factory, the foundry, the studio, and the home. Across Mooney's sculptural output there is an ongoing question about what various acquired skills and techniques can do for the work, or to what ends they are either isolated or employed, but the exhibition at Progetto conspicuously surrenders forms of industrial production, or a more modest form of mass production, to the work of the jeweler or the metalworker, as in these works in cuttlebone and bronze. A condition for making most of the works in the exhibition is that factory or foundry knowledge is expanded in the studio or at home, perhaps a holistic way to think of some of the work with finishing and polishing materials Mooney has recently developed elsewhere. Works are passed off to be completed in private, with means adapted by the artist, to ends articulated by art instead of by the conventions of fabrication, perhaps somewhat like using a pharmaceutical product off-label, that is, for a different purpose than officially approved.

The path of Mooney's work from the collective, semi-social space of the foundry to the privacy of the home studio is heightened at Progetto. For this exhibition the kitchen and parts of the living quarters of the galley are exposed, serving as two offramps from the tightly composed rooms of the central axis, where *Deposition, c i.*, and *c ii.* are in direct visual and spatial relation. At the far end of these galleries, visitors turn to enter a room marked by the distinctly darker color pallet of works made of long, low steel basins and disconnected rotary motors, *radial (i)*, 2021, and *radial (ii)*, 2023, each pooled with water, glass, silver casts, and grounding wire. Beyond this is an open door to a bathroom, and to its left hangs a new, partially framed work, printed on thermal paper, like that used in receipts,

One initial turn to thermal paper was receiving intake paperwork from a silver caster which is printed on paper for the purpose of shipping labels.

here fully expended and black, with a slightly wrinkled texture pulled from the page as the heat of printing produced both the color and a surface effect,

I really enjoy the soft black tone of the exhausted thermal paper. As if made up of pure iron or magnetite.

and with barely legible, overlaid inkjet printing applied at the same time as the heat-sensitive sheet was "exposed," in a sense. This work's title, *Eosin c. (audit i)*, 2023, references a dye used to differentiate components of cells in medical imaging,

and in this way heightens its interior and cellular architecture

and follows from Mooney's recent interest in the chemical bisphenol A (BPA) and its effects on human physiology. BPA is perhaps conspicuously absent from the paper used in this work. Its circulation and accumulation have been curtailed, and in political parallel its interactions with the endocrine system have lately served a bio-essentialist sexual imaginary (and panic) as evidence of surreptitious disruptions of gender through unintended contact.

If this room keys the exhibition's concerns to ongoing, imperceptible material transformations to the cellular or hormonal level, charging the space with a new awareness of the viewer's body and its imbrication in currents of chemical seepage and exchange, the other end of the exhibition, off of the first gallery, recasts and reframes these concerns in almost alchemical terms. A doorway opens to a kitchen with a sink and a refrigerator, and to two works made collaboratively with the artist Winona Sloane Odette, who joined Mooney at Progetto in the weeks before the opening of the exhibition. These untitled works are bronze casts of two olive branches, one indoors not larger than a twig, and one pinned just outside an open window, each with two pale ochre cylindrical volumes affixed near the base. Odette produced these cartridges through a slow process of refining and hardening a solution of wax and sap in an adaptation of an elemental casting process; the host branches were made in the foundry. Together they read as metrics of volume, or as comparisons between the material a tree produces and the physical presence of the same tree. In contrast to a room considering off-gassing and seepage, the bifurcated approach to production in this room (tree branch into bronze; tree sap boiled and coaxed into something like stone) seems concerned with preservation and reuse, or to forms of natural resource capture, while only discreetly alluding to the larger crisis of olive agriculture in southern Italy.

More directly, the exhibition physically opens onto the history of this region just beyond the kitchen, where, for the purpose of a longer-term collaboration, Mooney and Progetto designed and installed a ladder leading from a small courtyard to an open roof platform. To stand there is not to reach open sky but rather to feel surrounded by the soft limestone that creates the fortified, uniform feel of Lecce as a city, an endless façade of pale, off-white stone punctuated by eroded carvings on homes and elaborate church statuary. New sculptures in an old city, windows open. Forms that only exist because the artist made them, fractured off from other systems and toolings. What is being calibrated? Mooney's work, his physical archives of process and technique, are attuned to a paradox of the "finished" sculpture, and of all materials, which is that volatility – of makeup, of form – is both perpetual and imperceptible.

BROOKLYN RAIL

ArtSeen

K.R.M. Mooney: *extence*

By [Ashlyn Mooney](#)

In K.R.M. Mooney's *extence* at Miguel Abreu, every surface is a threshold, every border a site of exchange. I mean that literally: exposed to oxygen and moisture, the metal surfaces of Mooney's tiny, exquisite sculptures begin to oxidize. Rust forms on steel, a greenish patina on copper, and in these oxides the ion-level convergence of atmosphere and object is made visible. As a process by which two seemingly disparate things—metal, air—become bound and entangled, oxidation forces us to raise questions that live at the center of *extence*. Where does one thing end and another begin? What is fixed and what is mutable in the physical or the social world? As a material fact of Mooney's sculptures, oxidation suggests metaphors for encountering art: just as metal reacts and commingles with air, our bodies react and commingle with the space, our psyches with the pieces on display. Mooney has described exhibitions as "contact zones," and in *extence*, contact implies not only proximity but continuity, as bodies, objects, and space extend toward and into each other.



K.R.M. Mooney, *Deposition (c.) iv*, 2022. Electroplated steel, silver, cuttlebone, aluminum, 10 5/8 x 2 1/8 x 3 inches. Courtesy Miguel Abreu.

Miguel Abreu's Orchard Street gallery is a white cube with a limestone floor behind a glass façade. The small, luminous space serves Mooney's minimal sculptures well. A relatively narrow range of materials—mostly steel, silver, and copper—links the works across wide swathes of drywall and empty space. Other works engage the built environment of the gallery, specifically its floor, which was freshly polished at the artist's request. Limestone is made of calcium carbonate, a chemical compound that appears elsewhere in the show, too. (*Compound tripoli*) (2022), is an industrial bar of rottenstone, the type used to polish metals; *Deposition (c.) iv* (2022) features a charred square of cuttlebone, a fishbone used as a casting mold in jewelry making. The various iterations of calcium carbonate—industrial, artistic, biogenic—gesture to an underlying continuity across forms. Chemically, these things are the same; look closely, and the distinctions between them blur. We too contain calcium carbonate: it's in our bones. When I visited the gallery, the scent of ground limestone still hovered in the air, imbuing each inhalation.

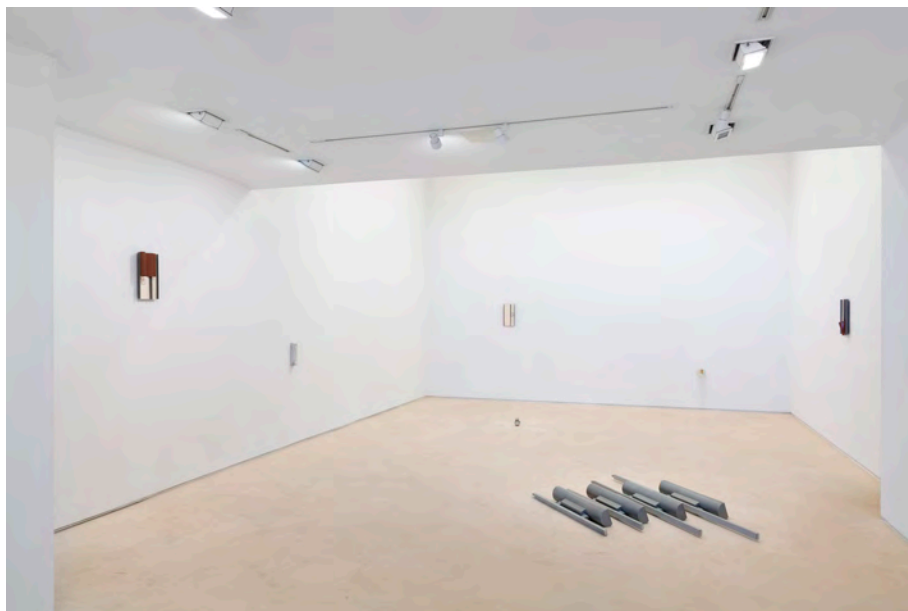
To consider the works in *extence* as iterations and permutations of a few basic elements is also necessarily to consider the contingent nature of form itself. At the atomic level, where steel and oxygen swap ions and where calcium mixes with the gasses in the air, the boundaries between sculptures, gallery, and viewer are in flux. Mooney's objects are not only *in* the space, but *of* it; the elements of the works exist in a mutually constitutive relationship, both chemically and conceptually.

In the “Housing” series (2022), vertical planes of electroplated steel frame squares of cast silver, and supple sheets of copper-infused plastic are folded and clipped to the edges. If these works have a subject, it’s because they have a frame and vice versa. In isolation, each aspect is partial, unstable: even the steel seems to shift and transform under the light. Like metals superheated in a crucible, the compacted elements of each sculpture coalesce only insofar as they activate and react with each other.

Mooney studied jewelry making at California College of the Arts, and in his work the shine and scale of jewelry intersect with the spare compositions and barely-altered readymades of 1960s Minimalism to compelling effect. Mooney finds ways to render process and product permeable to each other. Take, for example, the cuttlebone casting mold floating at the center of *Deposition (c.) iv* (2022), or the imprint of cuttlebone on the silver element in *Housing (c.) iv* (2022). Or consider the electroplated steel. Electroplating entails running an electric current through steel to seal or fortify its surface; here, Mooney uses the technique to make the surface more volatile. The steel becomes a threshold, and craft and concept merge.



K.R.M. Mooney, *Housing (c.) ii*, 2022. Steel, electroplated steel, silver, brass, neodymium, copper coated polyethylene, paint, polymer resin, iron oxide, 14 x 7 x 3 1/2 inches. Courtesy Miguel Abreu.



Installation view: K.R.M. Mooney: *extence*, Miguel Abreu, New York, 2022–23. Courtesy Miguel Abreu.

There are industrial forms here in addition to the bar of calcium carbonate. An engraving block sits on the floor, inert. Across the limestone lies a row of aluminum light fixtures, abstracted by the removal of bulbs and cords. A flowing tongue of glass affixed to a float valve extends from the wall a few inches from the floor. These objects share a capacity to shape and conduct space, whether to mark space out, or to determine how our bodies move through it. Their horizontal position in the gallery makes this especially true; we have to avoid stepping on them. A somewhat overly didactic note in the exhibition brochure asserts that the empty light fixtures, titled *Radial Affordance* (2022), reveal “how one becomes absorbed and cared for by the systems overhead.” I only wish that my own experience of the works had not been absorbed by this note. Better not to seal and fix their meaning, or that of any of the pieces in this excellent show; better to let their surfaces remain volatile, reactive to our perceptions.

ARTFORUM



K.R.M. Mooney, *Housing (c.) ii*, 2022, steel, electroplated steel, silver, brass, neodymium, copper coated polyethylene, paint, polymer resin, and iron oxide, 14 × 7 × 3 1/2".

NEW YORK

K.R.M. Mooney

MIGUEL ABREU GALLERY | ORCHARD STREET

36 Orchard Street

November 4, 2022–January 8, 2023

K.R.M. Mooney's first exhibition with this gallery (and in New York) features a selection of suggestively deformed equipment, from architectural and industrial materials to nearly figurative compositions. Take the wall-mounted assemblage *Housing (c.) ii* (all works 2022), with its bent, expensive-looking, copper-colored sheet. This aspect nearly resolves into something that looks like a flag, or a folded page—it's almost trompe l'oeil. The gray piece made up of serialized objects on the floor, *Radial Affordance (c.) i*, contrasts against *Housing's* playfulness with a hard, selfsame presentation of manufactured components.

More text than texture, Mooney's works overall are smooth and polished in their hot/cool

hydrophobic digitality. And yet the mass-produced materials are subtly transformed, releasing anachronistic whispers of bitumen and limestone. Reading the show's "how it's made" press release authored by Dominika Tylcz, I think of a Venn diagram where technical manuals and pornographic technicality overlap. In J. G. Ballard's 1973 novel *Crash*, for instance, mechanical descriptions of violent car accidents perform an erotic function via the threat of shattered curves and searing edges.

One work, *Outlet*, 2022, looks like, but clearly isn't, a brass faucet. Hung at roughly urinal height, its nonspout points gently upward, as though it were a cherub's penis. The plumbing is collared by a curved piece of frosted glass—an element that appears to be both fluid and basin. In its quasi-figurative mode—a seemingly new development in the artist's work—it refuses resolution as one thing, or as a particular tool with a definitive function (even if we know what all the elements comprising the piece are). Belying the exhibition's subtlety, the play of improper use, chemical alteration, and misrecognition in Mooney's art characterizes a curiously sensual politics of form.

— Zoey Lubitz

Artist-edited feature

Sand in the Vaseline: on twenty-first-century process art

Introduction by Alice Channer

with Alisa Baremboym / Nicolas Deshayes /

K. R. M. Mooney / Tania Pérez Córdova / Alison Wilding

The machines didn't stop – there was no bright red alarm button.¹ In response, I've invited a group of five artists, Alisa Baremboym, Nicolas Deshayes, K. R. M. Mooney, Tania Pérez Córdova and Alison Wilding, whose work and relationship to sculpture I admire, to imagine, on their own terms, the theme of process.

Last August we shot my first video, *Birthing Pools*. The camera-eyes were suspended over four hypnotic, bubbling tanks in a chroming factory near where I live in south-east London. I have taken metal things there to be expertly skinned and armoured in glamorous chrome for over a decade now; often forms cast from clothing, as well as plant and animal bodies. What pulls me back isn't so much the 'finished' sculptures I'm ostensibly making, but rather the process itself, which is seductive and disturbing. Especially the electroplating tanks, their raging surfaces criss-crossed with metal bars from which jigs are hung, submerging parts beneath and within liquid surfaces for specific periods of time (fig. 1).

During lockdown I often thought of the churning, primordial pools in the factory, and the bodies that move fluidly around them. I couldn't imagine them stilled and my intuition was right – tanks and bodies never stopped simmering; production was continuous. We filmed the copper (blue), nickel (green), hexavalent chromium (black and orange) and rinse (clear) baths over several hours as they produced a pleated chrome skin on multiple, jigged, sand-cast and vapour-blasted aluminium parts for a sculpture, *Seahorse*.

What can such artistic strategies achieve if the production line never stops? What does it mean to author sculpture on these compromised terms? What agency do we have as artists in relation to industrial production and the late-stage global capitalism that drives it relentlessly and lethally? I think we can be honest, making, on our own terms, these deliberately obscured processes visible in our work. This is what I mean by twenty-first-century process art; we can punch holes and make ruptures in smooth, hard, continent, complete and totalizing surfaces. This is what happens when, for example, naked spider and brown crab shells, their bodies 'ill acknowledged by vertebrate production chains',² are loaded into a planetary system. A planetary system is a large, rotating, steel structure made to hold hundreds of identical plastic parts (for example, car headlamps) while they are being coated in a thin layer of aluminium in a vacuum metallizing chamber.

Planetary System (Kolzer DGK63) is also the title of a sculpture I made in 2019 (fig. 2). The multiple crustacean bodies infest a machine ostensibly used to

suffocate them swiftly and efficiently in an aluminium skin. It's the same for my 'own' exoskeleton – the metallized nails on my fingers acknowledge complicity, entanglement, as well as a kind of armour. Yes, this is personal. Recording these kinds of movements, indicating where a porous boundary might be and how it is traversed by multiple bodies at different scales, goes some way towards a politics of materiality and a mapping of agency.

Geological processes and kinds of time also provide some strategic interruption, weight and ballast against disentangled ease and anti-gravity. Portland limestone, the stone of the British state, is used as a guarantor of whiteness and ascribed purity in monumental structures such as Buckingham Palace, the Houses of Parliament, St Paul's Cathedral, the Cenotaph, the Bank of England, the British Museum and more recently in luxury retail – for example Burberry stores. I visited the mine from which this stone is extracted. It was warm down there, with deep, wet walls. At various places in the vertical mine wall, fossilized reefs of shells revealed that this limestone too is made from bodies. These areas of the stone are just less ground down than the more 'pure' – read, obscured – material used as a building stone in British buildings that shore up/edify state power. Geologist Marcia Bjornerud imagines rocks as verbs rather than nouns, because they tell the story of their own production processes.³ Sliced open in these reef areas, the extracted stone reveals its production process as biogenic, made from living things, full of holes, gaps to breathe through; tiny sarcophagi. In these surfaces, hundreds of fossils can be seen, pleating the open face of the limestone. I trust complex, honest surfaces like these.

Elon Musk, CEO of Tesla and SpaceX, has named his rocket 'Starship'. Starship is a beautiful, terrifying phallic monolith skinned in smooth, impenetrable, indifferent stainless steel. Similarly attired, the surfaces of the rockets of the world's richest men launched them into zero gravity during a global pandemic. Their desire, I think, was to disentangle themselves from the Earth and demonstrate their unquestionable right to breathe freely even in a vacuum. I've titled a series of horizontal floor-based sculptures *Starship*, after the SpaceX rocket and its glamorous mirrored stainless steel. My starships are made from machined Portland limestone, lost-wax cast and mirror-polished aluminium, sand-cast, vapour-blasted, chrome-plated and machined aluminium, and laser-cut and mirror polished stainless steel. In relation to the gravity and anti-gravity of stone, of sculpture, of the state, of techno-capitalism, here are these heavy, yet light, floor-hugging columns, made with seriousness and play, interrupted by the marks of the bodies they contain, and by the industrial processes of casting and chroming. Here in this lived complexity is my politics of materiality.

In the pages that follow, five invited artists each imagine the theme of process from their own unique sculptural perspective. Alisa Baremboym makes visible the mass production processes of contemporary sculpture itself, and its intersection with the production and distribution of all consumer goods. Nicolas Deshayes similarly describes processes of circulation, specifically of heat within human and planetary sculptural bodies. Multiple processing bodies are also layered in K. R. M. Mooney's contribution, bearing

witness to cuttlebone as both internal animal shell and external industrial mould. Tania Pérez Córdova maps the complications of inserting artistic authorship into an industrialized, standardized process, and Alison Wilding describes the definitively 'loose, scattered and unpredictable' processes by which she arrives at singular forms.

1. In March 2020, in 'Where to land after the pandemic', published on his website, Bruno Latour reported on an 'incredible discovery: already in the world economic system there was, hidden from us all, a bright red alarm button with a nice big stainless-steel handle that the heads of state could pull... to instantly stop the "train of progress"', http://www.bruno-latour.fr/sites/default/files/downloads/P-202-AOC-ENGLISH_1.pdf, accessed 24 January 2022.

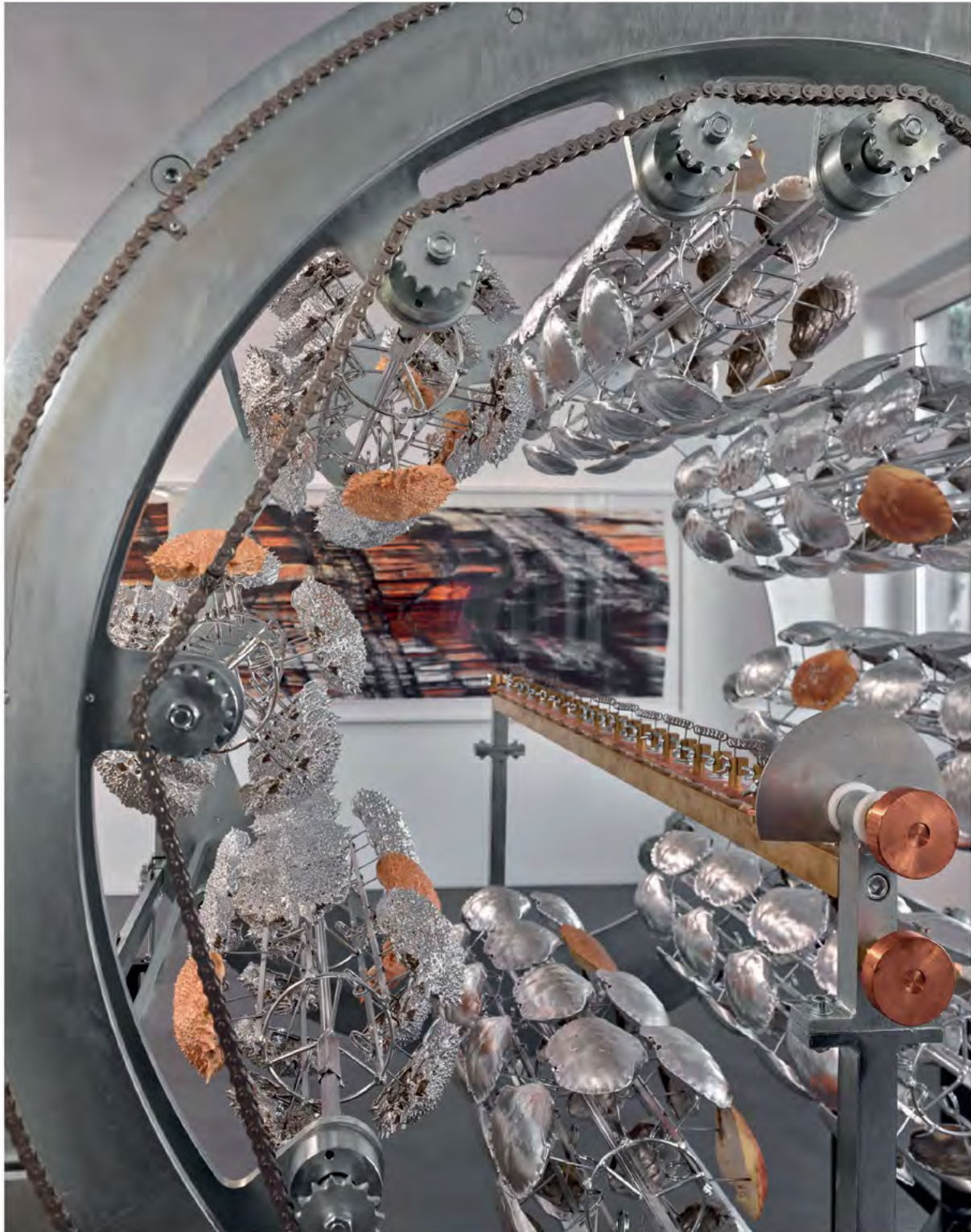
2. This phrase is from a text on material complicity by Karl Rittenbach, commissioned to accompany my solo show 'Synthetic Fibres' in 2014, https://alicechanner.com/files/AC_TEXT_140529_Rittenbach.pdf, accessed 24 January 2022.

3. Marcia Björnerud, *Timefulness*, Princeton, NJ, Princeton University Press, 2018.

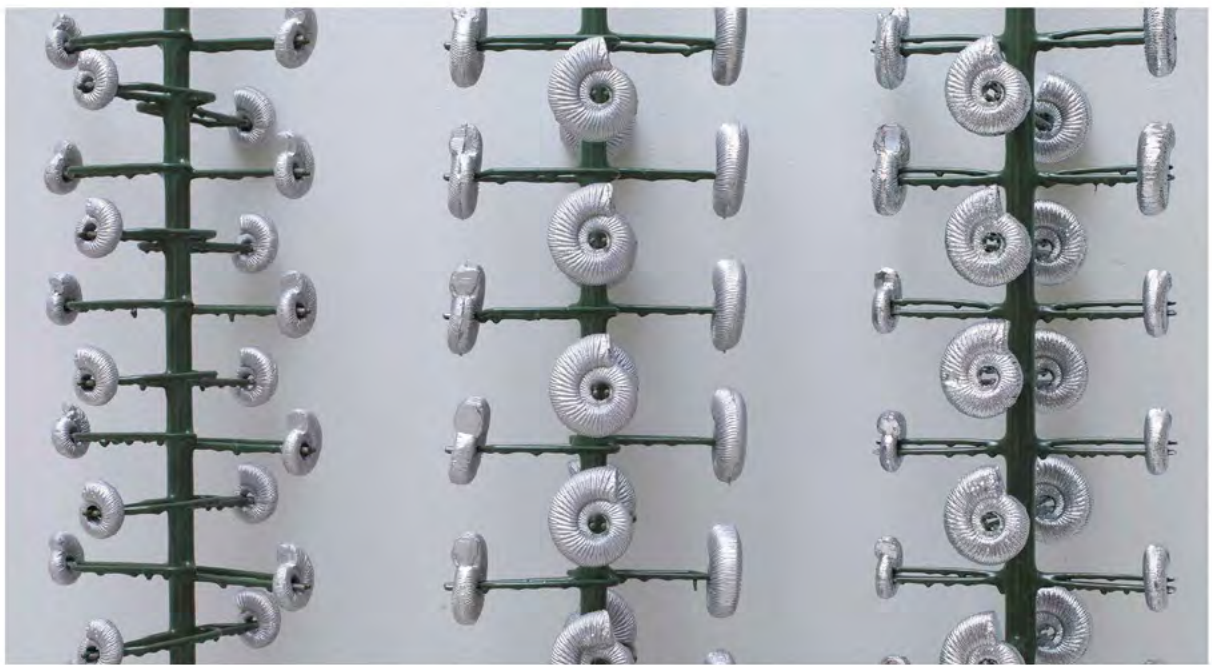
There is a politics to what gets recognized as sculpture. For artists who insist on the vulnerability of their forms, who show us objects still entangled with their production processes, the stakes are high. I want to sink down into the deep surfaces that processes leave on, and in, objects. These incidents leave objects scarred and vulnerable; this is the point at which it is no longer possible to separate a form from the systems that produced it. This is where sculpture is both de- and re-anthropomorphized. The sandy texture left on cast whelk shells pushed through an industrial beach, the fingerprints written by a 3D printer in the skin of a stretched digit, the pleats in the surface of a smooth chrome armour (fig. 3). Speed them up and slow them down. Sand in the Vaseline. An infestation of crabs in the vacuum metallizing chambers. Hundreds of fingers dipping their hot, desiring tips into the churning surface of a pool of glistening red thermoplastic (fig. 4). Your thyroid gland sheltered by concrete canvas, intestines in our plumbing, molten metal poured into cephalopod bones, coins melting in my hand, animal hide sliced from neoprene. STOP.

1 Alice Channer, *Birthing Pools*, 2022, still from HD video.
Camera: Rose Goddard. Courtesy the artist





2 Alice Channer, *Planetary System (Kolzer DGK63)* (detail), 2019, Kolzer DGK63" horizontal system vacuum metallizing carousel, vacuum metallized spider crab (*Maja brachydactyla*) and brown crab (*Cancer pagurus*), shells on stainless steel jigs, 160 × 150 × 210 cm. Courtesy the artist and Konrad Fischer Galerie, Berlin and Düsseldorf (photo: Achim Kukieleles)



3 Alice Channer, *Nautilus* (detail), 2021, three chroming jigs (brass, thermoplastic and stainless steel), sand-cast and vapour-blasted aluminum, sand-cast and chromed aluminium, 100 x 100 x 35 cm, shown installed as part of *Megaflora* (solo), Large Glass, London, 2021. Courtesy the artist and Large Glass, London (photo: Stephen White and Co.)

4 Alice Channer, *Mechanoreceptor, Icicles (red, red) (triple spring, triple strip)*, in production at Plastic Coatings, Kingswinford, West Midlands, UK, 16 February 2018. Courtesy the artist (photo: Thierry Bal)



One-to-one

K. R. M. Mooney

Cuttlebone as a tool, a carrier and a substance offers a multiplicity of uses. It has been my teacher in its immediacy and the significance of its surface. I use this material in a process of metal casting and feel attuned to its directness. It provides an intimacy in my methods and requires an approach that has situated me in my field. This is a mode of working I've also come to value in other people, asking how, and with whom, do I extend myself and am I able to negotiate the realms of art production? Much like architecture, sculpture is commonly associated with solid forms and a building up. I often arrive at meaning through forms that pursue a return to the horizontal. In past works I've expressed this by duplicating the floorplan of an apartment gallery in vinyl, removing all of the vertical supports of an overhead enclosure (fig. 1), or taking a bell striker that one associates with living up high, and placing it directly on the ground (fig. 2).

In my studio, I make room for secondary uses and dynamics that emerge only through an object coming undone, like the iterative potential of applying heat to metal, asking it to become liquid and take new form. With this, there's a desire to pursue ideological shifts in art that are fragile, always shifting and incomplete achievements. Yet what remains a rare constant is that form and content, as well as material and process, are bound up in one another. Having recently moved from one coast to another, and following a shift in how I use my body, this has remained with me over the last ten years of my career as an artist working in sculpture, and it continues to offer itself as a parallel to my thinking (fig. 3).

The internal shell of cuttlefish works as a buoyancy system, bringing water in and filtering it out to move between ocean depths. The bone, when separated from the organism, is a highly porous, air-rich material, primarily composed of aragonite or calcium carbonate and other trace elements accumulated over the course of a mollusc's life. Each bone is singular; written into its surface and size are the varying conditions of the seawater, such as temperature, salinity and its chemical composition, which combine to determine the elemental ratios that are found within its substance. Its uses and distributive properties are understudied, but we know cuttlebone as a debris material, washed up and gathered on various coastal shorelines. This contributes to the accumulation of lime, from which whole economies, towns and cities have been built. Jewellers use cuttlebone as a mould by preparing it, cutting it in half and rubbing the two sides together until they are flush against one another. After that, casting can be done by carving a pattern into

the cuttlebone, adding the necessary sprue, melting the metal in a separate crucible and pouring the molten metal into the cuttlebone mould.

Cuttlebone casting has a multitude of associative potentials. When I have incorporated the shell as a material in my work, it has been mistaken for a 3D printed form, while it is actually one of the oldest casting methods in history. It produces an object with a textured, landscape-like surface consisting of scaffolds, striations and ridges. It is significantly adaptable in terms of where production can take place – in a garage, shed, backyard or at the shoreline. It needs gravel or sand to provide protection from cast-off molten metal and a space for a focused flame; any slight flash of heat from the torch on the shell produces golden amber to dark brown colorations and finally creates ash (figs. 4 and 5).

The process of metal casting varies according to the needs of each alloy, and each requires specific tools and facilities. Orienting myself as an artist to metal because it inhabits a series of flows, the process involved encompasses both substances and acute actions. Heat, electricity and gases are equal participants and collaborators for casting to occur, along with knowledge sets, such as wax working, plaster mould making, sophisticated tools, a source of high heat such as a torch, crucible or kiln, and gear to protect the body. The simplicity of cuttlebone casting allows for the very few materials to be intimately bound by their interdependent and specific properties when put in touch with one another. I ask myself if such a process is not more than just a means of production, but also aligns itself with a set of values, as one is using what is found and nearby in the most direct and one-to-one ways, through an application that is only limited by the thickness and overall dimensions of a shell.

1 K. R. M. Mooney, *Accretion I*, 2018, aluminium, polycarbonate vinyl, steel, polyurethane, 6.7 × 3 × 0.75 m (22 × 10 × 2.5 ft). Altman Siegel, San Francisco.
(photo: Robert D. Herrick)

2 K. R. M. Mooney, *Strike i iii*, 2020, cast bronze, olivine sand, 76.2 × 30.5 × 25.4 cm (30 × 12 × 10 in.), Sculpture Center, Long Island City, NY
(photo: Kyle Kuodell)





3 K.R.M. Mooney, *Deposition c. (I)*, 2021, electroplated steel, silver, cuttlebone, aluminum, 26 × 5 × 7.6 cm (10 5/8 × 2 × 3 in.). Miguel Abreu Gallery, New York (photo: Chris Grunder)



4 K. R. M. Mooney, process image:
cuttlebone casting on Salish coastal land,
2020, Freeland, Washington
(photo: courtesy of the artist)



5 K. R. M. Mooney, process image: cuttlebone
casting on Salish coastal land, 2020, Freeland,
Washington
(photo: courtesy of the artist)

BOMB

Contact Points: K.R.M. Mooney Interviewed by Maddie Klett

Sculpture that attends to its materials and surroundings.



K.R.M. Mooney, *Deposition c. (ii)*, 2021, electroplated steel, silver, cuttlebone, aluminum, 10.5 x 2.25 x 3 inches. Photo by Chris Grunder. Courtesy of the artist.

K.R.M. Mooney is an artist living in Brooklyn. Through processes like soldering and electroplating, he transforms so-called precious metals and industrial materials, like silver and steel, into unassuming abstract objects that call attention to their surroundings. In the conversation that follows, we talk about his sculptures recently on view in the group show *The Poet-Engineers* at Miguel Abreu in New York City and work that is currently part of his solo exhibition at Konrad Fischer in Berlin and forthcoming show at Progetto in Lecce, Italy.

—Maddie Klett

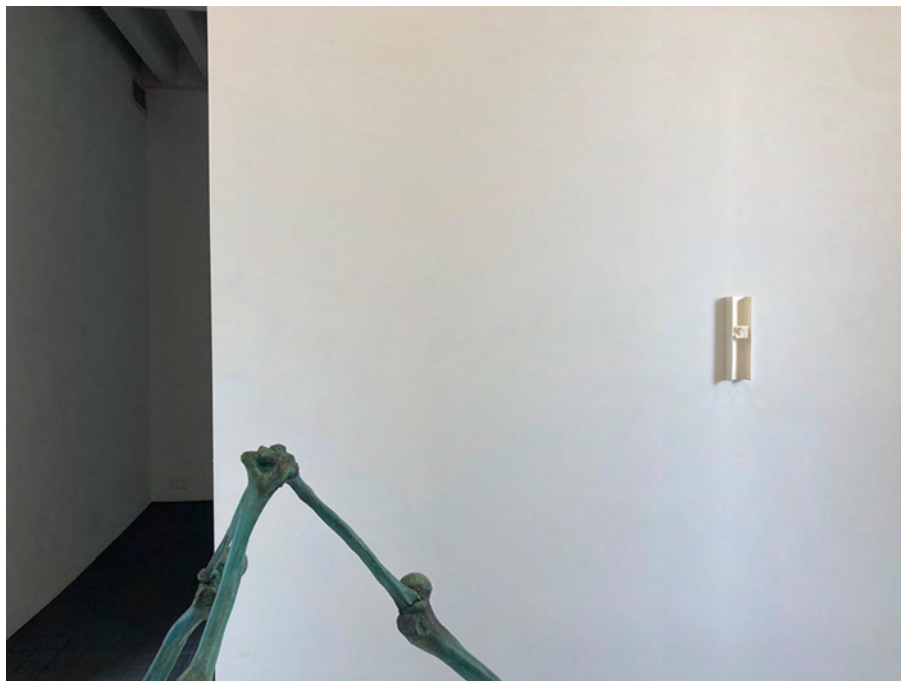
Maddie Klett

In *The Poet-Engineers* you installed works on both the walls and floor. In fact, *Deposition c. (iii)* (2021) was hung in the entry hallway and was one of the first works in the show, but I totally missed it on my way in. It is a piece of white steel that looks like a hollowed-out beam, and there are also pieces of cuttlebone and silver arranged in the center. The work blended into the gallery's architecture, and I am glad I caught it on my way out because the delicate, organic elements in the center require close-looking.

K.R.M. Mooney

Visiting Miguel Abreu over the years helped me determine my work for the show. Because one enters the galleries through a hallway, there's a particular spatial sequencing that offers a moment of suspension before much of the work is viewed. I like that you mention catching *Deposition c. (iii)* by moving toward the entrance or exit. It implies an intermediary position in which you encounter a work's slight edge or physical limit as its behavior blends into your peripheral vision and requires attention and nearness at once.

The *Poet-Engineers* exhibition coincided with my process of making a new body of work at Progetto, an artist-run space in Lecce, Italy, where I'll be having a show in 2022. The works are one response to Progetto's gallery spaces, which seem vertically oriented. The volume of the space is felt through the height of the ceilings and its sequence of tall and narrow windows and passageways. The windows and doors all part in the center, and the architecture has many vertical cuts. *Depositions* may be an internalization of these spatial features in dimension and form; they are less an impulse to use the wall than making what is sensed or felt become part of the work's operation, in this case a slight reflection of vertical excess.



Installation view of K.R.M. Mooney, *Deposition c. (iii)*, 2021, Miguel Abreu Gallery, 88 New York. Photo by Tony Chenkra. Courtesy of the artist.

Lecce, as a place, is built with limestone calcium carbonate in which cuttlebone is a contributor. The integration of cuttlebone itself is derived from its use as a metal casting mold and formalizes the material as a diagram of flows for metal throughways, including notches and marks made for each dependent counterpart. It is also a biogenic material found on the surrounding coastal areas in Lecce.

MK

Why is the body of work called *Depositions*?

KRMM

Part of it is an indexing of the work's environment and the material composition of the object and its surface. There are a few bodies of work where I've misused electroplating by using a treatment of matte-silver where steel acts as a base alloy. Through an electrical current, layers of silver accumulate over the surface. I'm impacted by the technique of electroplating, in one sense because it uses metal's conductive capacity to act as a throughway. But there is also a connection to industry, energy, and systems of power in which electricity becomes a way that space is materialized through light.

On a formal level, the way the silver treatment changes over time is due to a dispute between steel and silver; the former is a ferrous alloy, and the latter is non-ferrous. Oxidation and iron appear depending on chemical properties found in an environment in addition to the process of the work's production and display. When I'm not able to visit or produce an exhibition in person, this evidencing of a work's duration in a place becomes a way to intimately tie it to a space. As travel and site-visits have become more difficult due to the pandemic, or it might be financial constraints when working with artist-run or smaller spaces, it's a strategy for my work to remain responsive. The resulting forms index the multiple histories of their production while still being sensitive to the future conditions of their display. Atmospheric qualities, handling, exposure to light, air, and moisture all affect the unfolding of each surface.

MK

What led you to work with metals?

KRMM

Up until recently I've lived in Oakland, or Northern California, and I've been affected by that environment and place. I studied metals through the perspective of Craft, in which the Studio Craft Movement in the Bay Area played a role. There's a specificity in attuning to and working at the level of the object within the intimacy of hand-fabrication techniques as well as a heightened mental and procedural aspect that metal requires.

When pursuing my work, I'm often asked to think with and move across the various needs of materials, what they require to change or behave in a particular way, whether temperature and heat, a certain cut, chemical, or environment. Each one involves attending to various processes and interactions, even potential disputes between materialities.



Installation view of K.R.M. Mooney, *Citation*, 2021, brass, verdigris, steel, 34.5 x 5 x 1 inches, Konrad Fischer Galerie, Berlin. Photo by Roman März. Courtesy of the artist.

MK

A new sculpture titled *Citation* (2021) in your show at Konrad Fischer is made from the brass kick plate—or door kick—you found in the Puget Sound in Washington near your family's home. I actually had to look up what a kick plate was. Visually, I only understood it in relation to its position at the bottom of a door where it acts as a kind of armor for the door. How did you decide to work with this object?

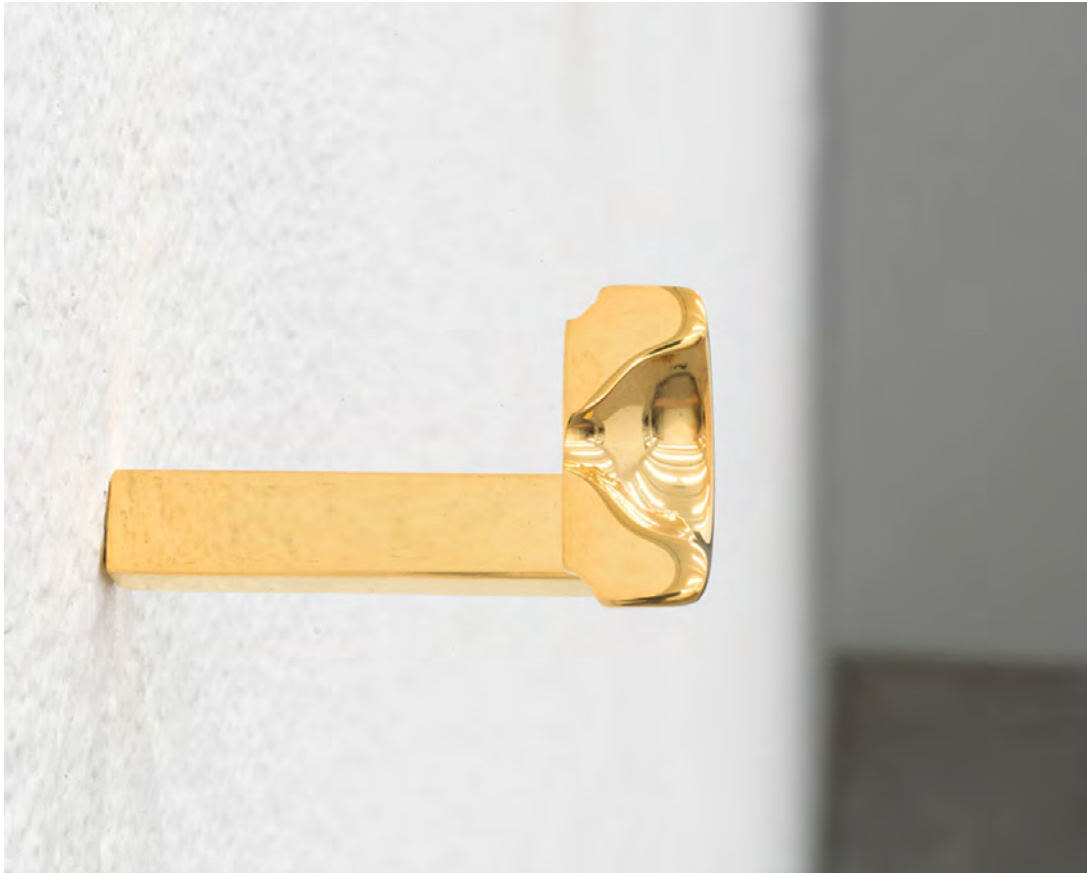
KRMM

There is something about that object being tied to its spatial position. It's a base object and intermediary that operates around the ground, and it becomes a site of accumulation between contact points, offering a facilitation between spaces, whether the material itself, physical space, or a body. Its use arrives out of this movement.

For the installation, it is reoriented into a vertical position and projects out into space, almost becoming an extension or surface area. Because it was found on Coastal Salish land near the Puget Sound, a large body of salt water, its surface is verdigris, a patina that has a greenish blue hue to it. This oxidation is inherited, while the brass surface remains susceptible to changing over time.

Konrad Fischer's reception desk is central to its ground floor gallery spaces. To the left is a small room with four repeating works, and to the right is a single work by Hanne Darboven.

I have a lasting pre-pandemic memory of visiting Michael E. Smith's show at Modern Art in London in late 2019 where in the gallery he overlaid a found door that was tacked up to the front of the reception desk. I was thinking about the simplicity of the gesture as it necessitates the gallery's function of circulation and speaking or knowing about the works on view. By using the structure of the gallery, it felt like an incision by blocking or taking vision away. A door kick as the initial function of this work feels relational.



K.R.M. Mooney, *(v-viii)*, 2021, gold, brass, solder, neodymium, 1 x 1.5 x 3 inches each. Photo by Roman März. Courtesy of the artist.

MK

Can you talk about Darboven's influence on your new sculptures and the inclusion of a work by her in your Konrad Fischer show?

KRMM

I wanted to impart the history of the gallery's program and conditions back on itself and pursue a kind of alignment. I arrived at Darboven's work while in mid-production and was curious about the unruly, notational behavior of her conceptualism. There is a sense of intimacy related to her various knowledge sets, in particular to composition and sound, which are felt through the psyche of their presentation and display; it's a kind of formalism I find very behavioral. For me, her works pick up forms of constraint yet fall outside of the measurables of time,

distance, notation. I also cannot unthink these constraints as ongoing actors of a colonial and patrilineal lineage.

The initial object life of the works are brass instrument mouthpieces, and they felt pulled from a parallel social order; a few of them have engravings from their namesake manufacturers such as Roth, Ludwig, or Bach. The serial works in *Partials* are made up of brass, which allows for a conductive capacity where it can be connected and soldered while also being cut apart.

MK

Conducting human breath is a central function of the mouthpieces you've chosen to work with. Is there a reason for this at this moment? The restriction of breath, and of public respiratory circulation during the COVID-19 pandemic, comes to mind.

KRMM

It's true that the exhibition takes an interest in the mouth as a physical threshold, one of heightened corporeality, intimacy, nurturance, and a site of signification and description. The objects are designed with this bodily physiology in mind, and the pandemic certainly brought a heightened awareness to breath.

K.R.M. Mooney: *Partials* is on view at Konrad Fischer in Berlin until December 18.

Maddie Klett is an arts writer and researcher based in New York City and Virginia.



Jul 7, 2021

AT MIGUEL ABREU, K.R.M. MOONEY SHOWS THAT ART IS A TOOL WHOSE FUNCTION WE HAVE TO GUESS AT

THE DAILY PIC is "Strike (i-iii)," a bronze casting by K.R.M. Mooney that's in the group show called "The Poet-Engineers," at Miguel Abreu Gallery in New York.

Since [writing about the show last week for the Times](#), thinking about Mooney's piece gave me a new idea about why "The Poet-Engineers" seemed so good to me.

As I understand it, Mooney's sculpture displays the striker from inside a bronze bell, presented as it would look right after it was cast but before it was worked up into its final, usable shape. But I'm less interested in knowing that fact than in knowing that we can't know it, just from looking, and yet we sense that something like that is at stake. Art objects may not have explicit functions, but they work because our first cognitive premise is that they might.

Art-lookers, that is, are very like archaeologists who uncover something that is clearly some kind of ancient tool but who can't figure out what it was used for. (My archaeologist-sister once figured out that a spike-topped vessel that her colleagues had long been calling a "crown vase" — or something like that — was in fact a brazier that

they had all been looking at upside-down. The “spikes” were designed to let air into a fire built beneath it.)

I’ve long been pleased with my aphorism that every art object is a “machine for thinking.” (Someone once printed it onto cups for sale in museum shops!) But now I realize that what artworks really get us thinking about is the kind of machine that they are. What’s special about them is that they’ll never let us figure that out.

For a full survey of past Pics visit blakegopnik.com/archive.

ARTFORUM



K.r.m. Mooney, *En I*, 2018, engraving block, polyurethane, cast mistletoe, silver, gold, 7 x 4 1/2 x 4 1/4".

K.r.m. Mooney

ALTMAN SIEGEL
1150 25th Street
January 15–February 16

"Nacre" is K.r.m. Mooney's first solo exhibition at Altman Siegel. The show's title is a stylization of a term for mother-of-pearl, the iridescent substance that covers pearls. Pearls form when irritants such as parasites enter a mollusk's shell and are coated with layers of protein and minerals. This reference evokes the proximity that can exist between the beautiful and the abject, a dialectic that is central to Mooney's *Second Affordance II*, 2017. For this

work, the artist has partially submerged a minuscule, intricate tangle of wire and cast lavender in a narrow metal tray of water on the floor. The conglomerate slowly oxidizes in an alluring and mildly repulsive progression. Across the room, in *En I*, 2018, an engraving block is discreetly displayed on the ground. Upon close inspection, this diminutive steel orb displays two exquisitely crafted gold objects that resemble rings, conjuring the two fingers they might encircle. But they are only visible if viewers are willing to put their bodies in a vulnerable position: bent over, face lowered to the object.

Other enclosures, architectural, bodily, and natural, are explored in works such as *Accretion I*, 2018—two awnings that have been repurposed as floor-bound sculptures, voiding their functionality—or the series "i-iii," 2018, in which copper fragments that could be casts of tongues are divorced from the imagined protective embrace of a mouth.

While each work operates on a subtle register, together they denature forms of enclosure and suggest ways of responding differently to built spaces, man-made objects, and our own fleshy bodies.

— Alex Bacon

Flash Art

IN RESIDENCE

The Bottle, The Net, The Shell, The Clay Pot by K.R.M. Mooney

May 7, 2018



June Schwarcz, Craft Horizons, 1965.

In the aftermath of organizing an unrealized exhibition at artist-run institution Odium Fati in San Francisco, K.R.M. Mooney offers a set of relations between participating figures. These six installments, contributed to Flash Art's "In Residence" column, are a means for the artist to pursue the significance of each context-specific practice and the potential actions, kinships, and alignments between these figures.

Dear L,

I hope this message finds you well.

I'm working on my first exhibition with Altman Siegel that will open January of 2019 and have an inquiry for you.

The practice of June Schwarcz has held my thoughts in a significant and sustained way since arriving at her work in your house. I've spent the last year scheduling informational interviews with June's colleagues and other collaborators in June's life who have had personal relationships with her. These meetings have provided a great wealth of knowledge. This has also been in the context of the Jewelry/Metal Arts department at CCA, and since reaching out it has become clear that the ethical and emotional stakes require a lot of care to traverse.

This is to say, I intended to include her work in an exhibition I was organizing earlier this year at an artist-run space called Odium Fati, but unfortunately the space had to end its current operation due to increasing rents. Moving forward in my thinking, I am trying to understand how I can address the protocol and the context of my exhibition at Altman Siegel while having June's work present within the exhibition.

For me, this gesture is a form of participation, as art and its historiographies thrive on singularity — an increasingly unavailable mode to live and think with while embodying difference. The exhibition I am working on prefers to focus on relations themselves and the dynamics between figures. In addition, through our corporeal interfacing and participation, we inherit material and political conditions of a shared and public life, which is always entangled with an inner world. I think June's forms may act as a potential carrier of this inner world in ways I locate in her attention to the body, to garments, the serial impulse of her practice, and the use of enameling and electroplating, a technique and process that is particularly "lively" in its requirements to sustain and care.

I was wondering if you knew and were in good standing with June's daughter, who I heard runs her estate?

Is there a way you could put me in touch?

I am working with the support of Altman Siegel so they would also be facilitators in this potential exchange.

Be in touch with any questions or concerns. I appreciate your time.

All My Best,

Mooney

—

The practice of ornamentation is one that is carefully and intimately embodied. Ornamentation, the tools and facilities found within this field, are collaborators — coproducers in finding new bodily capacities. I have long been a student in addressing jewelry as operating within a social domain, but the way I've moved through my practice is to examine these extensions, the complex interaction of objects as spatial, material, technological, biological: severely entangled entities.

June Schwarcz arrived at her practice during a time in modern art when fineness was abjured. The late Sausalito-based enamelist worked with small, intimate objects such as bowls, chiefly presented as container or shell. A few surrounding works include panels and inlaid tops for wooden boxes, partly because her kiln would not hold anything larger than twelve inches. Treating the metal in two different modes, enameling and electroplating, June used nitric or ferric acid depending on the effect she wanted to achieve. She would pound and shape copper on a pair of wooden stumps in her basement or use metal foil as an electroplating base. She deferred the common impulse in craft to overwork; she was sensitive to her processes' active participation as producers of form. It took a minimum of five firings to complete a piece, utilizing enamel's behavior of translucency and opacity "as color caught below a surface where it remains forever untouched, except by light. While one can penetrate the surface visually as much as its transparencies permit, it is also reflective, and gives back to the viewer the circumstances in which they behold it." Troubling the attributes of and relations between objects and their spatial determinations, ideas of active and still, interior and exterior, June's works recount these bifurcations. They are manipulated to produce meaning that surfaces in the vessels entirety. She understood light as an operative deployed alongside other coproducing systems: glass particles, heat, electricity, and their resulting behaviors. While her works have been overlooked in the context of art, her practice can be unraveled through materialist considerations: vessel as informant of our physical world, of the conditions for which it was produced, and from one's own mode of living: one's inner world as a dimension of knowing.

K.R.M. Mooney is an artist living and working in Oakland, California.

K.r.m. Mooney's "Oscine"
by Jonathan Griffin
April 10–July 24, 2016
Reserve Ames, Los Angeles

June 1, 2016



K.r.m Mooney, *Oscine I*, 2016. Glass, silver-plated steel, spray millet, cuttlebone, fluorocarbon leader, and steel wire, 12 x 10 x 8 inches. All images courtesy of Reserve Ames, Los Angeles. All photos by Veli-Matti Hoikka.

Since it is impossible to say—in the work of K.r.m. Mooney just as in the world—where one thing ends and another begins, it seems appropriate to start by considering the structure that houses this exhibition. An ancient wooden shed, it was once a garage for the large Craftsman home it sits behind, built in 1906. Wide sliding barn-like doors open onto patched timber walls and a cracked concrete floor stained from years of dripping motor oil. Weeds sprout through some of the cracks and papery pink bougainvillea petals blow in from the garden. As a concession to the aesthetic formalities of the white cube, a pristine white rectangle of wall divides the front gallery from the storage area behind.

There are only two artworks on the checklist, though the exhibition—titled “Oscine”—comprises many more parts. A case in point: the first work on the list, *Accord, a chord* (all works 2016), consists of two small box-like sculptures placed on the floor of the gallery. A diptych, if you like. Their dimensions reminded me of external hard drives or books—dictionaries perhaps. Both allusions are pertinent. As with most of Mooney’s work, each is a combination of modified and crafted elements: in this instance, composite particle board, steel cable, and aluminum sheeting along with less prosaic items like a cast silver chanterelle mushroom and a silver-plated dog whistle. The work’s title points to the dynamic between harmony and individuation that informs Mooney’s choice of media.

Not on the checklist are several interventions around the space, most of which would be easy to miss if the gallerist, Ben Echeverria, did not point them out to you. It is hard to say which is more subtle: the tiny tangles of wire that Mooney found and removed from the site, sandblasting them to exaggerate their deteriorated appearance, then nailing them back onto the shed’s outside wall, as if they had never left, or the single stem of millet, pinned just beneath its seed head (identifiable because the plant is listed as a material for other works in the show). These additions feel like talismans of some kind—think of the first season of the TV series *True Detective*—though they seem intended for good rather than evil.

More substantial, though unassuming in a different way, is the aluminum-framed window that Mooney has fitted in place of the former wooden one. Its light-industrial styling offsets the rusticity of the space and of the natural elements in the exhibition. The indeterminacy of the window, which is both an object unto itself and a mediator between the architecture, its location, and its contents, is analogous to Mooney’s sculptures’ interaction with their surroundings. Is the gap between the window and the wooden wall a part of the window? I would have to say yes. What about the light that is filtered through its glass? And what about the light when—as on my visit—the window is open?

The sculpture that shared its title with the exhibition, *Oscine I*, was to be found in the back of the gallery, past the white wall and wired to the wooden frame of an original window. Like many of Mooney’s works, including *Accord, a chord*, it is a repository for other things. In this case, a narrow frosted glass dish holds some more millet, a small cuttlebone, a piece of fishing line, a curling length of wire, and a silver-plated steel rod. (Mooney was a jeweler before exhibiting as an artist.) It contains other things, such as the daylight that falls through the glass and, at night, the sodium glare of a streetlamp. It also contains ideas: a set of loose relations between the former lives of these objects, their functions and symbolisms, and their compositional qualities. The work is a still-life arrangement just as it is a reliquary of charms.

Another kind of container is a library. As with every exhibition at Reserve Ames, a curator, artist, or writer has been invited to respond to the artist’s work with a collection of books. For Mooney’s exhibition, curator Anthony Huberman has assembled a concise library of six small-run publications, all with spare white jacket designs. A book about the little-known rings designed in 1972 by Dieter Roth sits alongside a reprinted essay by William H. Gass on the word “and.”¹

Oscine is a taxonomic term for songbirds. It is appealing to think of these artworks as small creatures perching on a given structure, transmitting their unique calls in the hope of hearing a reply. The wires that arc over and around Mooney’s sculptures might just as well be antenna for improvised broadcasting equipment. Or—given their mute self-possession, crackling with potential energy—for bombs.

ABOUT THE AUTHOR

Jonathan Griffin is a writer and critic based in Los Angeles, and a contributing editor of *frieze*.

ARTFORUM

"Of Echo Systems"

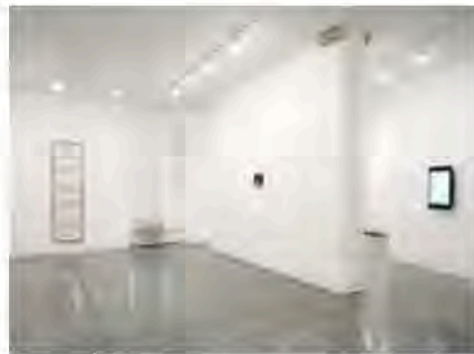
ALTMAN SIEGEL

49 Geary Street, 4th Floor

January 7–February 20

An obstacle course provided by three floor-based works by K. r. m. Mooney makes traversing this show a tense endeavor. The delicacy and metallic hues of these mixed-media pieces—which often feature steel cables, wires, trays, and bars—ensure difficulty in trying to distinguish them from the concrete floor. This anxiety sets the tone for the austere exhibition "Of Echo Systems," which augments a concern for viewing predicated on a heightened sensitivity of one's bodily parameters. For instance, Will Rogan's *Adam 2*, 2016, is a mahogany clock with a playful anthropomorphic, smiling face. It clearly looks back to similar Dadaist contraptions, but perhaps also to our current awareness of the body's internal chronometer.

Yet for any holistic allusion, there is a lack of formal uniformity in the show. Take Shannon Ebner's *A SELF*, 2015, a seven-foot-tall silk-screened list. Its height is ultimately referential to the body—the way a Donald Judd stack sculpture would be—yet Ebner's list is uneven, irregular, and linguistic instead of pure color and volume. Meanwhile, Ebner's video *Unrested Image*, 2013, offers a close-up of a post-op FTM torso. The image flickers as we are faced with the shifting nature of what had been historically an assumed given. In the throes of a desperate pluralistic search for appropriate forms of concretizing the body in art, this exhibition is a subtle but incisive stab at all the possibilities of subjectivity in our age.



View of "Of Echo Systems," 2016.

KALEIDOSCOPE

Gerrity, Jeanne, "K.r.m. Mooney," Kaleidoscope, Fall Issue 2016 #28, pp. 56-57

K.R.M. MOONEY

57

BY JEANNE GERRITY

People are quick to mention that K.r.m. Mooney was trained as a jeweler. In press releases, reviews and exhibition texts, this detail is grasped onto as key to understanding work that defies categories, escapes medium specificity and engages with its site. As though a connection to a profession outside of the fine arts could help explicate work that offers a quietly radical rethinking of our position in the world. Mooney's exquisitely detailed sculptures exhibit masterful technical skill, but more importantly, they also demand a change in perspective. Diminutive cast metal objects attach to ceiling beams above eye level, while connected grey postindustrial parts rest on the floor in harm's way. These strange yet familiar amalgams can resemble delicate living flora or suggest a cold, mechanical future, and often do both at once.

In an interview with artist A.K. Burns, Mooney said, "I'm interested in how difference is more present than ever within human and non-human bodies: intersex fish or flowers as interspecies cyborgs." In Mooney's work, clarinet parts reference both physical tools and the intangible sensation of wind moving through the body, a silver-plated steel can paired with cast lavender contrasts the manmade and the organic, and steel wire and plated fragments of plants wrap around fluorescent lights. The Cartesian dualism of mind and body inherent in the work establishes a language of diversity that introduces more questions than answers. Unexpected materials such as orange peels, silver, cattlebone, glass, aluminum and molasses become deliberate agents in the creation of these unstable positions.

Space is also a material in Mooney's work, and they frequently choose to exhibit in trans-spatial sites. Take their first solo exhibitions in Oak-

K.r.m. Mooney (American, b. 1990) lives and works in Oakland. They are represented by Altman Siegel, San Francisco, and Boston, New York.

Mooney will have a solo exhibition at Altman Siegel in the beginning of 2017.

Jeanne Gerrity is a curator, writer and editor based in San Francisco, where she is Head of Operations & Publications at the CGA Wattie Institute for Contemporary Arts.

Image:
Four-Fin for Still
Jerkoff, 2014
Courtesy of the artist

land, California, at Important Projects (2013) and n/a (2014), or their recent shows "Near Passerine" at Pied-à-Terre in Ottsville, Pennsylvania (2015), and "Oscine" at Reserve Ames in Los Angeles (2016). Both Important Projects and n/a are apartment galleries that exist in liminal zones hovering between public and private. Pied-à-Terre is located in a small red shack in the countryside far from an art world center, while Reserve Ames is an old wooden shed with weeds pushing through the cracks.

Without the context of the traditional white cube, site is a key player in Mooney's exhibitions, emphasizing connections between space and body. "Near Passerine" consists of a single work that elings to the doorframe: a frosted glass form holding organic materials intersected by a silver-plated steel bar. The work resides on the edge of the structure, eschewing the impulse to fill the gallery space. At Reserve Ames, a dog whistle, which is designed to emit a high frequency that humans cannot hear, is integrated into a work, and acoustics become an alternate approach to the exhibition. Passerine and oscine are terms for songbirds, alluding both to this imperceptible sound and to the idea that in nature, identity is always mutable. Mooney is influenced by Donna Haraway's idea of abstraction as a tactic, and the objects here are a means of engaging with bodies in space.

Mooney's subtle monochrome assemblages of manufactured elements and natural components are abstract sculptures that host a bevy of references, creating complicated inter-subjective systems notable for their embrace of difference and diversity. They encourage the viewer to delve deep, exploring all possible meanings, intentional and otherwise. 

STRANGE YET FAMILIAR AMALGAMS
RESEMBLE LIVING BEINGS
WHILE SUGGESTING A COLD,
MECHANICAL FUTURE

HIGHLIGHTS





ART PRACTICAL

"Review: Against Automatism," by Anton Stuebner,
July 30, 2015

Against Automatism, at fused space, attempts a rebuttal "to a world where mechanization rules."¹ The works implore viewers to consider the relationship between "the maker's hand" and "the body as the origin and destination of art."² The dichotomies suggested here—between mechanical reproduction and handwork, between devices and bodies—are deeply provocative. But these considerations never fully rise above suggestion, and *Against Automatism* offers a tenuous comment on how creative practices can resist reductive forms of categorization that automaticity precludes. But while the works on display may be largely unclassifiable, excellent selections by artists like K.r.m Mooney and Sydney Shen, while difficult to pin down against singular critical concepts, offer insight into what might be defined as "organic" creative processes.

Citing "automatism" as its primary point of departure, the show's title implicitly references the work of French Surrealist poet André Breton (1896–1966).³ Influenced by then-emergent advances in industrial technologies, Breton imagined the ideal artist–writer as a cultural producer operating on instantaneous creative impulses, positing that automatism's immediacy unlocked unconscious modes of expression that allowed its practitioners to make truer work. The exhibition's press release does not explicitly cite Breton, and the distinction presumed here seems to be between sentience and sapience—between cerebral and more sensuous, perceptive works—and each of the seven artists featured in *Against Automatism* presents a distinctive mode of expression.



K.r.m Mooney. *Ductile Structure 1*, 2015; cast organic compounds, silver plated steel; 3 x 4 ¼ in.

Some of the works on display present highly imaginative life worlds. Abu Bakarr Mansaray's graphite and pastel drawing *HELL* (2015) depicts vivid blueprints for a nightmarish doomsday weapon with a monstrous fanged frontispiece underneath a giant bloodied hammer. Ominous text darkly assures the machine's destructive power: "The most painful punishment ever made. So be warned!" Miniature drawings of cogs and screws scatter amid the violent imagery and apocalyptic warnings, the exacting instructions for an all-too-terrifyingly-hellish device. Disturbing in its precise depiction of a post-rapture world, Bakarr's drawing exhibits a dazzling control of imagination rooted in violence and the fantastical.

Jason Benson's sculptures, by comparison, combine hardware with found objects to create three-dimensional portraits of otherworldly creatures. In an untitled 2015 work, a pipe juts out from a rectangular surface coated in epoxy resin. A coiled CFL bulb suspends from one of the pipe's joints, while a long electrical cord hangs slackly from the other. The bulb glows with an eerily diffuse silver light, lending the amber-colored epoxy resin a warm hue. A disturbing sight, though, offsets this warmth: a child's white T-shirt, its folds hardened into place, with a carved wooden bust exploding through its chest, encircled in a wicker wreath, its face contorted into twists and knots. Benson's juxtaposition of folkloric objects and commercial materials presents a surreal tableau out of a

modern-day Grimm's story, a dreamlike fantasy of industry and fairy tales.

Mansaray and Benson present the most overt commentary on "making" in the age of automaticity, and their work is directly informed by anxieties about how devices and hardware threaten to overtake and pervert imaginative consciousness. But just as *Against Automatism* establishes a thematic consistency between Mansaray and Benson, it breaks it again with Alex Dordoy's meditations on nature and representation. Dordoy's acrylic paintings *Wednesday 1–3* (2014) depict hummingbirds in flight in kaleidoscopic colors, a seemingly charming play on nature—except that the birds are shown upside down, not flying but falling toward uncertain oblivion.

K.r.m Mooney's excellent mixed-metal sculptures offer another reimagining of natural forms, combining cast organic compounds with silver-plated industrial objects. Scattered across the gallery floor, Mooney's sculptures invite closer examination, requiring viewers to get up close and investigate. Although they seem formally simple, their construction reveals their complexity. In *Ductile Structure 1* (2015), three cast plant remnants—a twig, a stem, and a leaf or strip of bark—are affixed along the edges of a steel can. Cut with three deep scallops, the can resembles a pronged crown, the plant castings balanced precariously along a sliver-thin edge. Plated in silver, the crown has a powdered finish, its soft surface belying its sharp edges. In playing with these juxtapositions, Mooney's assemblages quietly disrupt assumed boundaries between softness and sharpness, between organic material and manufactured objects.

Not all of the works in *Against Automatism* explore the human body as a site of critical investigation. But bodies readily appear in Paul Kos' black-and-white photograph triptych *Emboss I–III* (1995), in which a nude woman stands next to a chair, her back to the camera, her low-heeled black shoes slightly askance. In each print, her thighs are marked with a chair's fleshy impression: the circular perforations of a garden chair, the thick slats of a wooden stool, the tight triangular weave of a wicker seat. Kos employs impression for comic effect, but his work also raises pertinent questions about the gendered portrayal of the female body as a site that is culturally "impressed" upon.

Sydney Shen's stellar series *F-Hole* (2015) also employs visual humor to critique modes of looking that objectify female bodies. Shen's prints of lamps that resemble breasts and armrests resembling buttocks may

play like sight gags, but they also reveal how we are acculturated to eroticize the female anatomy through innuendo in visual culture. The *f-holes* die-cut in sueded matte board make a sly reference to Man Ray's *Le Violon d'Ingres* (1924), which notoriously depicts a nude woman with violin *f-holes* marked across her back. Shen's work not only presents a very modern commentary on gender, but also engages—and critiques—photographic genealogies of female bodies.

While the "maker's hand" shows up only tenuously in most of the works on display, it emerges defiantly in Thomas Wachholz's diptych *Ohne Titel (Reibfläche)* (2015), which features two panels of auburn wood covered in clusters of errant white lines. At first, the work may seem willfully abstract, a plane covered in meaningless marks. But recognized as traces of the hand, those same clusters become as dense and rich as a self-portrait, the remnants and constant reminder of the artist's presence. Yet *Against Automatism*'s conceptual conceits are ultimately too diffuse to be reduced to a single theme, and at times, the various conversations at play can feel disjointed. At its best, however, the exhibition offers a compelling argument for the need to support artists with distinctly expressive—and at times, unclassifiable—creative points of view.

ARTFORUM

K.r.m. Mooney BAD REPUTATION



View of "K.r.m. Mooney," 2014–15. Background: Joan Green, *Bimetal I*, 2014. Foreground, from left: *Bimetal, Plurals*, 2014; Joan Green, *Bimetal II*, 2014.

Bad Reputation is a small, artist-run project space located in an anonymous prewar office building in Los Angeles's Westlake neighborhood. Run by artist Andreas Waris, Bad Reputation takes its name from the title of Penny Arcade's book on performance art, allegedly written in a seventh-floor office within the same building (where Arcade's publisher Semiotext[e] also rented its offices and provided studios to writers). This past January, the gallery was supplanted by the Cologne Room, another off-space run by Waris, who conceived of the gallery-within-a-gallery as a tribute to 1980s Cologne—this time, his strategic titling was meant to evoke whiffs of the German city's cosmopolitan cultural milieu. As a single site, Bad Reputation and the Cologne Room formed a hybrid exhibition space predicated on superimposition: Halfway through the three-month run of K.r.m. Mooney's solo exhibition at Bad Reputation, Susanne M. Winterling's work (and the Cologne Room conceit) was injected into the installation, where it stayed, parasite-like, for the remainder of the show. Encountering Winterling by way of Mooney—or vice versa—required a fair amount of sifting through the layers of Waris's interventions. Nevertheless, Mooney's work (itself unfettered by effusive homage) offered strong formal assertions in its own right.

The spare exhibition comprised three simple sculptures arranged on the ground: *Bimetal, Plurals* (all works 2014), a small organic-looking assemblage of silver-plated cast plants, and *Joan Green, Bimetal I* and *Joan Green, Bimetal II*, two baton-like, multipart contraptions. The batons were each composed of plastic product parts—aquarium-heater elements, fluorescent lights, tubes, clamps, plugs, joints, and straps—that were plated with metals, including copper, nickel, and silver, and garnished with a single lavender stem cast in bimetal whose oxidized surface had it a taupe patina. Recalling weaponry, prostheses, and household appliances at once, the objects seemed simultaneously divorced from function and begging for activation. *Bimetal, Plurals*, on the other hand, modestly referenced actual flora, though its recognizable cast plant forms—lavender and foxtail—appeared to be drained of color and frozen in time. As objects and material explorations, the sculptures bear something of the understated radicalism of early Richard Tuttle, but instead of stripping 1960s Minimalist formalism to its conceptual underpinnings, Mooney offered odd, abstract assemblages whose parts were stripped from postindustrial products. When Winterling's three works entered the space at the end of January, *Joan Green, Bimetal 1* and *Bimetal, Plurals* remained on view, engendering a dialogue around presence and absence.

On an adjacent wall, looming over the sculptures, Winterling's *Streetbodies*, 2015—a fourteen-foot span of mirrorlike black acrylic paneling, the length of which the artist scratched with a diamond ring—reflected the surrounding space, casting back views of the LA cityscape visible from the gallery's three walls of windows.

A semiabstract photocollage and a deep-blue C-print echoed the work's formal qualities of reflection and flatness, and monochromaticity. Like the cold, flat surfaces of iPads, the material quality of Winterling's works spoke to the technological ambiguity of Mooney's sculptures. Yet, as exemplified by this two-person show, the relationship between the two artists ultimately felt unresolved. As a curatorial strategy, the logic of the Cologne Room became an imposition replete with superfluous historical and cultural references that detracted from the work itself. Mooney's sculpture would be better served by a space that allows for its own present tense.

ARTFORUM

"Against Automatism"

FUSED SPACE

1401 16th Street

July 9, 2015–September 5, 2015

An astute visitor entering Fused Space—a two-year-old venue hosted by designer Yves Béhar and curated by dealer Jessica Silverman—might notice three small organic forms clinging to fluorescent lights like insects drawn to a glow. The tiny delicate structures are cast-bronze lavender stems patinated with iron by K.r.m. Mooney, one of seven artists in this visually eclectic group show of works loosely united by a focus on the intersection of the human body and the industrial world.

Like Mooney, Jason Benson combines natural and mass-produced materials—snail shells, cardboard, and plastic twist ties, for example—in his three resin collage lamps that conjure the somatic grotesque. Hanging at the artist's ear height, three delicate shells painted in pastel colors by Alex Dordoy, all titled *Sleepwalker*, 2015, are an exquisite foil to Benson's messiness. Thomas Wachholz's abstractions also engage with unconventional materials: Scribbles evocative of Cy Twombly are actually residue from striking matches on phosphorus-coated wood panels. Nearby, the frenzied diagrams of a manic creative mind bring together skeleton reptilian heads, springs, screws, and gears in Abu Bakarr Mansaray's large fantastical drawing *Hell*, 2015. Sydney Shen's sensuous "F-Hole" series, 2015, an homage to Man Ray, and Paul Kos's "Emboss" photographs, 1995, share a droll sexuality. Shen pairs F-holes cut from suede with Internet-sourced images of objects like a lamp and a martini glass, while Kos's life-size black-and-white prints depict nude women, their backsides bearing the pattern of adjacent chairs. This desire to grant commonplace items greater significance resonates throughout.



View of "Against Automatism," 2015.

— Jeanne Gerrity

NICE TO MEET YOU

SOMETHING ADAPTABLE

Jesse Stecklow gathers data. Data are like fungal spores: they leave trails. Data released in the air, captured in sculptures that move and breathe. K.r.m. Mooney sat down with the artist to talk about his "surprising" works and his latest production that uses crowdsourcing models.

Jesse Stecklow was born in 1993 in Massachusetts and currently lives and works in Los Angeles. He is interested in building systems that mediate informational experiences through physical and spatial forms. His recent exhibitions include "Potential Derivatives," Los Angeles (2014), "Trios," Retrospective Gallery, Hudson, New York (2014), and "Passive Collect" at Chin's Push, Los Angeles (2014). Forthcoming exhibitions include a curatorial project at Martos Gallery, Los Angeles, in summer 2015. Stecklow is also a cofounder of the design studio Content Is Relative.

Jesse Stecklow

K.R.M. MOONEY Could you speak about the work you've been making in the last two years and what generally motivates you as an artist? **JESSE STECKLOW**

A lot of my interest has been around pursuing modes of aggregating material or more specifically data collection, and how that might manifest and function through a sculpture. I've been thinking about art objects as human-assisted traps through which information can flow. I'm exploring mediating experiences to varying degrees through those objects. Things are often motivated in a reactionary way. Sometimes it's just about an object that I feel needs to exist as a precedent for conversation. I get a lot of pleasure out of that. **KRMM**

It seems as though data takes on different forms or materials through your work. You've been specifically looking at, for example, organic compounds, rather than immaterial data, which is possibly less implied as a byproduct of technology. **JS**

Yes, I like to consider technology with a really broad view; like a knife as a technology for cutting. In that sense, I take a zoomed-out idea of data, as I'm not only interested in using new modes of collecting information but also concerned with how those systems might apply when referred back to the larger realm of materials and structures. That's something I was thinking about a lot in the exhibition I curated at Chin's Push. Data could manifest as the spores of a mushroom or glue-trapped insects or any kind of material that was leaving an informational trace, like a sort of drawing. It's important for me to keep the term "data" open. It has been sequestered to a tech area that I feel is limiting. There's something intimate and specific about concerning oneself with the movement of airborne material through a room. **KRMM**

In your last exhibition at M+B, you introduced sound into your works. How are you thinking about sound and its relationship to space and the work, as another element of relational or assembled materials and forms? **JS**

The sound work is another avenue through which to push different types of material information that I'm collecting. I like to think of it not so much as a sound work but as a kind of scalable sculpture or a sound-based mediation on a sculpture. It can fill an entire space and then recede back to its physical container. The most recent sound pieces have involved first making sculptures with the intent that they will produce noise in the future. The tuning forks and the sound devices, architectural models, and ball bearing games that house them, do this. These have a specific kinetic quality. Making these compositions involves working with a sound engineer, my friend Joseph Stewart, and making a lot of different recordings. These get loaded into a soundboard, building a kind of custom instrument from which to compose; using the existing objects and materials as a repertoire of

noise-based gestures. The sound has been a really exciting way of working intuitively within a conceptual structure. **KRMM**

Through sound as an embedded element, the sculpture seems to breach its form or contained boundaries, especially when you're working with elements like steel or aluminum which appear as sculpturally fixed. **JS**

Totally, it can betray the flatness or closed nature of an object. In a show where sounds are cued to bounce from work to work, this material conversation is initiated, lending character to different objects, turning them on. Those activated pieces take on interchangeable roles and begin to perform in an illusionistic or theatrical way. One example is with the wall-hung air sampling boxes in which there is a speaker that plays the recording of a fan. The speakers are small bluetooth devices that have little capacity for resonance. They really vibrate and overcompensate to produce a larger sound. It creates an effect, in vibrating against the object that contains them, implying an active hidden room behind the sculpture. That piece feels like it is moving or breathing, giving it some character that refers back to the process of sampling the air around it. **KRMM**

When you view the work, the sound doesn't arrive in the space until you've hit a certain proximity to the sculptures. I feel like there is this element of surprise or a way of thinking about the object as already ahead of itself in relation to time, space and the viewer's body. **JS**

Yeah, I think so, it can be really playful in that way. I think the approach is a key part of those pieces. There's a theatricality to that period of not yet knowing. I'm interested in creating works that feel as if they are located in a semifunctional space. Bits of activity can be added to and removed from them. Often there is the feeling that a work might surprise and perform some kind of action, but in the end it won't. The sound pieces take responsibility for that surprise and work well next to an object that feels like it has this capacity to perform in a fictional way. **KRMM**

How do you arrive at the processes by which you find yourself encoding systems of information into a certain storage media or kinds of imagery? **JS**

A dominant interest for me is pulling material information to have this large chain of works that never feels complete or resolved. They are always in this unstable space. They start to build their network containing feedback loops between themselves. A lot of these interests come from systems that I am observing. One way of pulling information from a space recently has been through the construction of a text-based narrative. I've begun to apply crowdsourced models in the work. I will create a writing prompt by laying out ideas and objects I've been



Above and next spread - "Trios" installation views at Retrospective Gallery, New York, 2014. © the artist.
Courtesy: M+B Gallery, Los Angeles







Installation view at The Armory Show, New York, 2015.
© the artist. Courtesy: M+B Gallery, Los Angeles



"Trios" installation views at Retrospective Gallery, New York, 2014.
© the artist. Courtesy: M+B Gallery, Los Angeles

making, like different materials from sampling, vinegar or wheat or cumin maybe, along with documentation and recordings. Then I will feed this prompt to a crowdsourced freelancer service (fiverr, odesk). I'll find a writer that specializes in maybe a dystopian fan fiction or comedic style, and have them create a scene based on this prompt. From there it will get passed along to any number of writers or editors from different genres and contexts. You get back a narrative that has been pulled out of the work and cycled through all these sites. It's both a biased and funneled representation of an exhibition, as well as an averaged portrait of the type of content these fractured services produce. It's a way of pushing information through a human sieve. I have no hand in writing the text but I'm playing at directing it. **KRMM**

I like that term, a human sieve. It seems like an important assertion of language. **JS**

Yeah, it's taking an idea and putting it through a series of contraptions or networks and then observing what objects could fall out of that process. I like to think of a show as an unsettled group of objects between two events. It's what I was thinking a lot about with the air sampling works: sculptures that contain samplers would record the volatile compounds floating around in the air of a space for the duration of the exhibition. Then, that sampler would go off to a lab and provide me with a data set. I would analyze that as a list of potential material decisions. Those works are always pointing to their future iterations. **KRMM**

I think this strategy towards distillation as a

kind of abstraction can allow an object to lose its ground in its own environment. Previously you've mentioned the idea of polyvalence or the prioritization of multiplicity, over singular or individuated forms and references. How do you think through abstraction and does it have a certain relationship to potentiality? **JS**

I am most interested in an object that can leave its context as an artwork and cycle through many different functional and fantasy settings. Maybe it does this in its image form. To me, that's an object that has a lot of potential to perform a kind of polyvalence. It's the idea of wanting one's entertainment experience to contain many different genres. I have a real tendency to load one object with many connections and to fill something up to the brim. It's like, why edit when you can have everything? I think this idea of abstraction would be the rubbing off or the result of pushing content through any number of systems. Outsourced works feel as if they zoom out and are abstracted and then reclarify themselves. Something interesting happens when you try to focus back in. To me, that is where mediation takes place; in the retuning of a blurred idea. It's what happens in the game of telephone. The final statement could have a lot of clarity but it is a process of abstraction which has led it to change from its original source. I'm interested in making work that oscillates between areas of temporary abstraction towards clarity. Something adaptable.

by K.r.m. Mooney

Jesse Stecklow raccoglie dati. Dati che sono come le spore di un fungo: lasciano tracce. Dati che si librano nell'aria, che vengono catturati in sculture che si muovono e respirano. K.r.m. Mooney ha incontrato l'artista per parlare dei suoi lavori "sorprendenti" e della sua ultima produzione che utilizza modelli di crowdsourcing.

K.R.M. MOONEY Potresti parlarmi del lavoro che hai prodotto negli ultimi due anni e di ciò che, in generale, ti motiva come artista?

JESSE STECKLOW Gran parte del mio interesse si è concentrato nel perseguire modi di aggregare i materiali o più specificamente di raccogliere dati, e come ciò si potrebbe manifestare o funzionare attraverso una scultura. Ho pensato a oggetti artistici come a trappole ad assistenza umana attraverso cui l'informazione possa fluire. Sto esplorando esperienze di mediazione di vario grado attraverso quegli oggetti. Le cose sono spesso determinate in maniera reattiva. Talvolta si tratta solo di un oggetto che sento debba necessariamente esistere come modello di una conversazione ed è qualcosa che mi dà grande soddisfazione.

KRMM Sembra che i dati nel tuo lavoro assumano differenti forme o materiali. Per esempio, in particolare stai guardando a composti organici, piuttosto che a dati immateriali, che sono probabilmente meno considerati sottoprodotti della tecnologia.

JS Sì, mi piace considerare la tecnologia attraverso una visione ampia; al pari di considerare un coltello una tecnologia per tagliare. In quel senso ho adottato una concezione ampia dei dati, dal momento che non sono solamente interessato a usare nuovi modi di raccogliere informazioni ma anche al modo in cui quei sistemi potrebbero esprimersi quando ricondotto al più ampio campo dei materiali e delle strutture.

È qualcosa a cui ho pensato molto per la mostra che ho curato da Chin's Push. I dati potrebbero manifestarsi come le spore di un fungo, come insetti intrappolati nella colla o come qualsiasi tipo di materiale in grado di lasciare una traccia informatica, una sorta di disegno. Ritengo importante mantenere aperto il termine "dati", che invece è stato sequestrato da un'area della tecnologia che ritengo limitativa. C'è qualcosa di intimo e di specifico nell'interessarsi al movimento del materiale aereo attraverso una stanza.

KRMM Nella tua ultima mostra da M+B, hai introdotto il suono nelle tue opere – cosa ne pensi del suono e del suo rapporto con lo spazio e con il lavoro, e in qualità di ulteriore elemento che mette in relazione o assembla materiali e forme?

JS Il lavoro col suono è un'altra strada attraverso cui veicolare i diversi tipi di informazione materiale che ho raccolto. Mi piace pensarci non tanto come lavoro sonoro quanto come un certo tipo di scultura modulare o come mediazione sonora di una scultura. Il suono può riempire un intero spazio e poi recedere nel suo contenitore fisico.

I più recenti lavori sonori hanno comportato per prima cosa la produzione di sculture con l'intento di far loro produrre rumore in futuro. Ciò è possibile grazie ai diapason, ai dispositivi sonori, ai modelli architettonici e ai giochi con i cuscinetti a sfera ospitati all'interno. Tutti questi hanno una specifica qualità cinetica. La creazione di queste composizioni ha richiesto che io lavorassi con un ingegnere del suono mio amico, Joseph Stewart, e alla produzione di molte registrazioni diverse. Queste vengono caricate in una cassa di risonanza, dando vita a un tipo di strumento personalizzato attraverso cui comporre; usando gli oggetti materiali esistenti come repertorio di gesti che producono rumore. Il

suono si è dimostrato un modo veramente appassionante di lavorare in maniera intuitiva all'interno di una struttura concettuale.

KRMM Attraverso il suono, in quanto elemento integrato all'opera, la scultura sembra eccedere la sua forma o i suoi limiti fisici, specialmente quando lavori con elementi come l'acciaio o l'alluminio che sembrano fissati in maniera scultorea.

JS Assolutamente, il suono può tradire la piattezza o la natura chiusa di un oggetto. In una mostra dove i suoni sono programmati per rimbombare da un lavoro all'altro, viene messa in atto una conversazione materiale, dando carattere ai diversi oggetti; accordandoli. Questi pezzi attivati assumono ruoli intercambiabili e iniziano ad agire in modi illusionistici o teatrali. Un esempio sono le scatole di campionamento dell'aria appese al muro, in cui c'è uno speaker che riproduce la registrazione di un ventilatore. Gli speaker, che sono piccoli dispositivi Bluetooth, hanno una limitata capacità di risonanza. Essi vibrano e compensano all'eccesso per produrre un suono più ampio. Si crea un effetto, nella vibrazione contro l'oggetto che li contiene, che chiama in causa una camera acustica nascosta dietro la scultura. Quel lavoro appare muoversi o respirare; il che gli fornisce la capacità di rimandare al processo di campionatura dell'aria che lo circonda.

KRMM Osservando il lavoro, il suono non incontra lo spazio finché non si sia raggiunta una certa vicinanza alle sculture. Sembra esistere un elemento di sorpresa o un modo di pensare all'oggetto come a qualcosa in grado di anticipare tempo, spazio e corpo dello spettatore.

JS Sì, credo che, in quel senso, possa essere veramente qualcosa di giocoso. Penso che l'avvicinamento sia un momento chiave di quei lavori. C'è una sorta di teatralità in quel periodo di latenza conoscitiva. M'interessa creare lavori che appaiono collocati in uno spazio semi funzionale. In quel caso si possono aggiungere o rimuovere porzioni di attività dei lavori. Spesso c'è la sensazione che un lavoro possa sorprendere e mettere in atto una qualche azione, ma alla fine non lo fa. I lavori sonori si assumono la responsabilità di quella sorpresa e funzionano bene vicino a un oggetto che appare possedere una capacità di azione in modo inventato.

KRMM Come arrivi ai processi attraverso cui codifichi sistemi informativi in un particolare mezzo d'archiviazione o tipo d'immaginario?

JS Uno dei miei principali interessi consiste nell'ottenere informazioni materiali per dare vita a una lunga catena di lavori che non danno mai la sensazione di essere completi o risolti. Essi occupano sempre uno spazio instabile, e iniziano a costruire un loro network attraverso circuiti di feedback. Gran parte di questi interessi provengono dai sistemi che osservo. Un modo che ho adottato di recente per estrarre informazioni da uno spazio è stato attraverso la costruzione di una narrazione testuale. Ho iniziato ad applicare modelli di *crowdsourcing* al lavoro. Darò forma a un suggerimento iniziale, esponendo idee e oggetti che ho elaborato, come diversi materiali provenienti da campionature, aceto o farina o, forse, cumino – per esempio – oltre alla documentazione e alle registrazioni. Poi passerò questo suggerimento iniziale a un servizio esterno di *crowdsourcing* (come fiverr oppure odesk). Troverò uno scrittore specializzato, poniamo, in uno stile da narrativa fantascientifica distopica o umoristica, e gli farò creare una scena basata su questo suggerimento. Da lì in poi, il testo passerà a un certo numero di autori o redattori di differenti generi e contesti. Si otterrà una narrazione frutto di questo lavoro di passaggio attraverso tutti questi siti. Si tratta contemporaneamente di una rappresentazione parziale e transitoria di una mostra, così come di un

ritratto risultato dal tipo di contenuto che questi servizi distinti producono. È un modo di spingere l'informazione attraverso un setaccio umano. Non ho messo mano al testo, ma ho giocato la parte di colui che lo dirige.

KRMM Mi piace l'espressione "setaccio umano". Sembra un'importante dichiarazione linguistica.

JS Sì, consiste nel prendere un'idea e inserirla in una serie di meccanismi o network e poi osservare che tipo di oggetti si producono in quel processo. Mi piace pensare una mostra come un gruppo di oggetti irrisolti fra due eventi. E ciò su cui ho riflettuto molto per i lavori con i campionamenti d'aria: le sculture che contengono campionatori che registrano i composti volatili fluttuanti nell'aria di uno spazio per la durata della mostra. Poi, quel campionario se ne andrà in un laboratorio e mi fornirà un insieme di dati che io analizzerò come una lista di potenziali decisioni materiali. Quei lavori suggeriscono sempre le loro iterazioni future.

KRMM Mi pare che questa strategia di distillazione sia un tipo di astrazione che destabilizza un oggetto nel suo stesso ambiente. Precedentemente hai ricordato l'idea della polivalenza o dell'importanza basilare della molteplicità, al di là di forme e riferimenti unici o identificabili. Che cosa pensi dell'astrazione e credi che abbia una certa relazione con la potenzialità?

JS M'interessa molto un oggetto che possa lasciare il suo contesto come lavoro artistico e passare attraverso molte diverse funzioni e ambientazioni irreali. Può darsi che lo faccia sotto forma d'immagine. A mio giudizio quello è un oggetto che ha molte potenzialità di esprimere una certa polivalenza. Si tratta dell'idea di volere un'esperienza d'intrattenimento che contenga molti generi diversi. Ho la vera e propria tendenza a caricare un oggetto di molte connessioni e di riempire le cose fino all'orlo. È lo stesso concetto di voler apportare modifiche quando invece puoi avere tutto. Credo che quest'idea di astrazione sia il trasferimento, o il risultato dell'immissione di un contenuto attraverso un numero imprecisato di sistemi. I lavori esternalizzati appaiono come visti da lontano e astratti, per poi chiarirsi nuovamente. Succede qualcosa d'interessante quando cerchi di focalizzarti di nuovo su di essi. È in quel momento che per me ha luogo una riflessione; nel riannunziare di un'idea confusa. Ed è quello che succede nel gioco del telefono senza fili. La frase finale può possedere molta chiarezza ma è un processo di astrazione che l'ha portata a cambiare dalla sua fonte originaria. M'interessa produrre un lavoro che oscilli fra aree di temporanea astrazione verso la chiarezza. Qualcosa di adattabile.

Di Filipa Ramos

Le opere di Pia Camil uniscono fisicità, architettura e qualità performative. Quando sovrverte un Frank Stella, Camil lo trasforma in un palco per lo spettatore. Con i tessuti crea gesti plastici esagerati che avvolgono interi edifici e il suo corpo. Filipa Ramos ha incontrato l'artista per investigare le crome che riverberano dai suoi lavori.

ARANCIONE Rhode Island School of Design

FILIPA RAMOS Come è stato studiare alla Rhode Island School of Design? Da fuori mi sono fatta l'idea di un'istituzione mitica che ha visto nascere artisti incredibili come Jenny Holzer, Kara Walker, Andrea Zittel e, più di recente, Kenneth Goldsmith, Dan Colen o anche Ryan Trecartin. Ma ancora più importante è stato il fenomeno delle grandi band, come Talking Heads, Black Dice o Wolf Eyes, che hanno visto la luce alla RISD. Pensi che questo elemento abbia in qualche

SculptureCenter SculptureNotebook

SculptureNotebook is an online platform that features artists, events, books, and other cultural material pertinent to issues in contemporary sculpture.

SculptureNotebook is a program of **SculptureCenter**, a not-for-profit arts institution located in Long Island City, NY and founded by artists in 1928. SculptureCenter focuses on the production of new artwork and presents exhibits by emerging and established artists from New York and around the world.

visit www.sculpture-center.org



FEATURED ARTIST: **K.r.m. Mooney**, *Fourth Initial*, 2014. Garment care labels, powder coated brass union fittings, polyurethane tubing, germanium, titanium ion, necklace components. 26 x 72 inches. Courtesy the artist and Grand Century, New York.

www.sculpture-center.org



FEATURED ARTIST: **K.r.m. Mooney**, *Joan Green, Bimetal II*, 2014. Polyvinyl chloride conduit, copper union fittings, liver of sulfur, electrical splicing vinyl, cast lavender, silver, linear fluorescent, aquatic tank heating components, steel wire, jewelers vice, bronzite bead. 16 x 42 x 5 inches. Courtesy the artist and Bard Reputation, Los Angeles. Photo: Bryan Morello.

www.sculpture-center.org



FEATURED ARTIST: **K.r.m. Mooney**, *Shares Three of Three*, 2015. Silver plated steel, organic compound cast, steel cable, wire, fixed iron oxide. 4 x 18 x 5 inches. Courtesy the artist and Hester, New York.

www.sculpture-center.org



FEATURED ARTIST: **K.r.m. Mooney**

Trained as a jeweler, Oakland-based artist K.r.m. Mooney is interested in the porous materiality of objects, bodies and spaces. Through a sequence of abstract object-based networks, the artist incorporates the materials of previously organized systems - electrical conduit, clarinet keys, metal alloys- and mobile agents such as moisture, plant life, chemicals and elemental compounds.

Mooney asserts sculpture's capacity as assemblage in the chemical sense: the works push forward the alchemical properties of materials by conceiving of them as migrants, fluid and unordered forms that pass through, inside, around and near each other, thereby becoming of each other. In that way, they perform acts of attachment in the physical, chemical, sculptural, architectural, and affective senses of the term.

K.r.m. Mooney (b. 1990, Seattle) lives and works in Oakland, CA and has a current solo exhibition titled *En, Set* at The CCA Wattis Institute for Contemporary Arts curated by Anthony Huberman. Recent solo and forthcoming group exhibitions include Hester in New York and The Power Station in Dallas, Texas.

K.r.m. Mooney, *Colinear Flute*, 2015. Electrical conduit, steel, grafting ribbon, silver plated organic compound casts, clarinet keys. 56 x 32 x 3 inches. Courtesy the artist and the CCA Wattis Institute for Contemporary Arts, San Francisco. Photo: Joanna Arnold.

www.sculpture-center.org

SFGATE

The first, not insignificant challenge to viewing K.r.m. Mooney's elusive but rewarding exhibition at the Wattis Institute is to recalibrate your perspective. There is little on the wall in this minimal collection of works made from deceptively prosaic materials. You have to look down, up and around to notice the small monochromatic sculptures that seem perfectly at home on the cool concrete floor. The sculptures are small tangles of industrial materials, works made from wire, cable, electrical conduit and various pieces of hardware arranged in seemingly loose configurations.

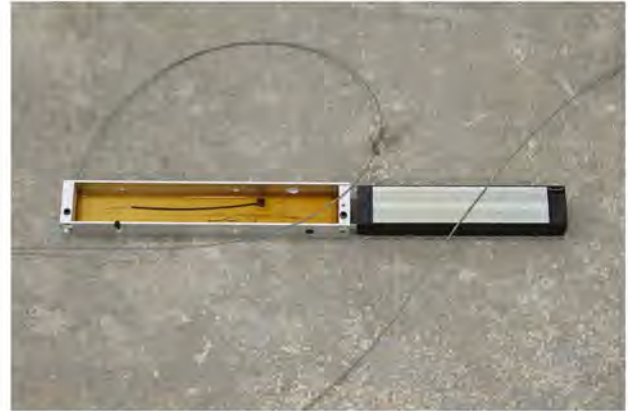


K.r.m. Mooney's art, such as "Circadian Tackle I," is made of industrial materials.

Viewers have to navigate the room carefully to observe the pieces but also to avoid stepping on them. The objects do employ a few precious metals, such as silver-plating, and may involve casting lavender (itself a material that secretes oils and scents with healing properties), but the sense of beauty is more industrial. The work's appeal stems from the refined, mercurial quality of the ingredients, particularly when they are heated and fluid during a production process. Mooney works with the idea of alchemy and shift.

The young Oakland artist studied jewelry making and metalwork at California College of the Arts, and this bit of information proves instructive, though it also thwarts expectations. The idea of jewelry is here expressed not through conventional dazzle but through scale, potency

and material preciousness. The works might veer to the more derogatory nature of the term in that they are defiantly marginal in scale and placement in places that require effort to view and comprehend.



K.r.m. Mooney's "Collinear Flute," left, and "Circadian Tackle III," above, are 2015 works in the "En, Set" exhibition at the Wattis Institute through Aug. 1.

There are wires that appear to have been clipped in an act of thievery. The wire curves though are industrially strong, while a material listed as grafting ribbon in a piece titled "Joan Green, Bimetal III" (all works 2015) takes on a softer, more pliable profile. It recalls 1960s minimalist works by Robert Morris, though Mooney's version is more diminutive, and more dangerous — like a flogging device. The material attached to an armature includes a fluorescent light rod and a cord that could be plugged into an electrical outlet; the gas in the bulb is dormant, never activated.



K.r.m. Mooney's "Joan Green, Bimetal III," 2015.

You have to look up to see "Taxis Commons," which is itself a configuration of standard fluorescent tubes, here illuminated, suspended from the ceiling in a utilitarian rectangle. The lighting allows us to see the room, but also serves as an armature for a few wispy objects that seem parasitically attached. The checklist describes

them as “organic compound casts in lavender, citrus, skin, foxtails,” elements that are ambiguous in their identity — are they natural or artificial?



K.R.M. Mooney's "Collinear Flute," 2015.

A brochure with an elliptical text by curator Anthony Huberman calls for an attention to “porous boundaries,” which can apply to formal and metaphorical aspects of these works. As an artist, Mooney’s challenge is to offer entry to this conceptually driven practice, which will be a hard sell for many viewers. The show needs time and focus, and probably requires reading the aforementioned brochure or talking to a gallery sitter. There are rewards if you can break through the threshold.

That idea is illustrated, in an earnestly playful manner, in a piece titled “Architecture for Those of the Mud and the Sky,” made from, among other things, a “K-9 composite high performance pet door.” The white surface is icy in demeanor and seems like part of the building infrastructure. You have to crouch to see that the embossed brand name is facing toward the wall. We are on the inside and can imagine an escape into a rabbit hole by crawling through. Behind the cool veneer, such gestures reveal Mooney to be an emerging artist with notable promise.

Last accessed:

<http://www.sfgate.com/art/article/With-Mooney-s-sculpture-1st-step-is-not-6368624.php>

.+* The
Wattis
Institute

Be careful where you walk — parts grow out of other parts, shapes reach out and spread toward other shapes, objects are tuned to other objects, and substances appear and reappear like weeds. Most of these works are made of metal, but they contain an agency usually reserved for sentient beings, prodding and sensing their environment the way a bacterium might explore its host.

K.r.m. Mooney has titled this exhibition *En, Set*. Strictly speaking, an en-set is a pneumatic tool used in engraving and stone setting. More loosely, “en” is a prefix — a fragment that can lodge itself inside of other words and move them around with altered or adjusted meanings: encircle, engage, encompass, entrap, encase. Jewelers might use the second term, when they “set” a stone to situate it in a specific location within another material. As an exhibition title, *En, Set* announces a series of abstract attachments : a setting where material fragments will fit within each other and form something else.

Proximity is messy. Separate elements, whether natural or cultural, just don't quietly sit next to each other. Instead, they coalesce in a process of alignment, attachment, and migration, giving rise to emergent properties that exceed the sum of any parts. Regardless of what you might think, one plus one never equals two.

In quantum terms, this is known as *entanglement*, and in ontological terms, as *difference*, and it is the way we have come to describe the nature of all systems. It has complicated the mechanistic notion of cause-and-effect, since it inserts a fundamental contingency within the fabric of any relationship. In this sense, even machines don't only do what we think they do, but are more like bodies or ecosystems — habitats where certain actions are possible and where materials infect and invade each other and their environment. The hard part lies is deciding where matter stops and where its environment begins.

K.r.m. Mooney points toward the porousness of those boundaries. More specifically, the artist is interested in what happens when objects, bodies, and spaces intersect: that place where bits of matter pass through, inside, around, and near each other, thereby becoming *of* each other.

In Mooney's studio are several books by feminist theorist Karen Barad. "Bodies," one underlined passage goes, "are not situated *in* the world, they are part *of* the world." The distinction may seem subtle, but when it sinks in, it neutralizes any distance that separates humans from any animal, object, or subatomic particle that makes the world what it is — all are contaminated by the others.

Trained as a jeweler, Mooney imagines the way objects come into contact with bodies but considers questions a jeweler might not ask: Do steel, plants, floors, rhythms, circles, salt, minimalism, airflow, vulnerability, limbs, and foxtails all want something from each other? How do they impose on each other, but also belong together and even learn to coexist? The very notion of *identity* becomes impossible to track — all that's left are possible actions, kinships, and affinities.

Take, for example, a piece of electrical conduit. It's a classic postindustrial material: composed of repeating units of vinyl chloride (C_2H_3Cl), it forms a strong synthetic resin that is cheap and reliable. Then, say, loop some vinyl grafting ribbon around it, hook it onto a flat strip of steel, tie a silver-plated cast of a lavender branch to it, attach clarinet keys to it, and place it on a concrete floor. The resulting complex metal alloy is an expanded sense: a mixture of atoms that share enough properties to allow them to be brought together but that generate others that are unpredictable and normatively unintelligible.

Finally, insert it into a space (a.k.a.: light, heat, moisture, architecture, politics) and show it to an audience (a.k.a.: bodies, subjectivities, ideologies), which will trigger yet another series of potential transformations. By the end, that piece of electrical conduit will have crossed so many microscopic and macroscopic boundaries that it's difficult to determine what it means to even call it a piece of electrical conduit in the first place.

Mooney calls this piece *Collinear Flute* (2015) and imagines it as the abstract and entangled offspring of an instrument and a tool. It appears alongside a range of other sculptures and architectural interventions. *Taxis Commons* (2015) inserts itself within the exhibition's lighting fixtures: steel wire and plated bits of organic compounds are discreetly wrapped around fluorescent tubes, like organisms feeding off the stimulus of artificial light. Resembling fragile tentacles spreading outwards, *Circadian Tackle* (2015) and *Circadian Tackle II* (2015) are made of a series of steel cables and binding wire looped around silver-plated keychains, with fragments of organic compound casts and liver of sulfur, a material used by metalworkers to create patina. Parts of keys reappear elsewhere in *Circadian Tackle III* (2015), a disassembled electromagnetic lock, and in *Architecture for Those of the Mud and of the Sky* (2015), a high-performance pet door the artist has inset into a gallery wall and covered with a metal panel, with a silver-plated key fragment emerging from its lock.

Tying many of these seemingly disparate elements is a materialization of entrance- and exit-points — different types of contact zones and throughways between materials. Keys, locks, and doors are the most literal examples, but the same logic applies to the abstract ways different compounds move in and out of objects and architectural spaces. The works on view are here and elsewhere at the same time, their location not tied to a fixed position.

“Abstractions,” the philosopher Donna Haraway tells us, “are built in order to be able to break down so that richer and more responsive invention, speculation, and proposing — worlding — can go on.” Mooney feeds and cares for abstractions, while making sure all of them stay in a suspended state and are fragile enough to dissolve.

These artworks are small, slow, and spread out. They are installed either below our knees or above our heads, and they organize the bodies of their viewers the way a mug organizes a hand. But more than anything, these artworks are like sleeper cells: dormant but always alert in their capacity to act.

#

Anthony Huberman

K.r.m. Mooney (b. 1990, Seattle) lives and works in Oakland and has presented solo exhibitions at Hester in New York (2015), Bad Reputation in Los Angeles (2014), n/a in Oakland (2014), and Important Projects in Oakland (2013). Mooney received a BFA in jewelry / metal arts from CCA in 2012.

K.r.m. Mooney: En, Set is on view at CCA Wattis Institute for Contemporary Arts, in San Francisco, from June 25 to August 1, 2015. It is curated by Anthony Huberman, Director and Chief Curator at CCA Wattis Institute.

The CCA Wattis Institute program is generously supported by the Andy Warhol Foundation for the Visual Arts, Grants for the Arts / San Francisco Hotel Tax Fund, and the Phyllis C. Wattis Foundation; by CCA Director's Fund contributors Patricia W. Fitzpatrick, Judy and Bill Timken, Chara Schreyer, Ruth and Alan Stein, Robin Wright and Ian Reeves, Laura Brugger and Ross Sappenfield; and by CCA Curator's Forum. Phyllis C. Wattis was the generous founding patron.

\~) The Wattis Institute