

STIFF

A MOOD BOARD



In 2009 *Kaleidoscope* published an article entitled “Surface Tension” by art critic Jörg Heiser, which exposed Minimalism’s inner contradictions and critical controversy—the infamous macho way and “rhetoric of power” inherent to the industrial, glacial forms created by Judd & co. What that article also revealed, and what originates the visual research behind this mood board, was Minimalism’s freakish twist on sensuous materials and volumes, sleek surfaces, color combinations, transparencies and light reflections—in other words, the same “finish fetish” that gave its name to the West Coast gang of Minimalist artists who translated the obsessive-compulsive sensibility to detail of custom car and surfboard maniacs into the practice of sculpture. The following gallery—itsself assembled with a superficial Internet-surfing-based, Google Image mode—expands this idea outside of Minimalism, informally and non-ideologically, to works spanning from Light and Space, Op Art, abstract painting, product design, and far beyond, which are equally revelatory of this (and my own) cerebral, even psychedelic lust for form. These are (specific and non-) objects and images that you want to smell, lick, touch and cum on. Here, they are maliciously juxtaposed to works of painting, photography and illustration that depict the female body in a highly sexualized and graphic way—originating a short circuit between object-sexuality and sexual objectification. In this tension towards the object of desire, there’s some inevitable (Catholic?) guilt at play. It’s an old story, the oldest of all—from the red shiny surface of the forbidden Apple, all the way to Cupertino, where our experience of consumption is being forever redesigned.

“If you leave me here, I’m gonna drown. I’m gonna drown, and all you’ll find is this shitty old board.”





Previous page
from left clockwise:

Nobuo Sekine
Phase No.9, 1968/2013
Courtesy of the artist and
Blum & Poe, Los Angeles/
New York/Tokyo

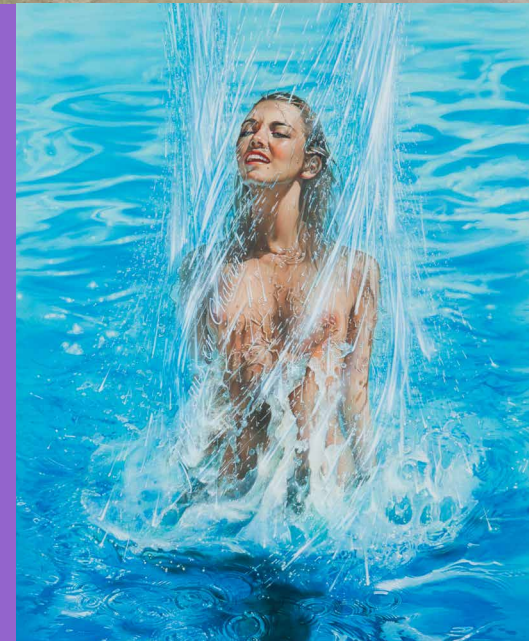
Robert Longo
Untitled (Phoenix), 2005
Courtesy of the artist
and Metro Pictures, New York

Hans Feurer,
French Vogue, 2011

Marc Newson
Lockheed Lounge, 1986

Above:
Richard Phillips
Sasha II, 2012
Courtesy of the artist
and Gagosian Gallery

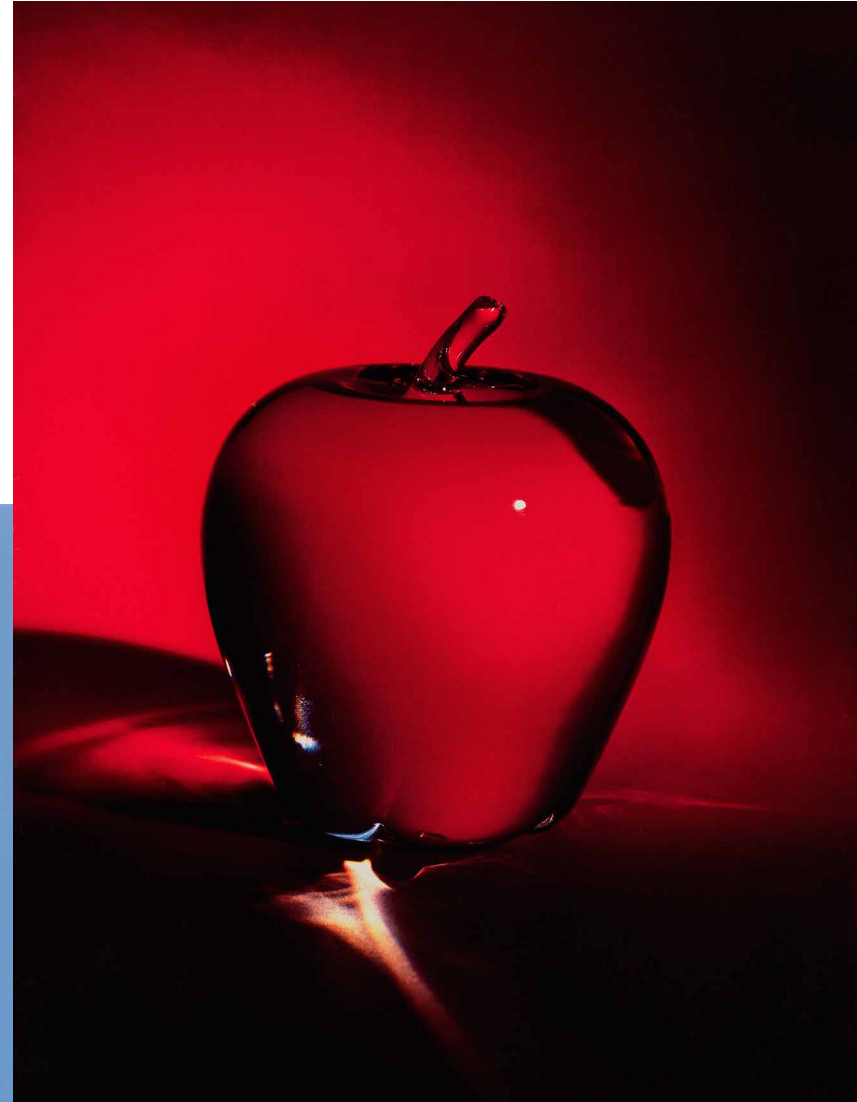
Right:
Torbjørn Rødland
Red Pump, 2014–15
Courtesy of the artist
and Albus Greenspon,
New York



Left from top:
Alex Israel
Lens (Yellow), 2015
Courtesy of the artist
and Almine Rech Gallery,
Paris/London/Brussels

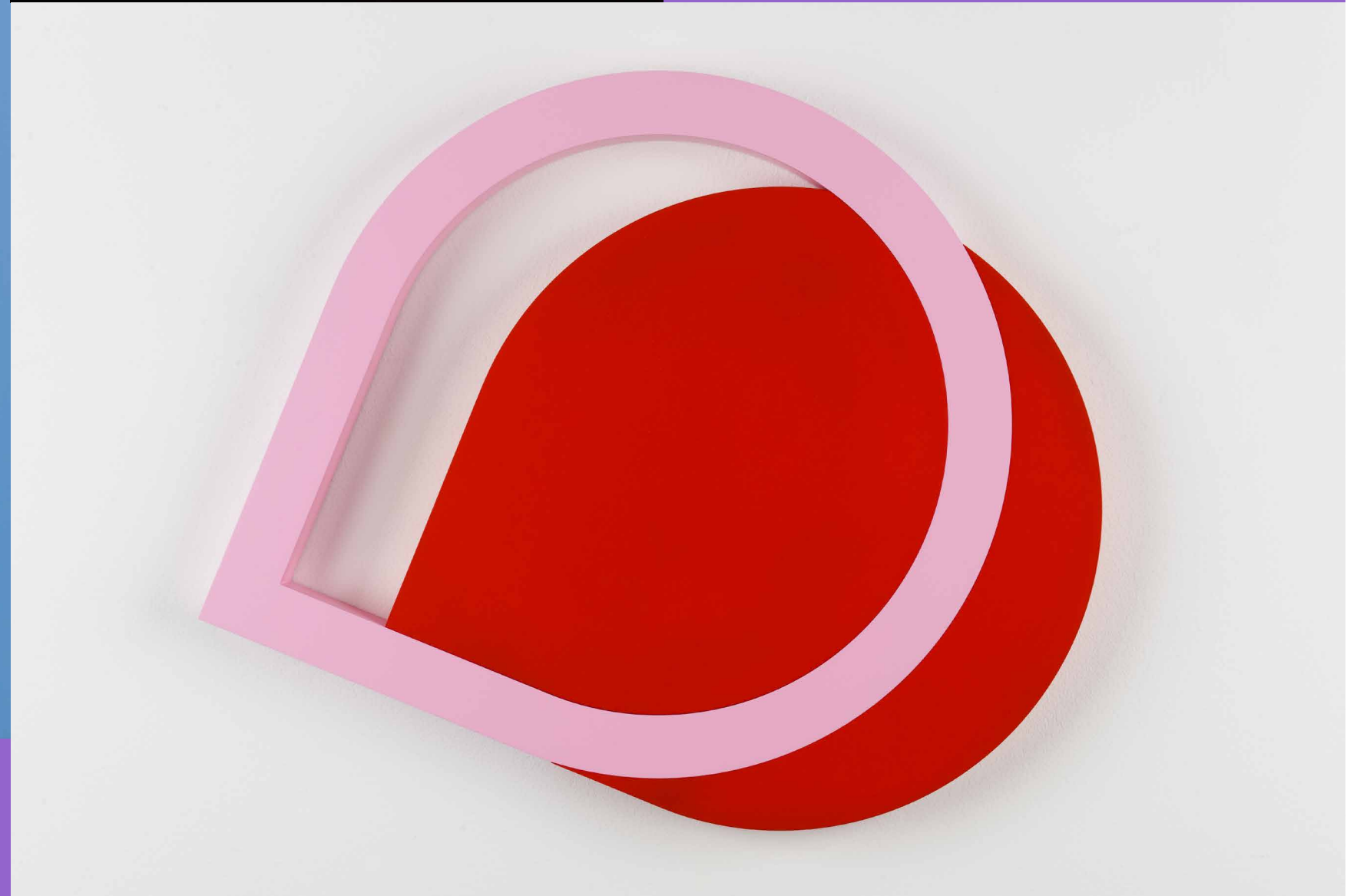
Hajime Sorayama
Untitled_Pool, 1991
Courtesy of the artist
and Nanzuka, Tokyo

Above:
Lucio Fontana
Concetto spaziale, 1962



Above:
Frank Benson,
Untitled (Apple), 2010
Courtesy of the artist
and Sadie Coles HQ, London

Right:
Gerwald Rockenschaub
GR110B01, 2011
Courtesy of the artist and Mehdi Chouakri, Berlin
Photo credit: Jan Windszus



Kaspar Müller
After Julian Opie (Yellow), 2013
Courtesy of the artist and Federico Vavassori, Milan
Photo credit: Alessandro Zambianchi

Elad Lassry,
Woman (Blue Headpiece), 2012
Courtesy of the artist and
David Kordansky Gallery, Los Angeles



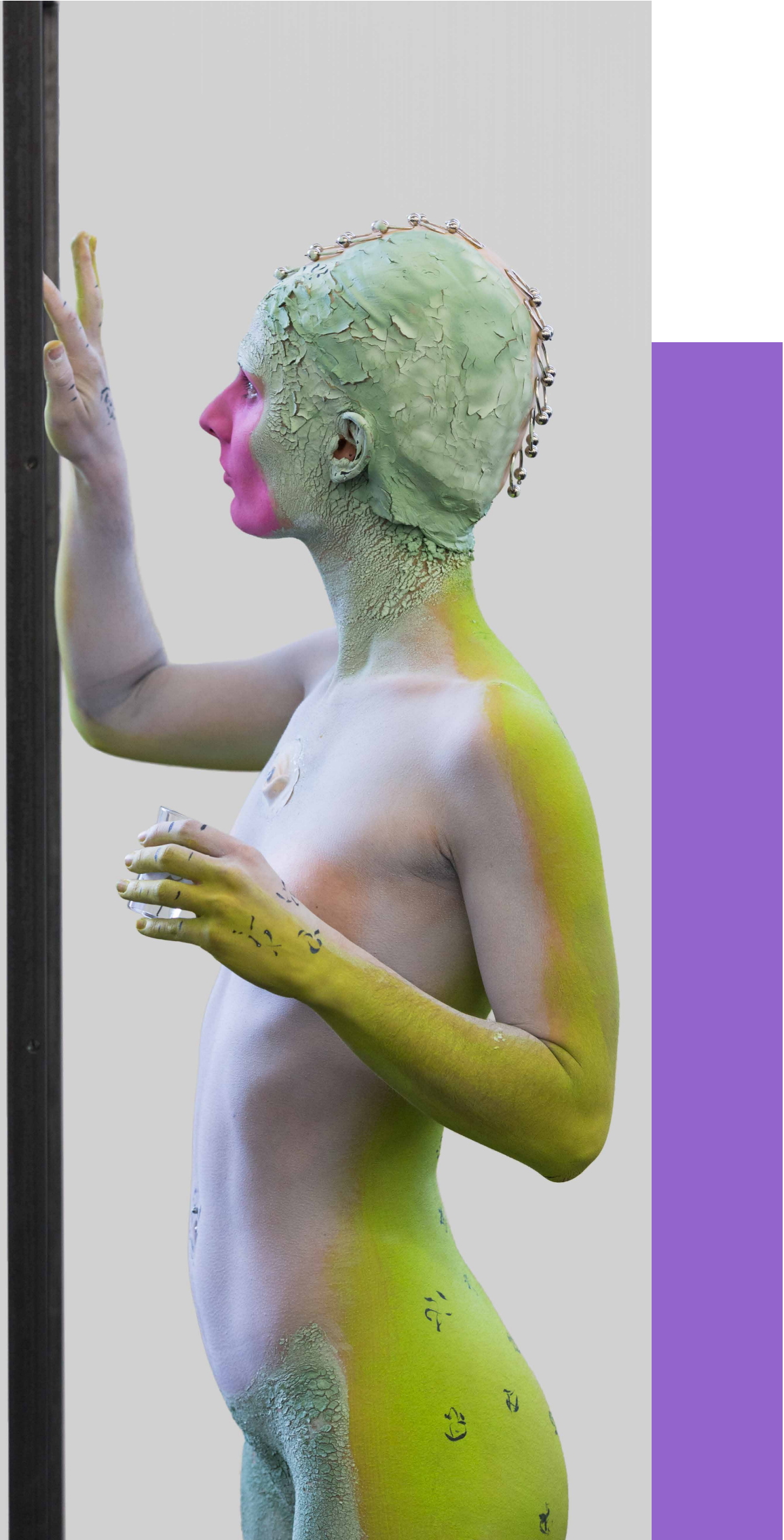
From top clockwise:
Sven Lukin, *Snug*, 1968–2010
Courtesy of the artist

Julio Le Parc
*Variations Autour de La
Longue Marche*, 2015
Hermès Editeur

Greg Parma Smith
Poseurs 5, 2011
Courtesy of the artist
and David Lewis, New York



Right:
Donna Huanca
“Donna Huanca & Przemek Pyszscek:
Muscle Memory,” performance view
at Peres Projects, Berlin





From top clockwise:
Allen Jones & Brian Duffy
Black Latex, Pirelli Calendar, 1973

Guido Mocafico,
Trimeresurus Stejnegeri
from *Serpens*, 2003

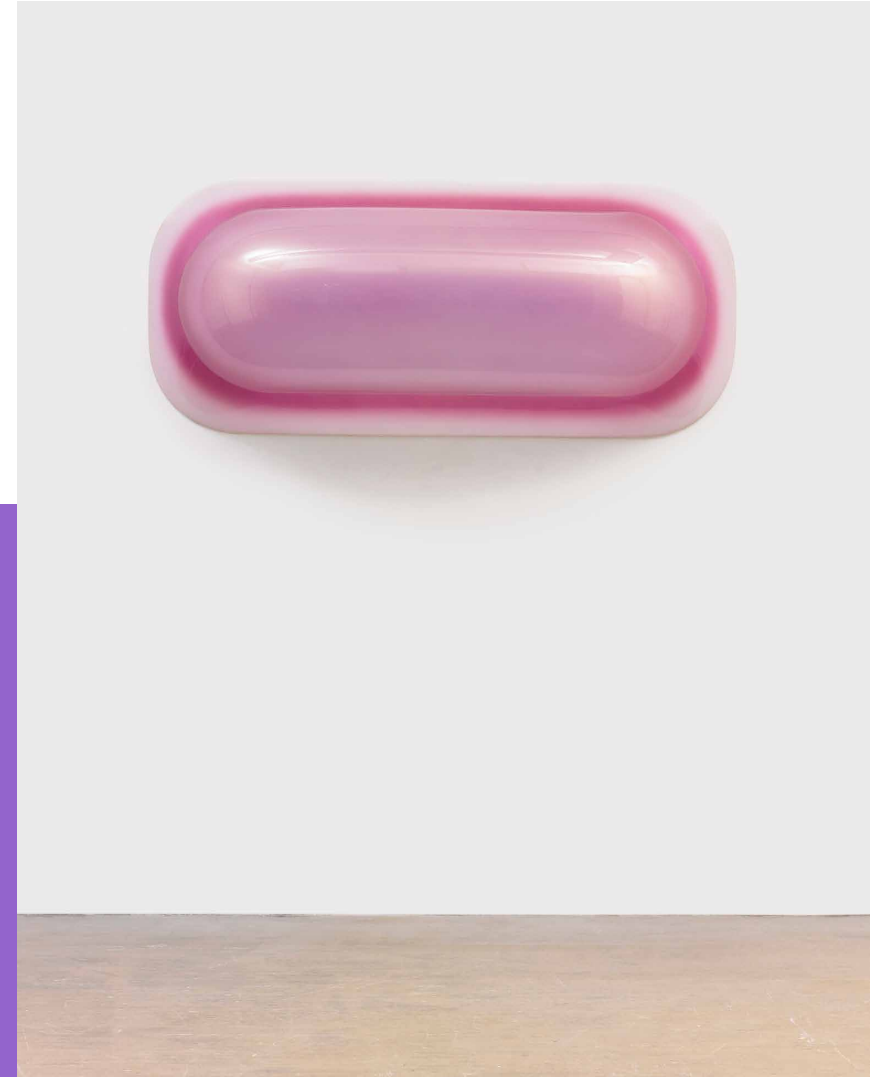
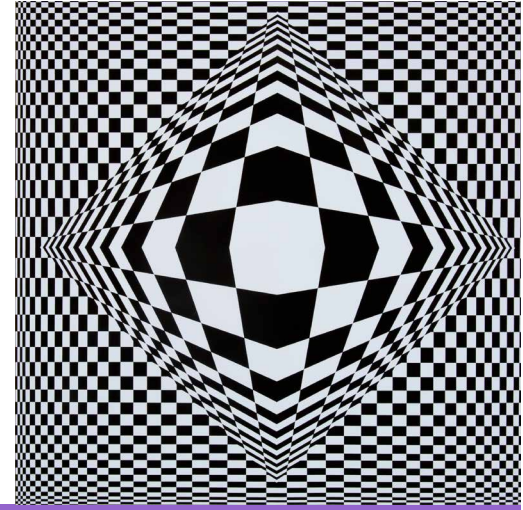
Joe Bradley,
JJ Ram, 2014, Courtesy of the artist
and Galerie Eva Presenhuber, Zurich
Photo credit: Stefan Altenburger



Left:
Ugo Rondinone
*DREIUNDZWANZIGSTERMÄRZZ
WEITAUSENDUNDDREIZEHN*, 2013
Courtesy of the artist
and Galerie Eva Presenhuber, Zurich
Photo credit: Stefan Altenburger

Above:
Mathew Cerletty,
Girlfriend, 2013
Courtesy of the artist and
Algas Greenspon, New York





Right:
Craig Kaufmann
Untitled, 1967
Courtesy of Pace Gallery, New York

Down:
Vanessa Beecroft,
VB 55 Neue National Galerie, Berlin, 2005
Photo credit Nic Tenwiggenhorn © 2005
Vanessa Beecroft



Above:
Victor Vasarely
Takat, 1980

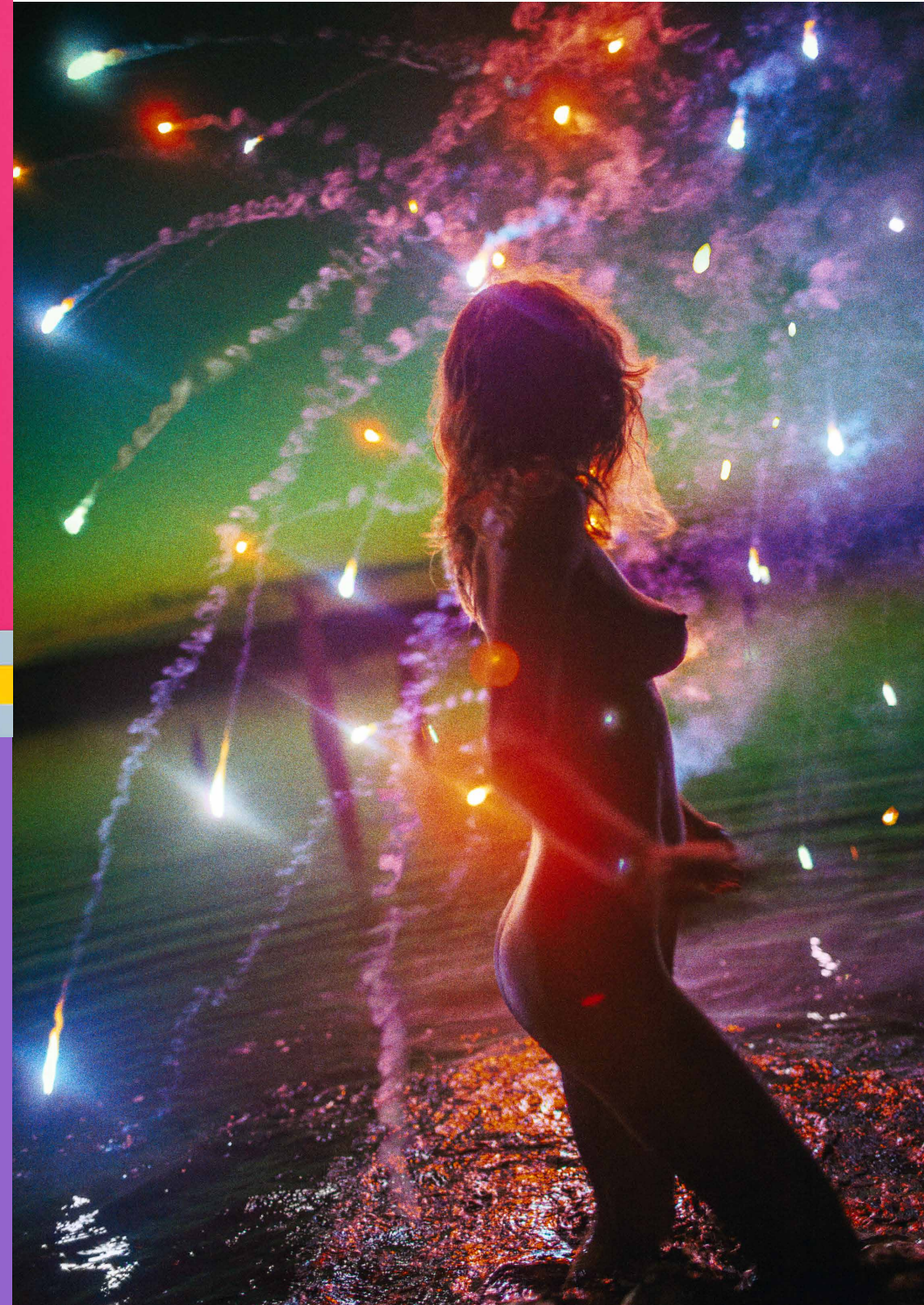
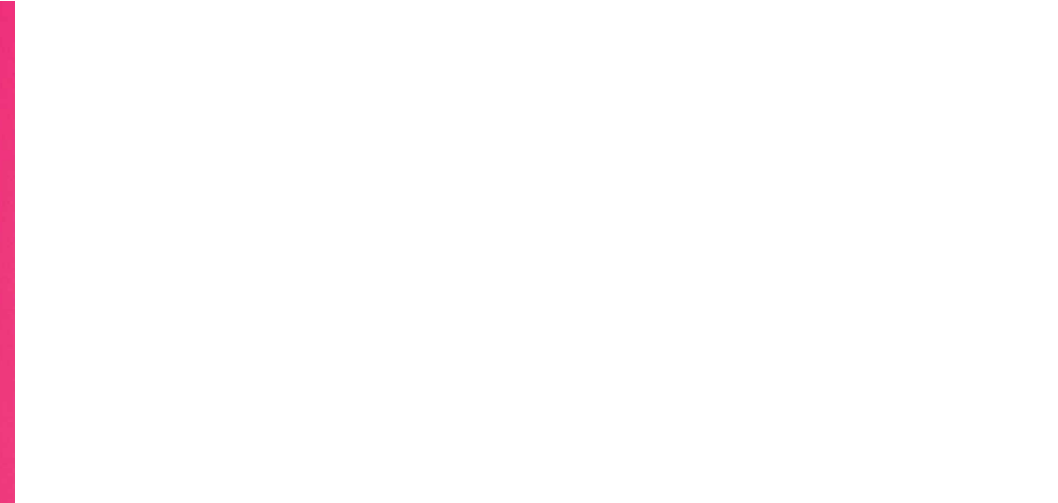
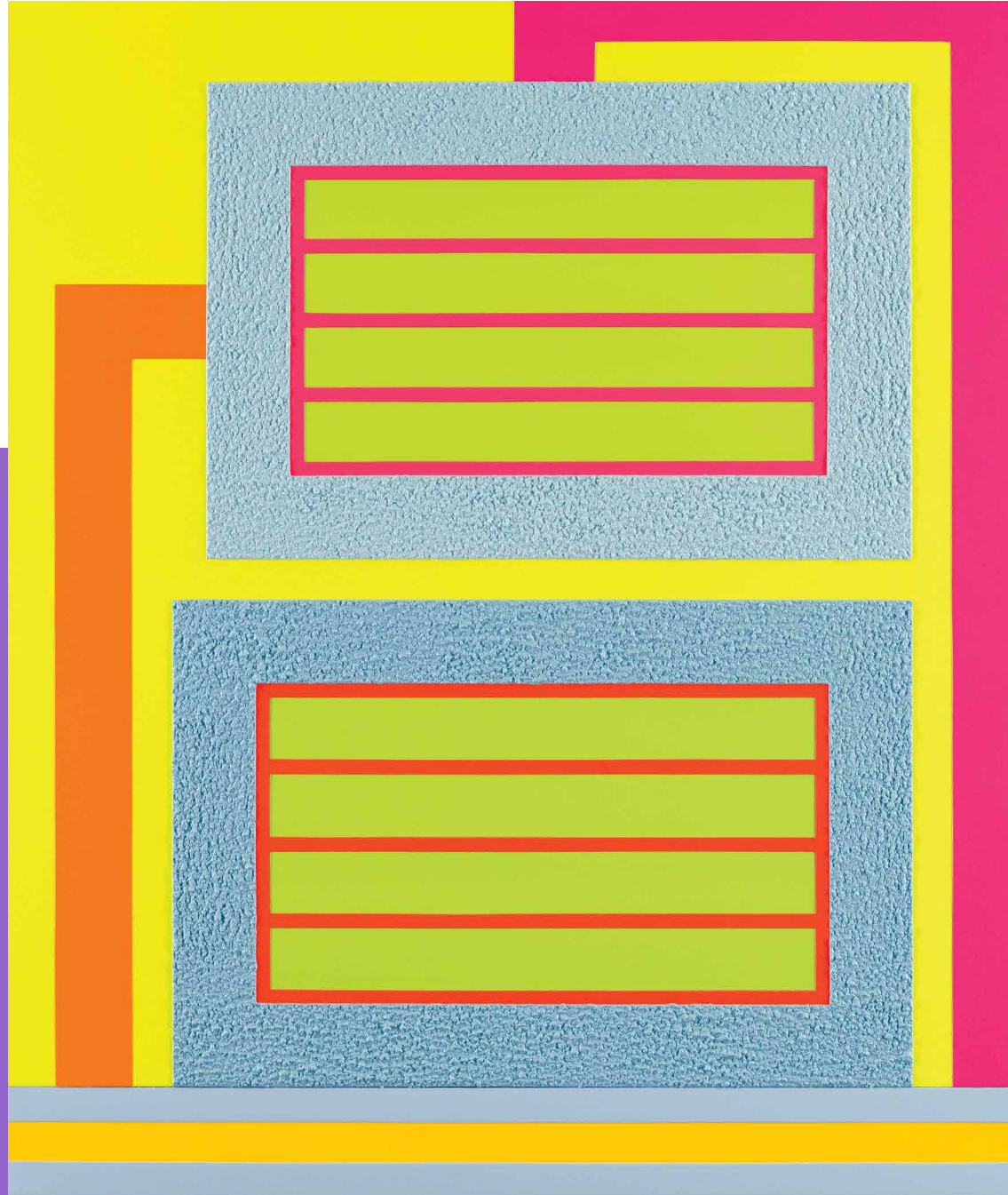


Above:
Kenro Izu
Still Life #653, 1998
© Kenro Izu and Howard
Greenberg Gallery

Right:
Max Farago
Untitled, 2012
Courtesy of the artist

Right:
Peter Halley,
Revival, 2012,
Courtesy of the artist

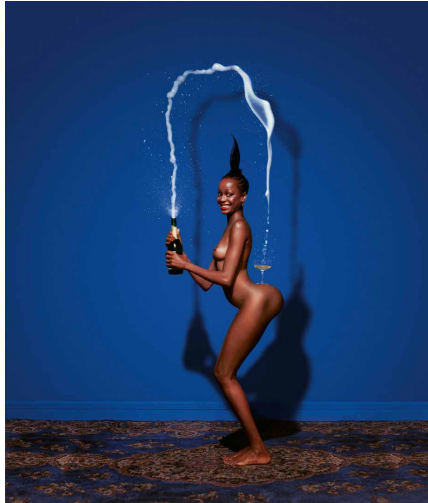
Down:
Roni Horn,
Well and Truly (detail), 2009–2010
Courtesy of the artist
and Hauser & Wirth,
Zurich/London/New York



Ryan McGinley,
Astral (Lagoon), 2013,
Courtesy of the artist
and Team Gallery, New York

From top:
David Benjamin Sherry
Spirit Infinity, Death Valley, California, 2014, 2014
Courtesy of the artist and Salon 94, New York

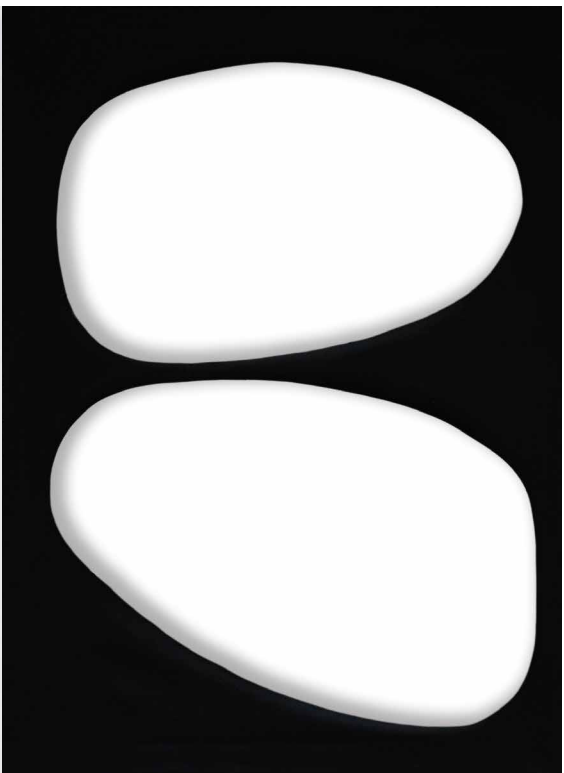
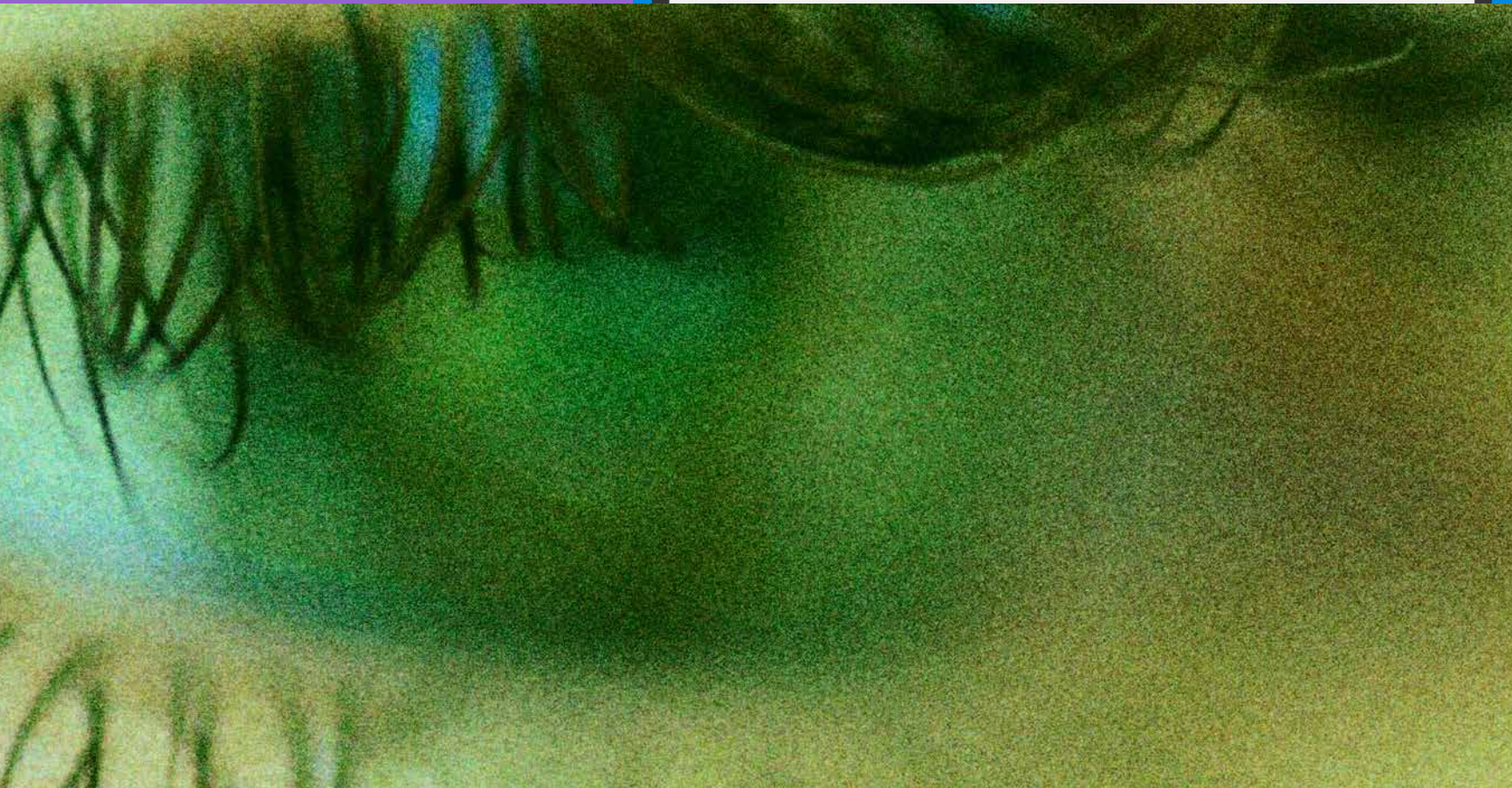
Greg Bogin
Sunny disposition (oasis II), 2015
Courtesy of the artist and Marlborough Chelsea, New York



From top clockwise:
Jean-Paul Goude,
Carolina Beaumont, New York, 1976

Nicholas Krushenick
Navy Lite, 1967, Courtesy the Estate
of Nicholas Krushenick and Garth
Greenan Gallery, New York

Sam Samore,
Eye Diptych (#1) (detail), 2012
Courtesy of the artist
and Team Gallery, New York



Left:
Mel Ramos,
Miss Snickers, 2004

Above:
Dadamaino
Volume, 1960