

KALEIDOSCOPE #24 S/S 2015

ISSUE 24 S/S 2015

KALEIDOSCOPE

VISUAL CULTURE NOW

**ALBERT
OEHLER**
The
Great
German
Painter

**Huma
Bhabha**

RAW



FEATURING
Anicka Yi
Bunny Rogers
Eric Mack
Chen Tianzhuo
KAWS
Darja Bajagić
Sam Falls

LOGOMANIA
Art and its
obsession with
brands with Mark Flood,
Cory Arcangel, Metahaven,
and much more



FUJIJ

€ 10
CHF 12
£ 9



\$ 18
JPY 2500
CNY 150

DEAR READER,

Welcome to
Kaleidoscope's #24
(Spring / Summer 2015).



It's going to be a hot season for the art world this year, with the Venice Biennale opening its doors in May and major art fairs calling our presence back and forth between continents. Nonetheless, preparing this edition, we are also hoping it will keep readers company—and fresh!—during their much-awaited holiday break.

VISUAL CULTURE NOW VISUAL CULTURE NOW VISUAL CULTURE NOW VISUAL CULTURE NOW VISUAL CULTURE NOW

In the opening section of HIGHLIGHTS, twelve profiles account for the best of the season:



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BY HANNE MUGAAS**

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BY BEAU RUTLAND**



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BY ALEXANDER
SHULAN**

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BY GEORGE VASEY**



During a recent lecture at The Architectural Association in London, Than Hussein Clark introduced his practice by asking the audience to imagine a “lonely bar at the end of the road” in which individuals who once turned to the rhetoric of identity politics are stuck in a purgatory of sorts. It’s an apt metaphor: in seeking out the spaces (both physical and figurative) that remain for radical queer subjectivities, the artist’s practice often references the biographies of culturally marginalized producers and personalities. Blending theatre, architecture, applied arts and publishing to complex, performative ends, Hussein Clark reconfigures the gallery space as a stage on which found objects might self-fashion new biographies.

At his Goldsmiths College graduation show, the artist (along with Luis Lazaro Matos and Maria Tamazou) presented *Demetriou Penthouse* (2011), a series of performances that saw the rooftop garden of a modernist tower block in Cyprus repurposed as the luxury residence of AIDS crisis patient zero. While at Goldsmiths, Hussein Clark also co-founded the Villa Design Group with James Connick and William Joys, which later produced a series of events including *Spring 2007: Fall 2007* (2013) at Kunsthau Bregenz, a catwalk show of space helmets inspired by a style.com review, and *The House of Adelaida Ioanovna* (2014) at Edinburgh Art Festival, a four-part dramatization of a competition to design a library for the missing texts of playwright Nikolai Gogol. (The group had a “retrospective” show at Mathew, New York, earlier this year.) In his press releases, Hussein Clark insists that “the white cube of the gallery must no longer be so terrified of the black box of the theatre.” His performance *The Pool’s Edge or Gstaad Will Never Change* (2014), presented last year at New

Than Hussein Clark (American, b. 1981) lives and works in London and Hamburg. He is represented by Mathew, Berlin / New York.


In May, Than Hussein Clark will have a solo exhibition at Mathew, New York, and a concurring presentation with the gallery at Frieze New York. In June, a two-person booth with Megan Francis Sullivan will be presented by Mathew at Liste, Basel.

Dan Munn is an independent writer and curator based in London.

Than Hussein Clark *Swing (Kuramata Cancellation Preparation A-D)*, 2014. Courtesy of the artist and Mathew Gallery, Berlin

York’s Swiss Institute, made good on that challenge, with the artist transforming the space to a play-ready stage. More recently, he designed and directed “The Violet Crab” (2015), a cabaret-inspired mise-en-scène presented at London’s David Roberts Art Foundation. His largest undertaking to date, the exhibition included nearly 100 works from the David Roberts Collection, new commissions, live drawing and a shadow theatre, culminating with a series of cabaret nights featuring musical acts, pole dancing, poetry, striptease and Shibari rope-bondage.

The presentation itself was heavily instrumentalized; in a gallery designated as “VIP Bar,” for instance, a Cerith Wyn Evans neon and Caroline Achaintre ceramic mask cast the air of a femme fatale over a hand-crafted sculpture of third-century martyr Perpetua. As is often the case, the work also involved some major architectural modifications, the artist breaking through a wall in the central gallery to reveal a storage space, and continuing the organic curves of the stage through the walls of the building. The permeable performance space generated by the long, low stage acts as a reference to Kabuki theatre, as do the structural arched doorways brought out in a graphic black.

In May, the artist will present “Authorizations (The Eagle with Two Heads)” at Frieze New York. Taking its name from a film in which the artist melded two recent biopics of Yves Saint Laurent, Hussein Clark will reimagine the booth as a film producer’s office, his installation including storyboards, hand-oystered furniture, leather bound screenplays and python-skin reading gloves. A concurrent exhibition at Mathew will feature a dramatic performance by *Authorizations*-lead and longtime collaborator Laura Schuller. 

“BLENDING THEATRE, ARCHITECTURE AND APPLIED ARTS TO COMPLEX, PERFORMATIVE ENDS”

HIGHLIGHTS