

"Paradigm Store" Shifts The Lines Between Art And Design

by Scott Indrisek 26/09/14 2:46 PM EDT



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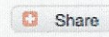


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David Shrigley's 'Tent', 2007, part of the "Paradigm Store" presented by HS Projects.
(Courtesy of the Artist and Stephen Friedman Gallery, London)

With works ranging from David Shrigley's comically grotesque foam "Tent," 2007, to Kendall Geers's elegant polished bronze "Monument to the F-Word," 2010—the exhibition "Paradigm Store," on view at [Howick Place](#) in London, is dedicated to the melding of contemporary art and design. It's curated by Alistair Howick and Tina Sotiriadi, the duo behind [HS Projects](#). Certain pieces flagrantly disregard the boundaries between media, like Claire Barclay's "Unbound," 2013, which mixes sculptural forms with installation, Minimalist furniture design, and textiles. Anne Harild's mixed-media collages conjure architectural ideas, while Nike Savvas's "Sparks" translates hypnotizing motifs into vinyl wallpaper. ARTINFO UK spoke with Howick and Sotiriadi about their venture.

How have you seen the boundaries between art and design collapsing in recent years? In some ways, I guess, the old criteria might be that design has a function or purpose, whereas art is purely aesthetic (and "useless" in terms of a direct function). Does those sort of labels or definitions even hold weight anymore?

Alistair Howick: Art and design have always been in close tandem with each other and boundaries have become increasingly blurry. Design would like to see itself cross into the perceived territory of art to the point where functional objects become almost dysfunctional and likewise we see art moving into design with, for example, sculptural objects that are also functional, rather like Duchamp installing his fountain-urinal. "Paradigm Store" aims to explore this constant challenging and blurring of the boundaries through reference to the readymade, 20th-century Modernism, architecture, specific histories and origins, as well as the subversion of language and modes of popular culture.

Could you discuss a few key works in the exhibition, perhaps ones that address that finicky line between what is art and what is design most directly?

Tina Sotiriadi: Theodoros Stamatogiannis, a young Greek artist based in London, deals with architectural components such as floors, doors and windows, questioning their function and their given role in the composition of space—challenging our mental perception of space. He has installed one of the largest works we have in the exhibition; a 7-meter-long door, hinged and moving on its normal axis, that defines and alters space and its functionality, directly calling into question the boundaries between sculpture and architecture.

Tobias Rehberger, pushes and pulls at the thin line between art, architecture and design, fine art and applied art, functionality and uselessness. A kind of environmental Op artist, Rehberger creates spaces that dazzle and disorientate as in “Take care,” 2012, which was exhibited in Rehberger’s most recent European solo show at Schirn Kunsthalle, Frankfurt. His sculpture “Again,” 2011, at first glance, seems abstract, questioning the functionality of an art object. Then, at regular but very brief times of the day, the amorphous shadows on the walls suddenly come together to form a previously hidden message. And “Untitled (Anne Frank),” 2011, which comprises two works, is a brightly coloured, fluorescent sculpture and neon-environment machine, where the slick, glossy perfection of the manufactured is paired with the intentional imperfection of the crafted and the handmade.

How are the artists you've curated into this show engaging with craft and material—like marble, or foam, or bronze?

TS: “Little Manhattan,” 2007-2009, is a two-and-a-half ton marble sculpture by Japanese artist Yutaka Sone, who trained as an architect. It depicts a highly detailed, intricately carved model of Manhattan island, recalling classical sculptures of antiquity and offering a commemorative portrait of the ever-changing island. We have a number of works in the show by David Shrigley. In “Cheers,” 2007, and “Tent,” 2007, a pair of waders and a tent, respectively, have been filled with expanding foam filler: a building material which grows out of control, giving the artist little or no influence over the outcome. The empty vessels are host to this strange material, as if a toxic disaster has taken place.

In two untitled works from 2010 and 2011, Brazilian artist Maria Nepomuceno uses traditional methods of rope weaving and straw braiding as well as beads and found objects of varying sizes, in carnival-bright colours to create sculptural forms that appear to evolve and mutate organically. And we have a new installation by London-based artist Beatriz Olabarrieta in “Paradigm Store.” Olabarrieta presents free form sculptural installations that combine lo-fi building materials such as wood, Perspex, ropes, cords and found items with video to suggest a potential new language, creating moments where objects perform and rigid forms begin to lose control.

“Paradigm Store” is on view at 5 Howick Place in London from September 25 through November 5.



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