

MetaModern

Exhibition dates

Krannert Art Museum and Kinkead Pavilion
University of Illinois at Urbana-Champaign
Champaign, Illinois
January 30–March 29, 2015

Scottsdale Museum of Contemporary Art
Scottsdale, Arizona
May 30–August 30, 2015

Orlando Museum of Art
Orlando, Florida
September 26–December 6, 2015

DeVos Art Museum
Northern Michigan University
Marquette, Michigan
January 20–March 27, 2016

Palm Springs Art Museum
Palm Springs, California
October 9, 2016–February 27, 2017

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at the University of Illinois at Urbana-Champaign.

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For more information, please visit
psmuseum.org/calendar-2/284-metamodern



INFORMATION ABOUT WORKS IN THE EXHIBITION

Please use this booklet to learn more about the art presented in this exhibition.
See the numbering system next to the work of art on the wall/floor and connect it
to the corresponding number. The works are organized in sections, as is this booklet.

Curators

Ginger Gregg Duggan

Judith Hoos Fox

c² – curatorsquared

Drawings provided by James Goggin, Practise

Conceptual Copies / Material Transformations

Terence Gower

Born 1965, Vernon, British Columbia
Works in New York, New York

CC7

Display Modern I (Hepworth), No. 7, 2014

CC8

Display Modern I (Hepworth), No. 8, 2014

Paper, cardboard, plywood, glue
Courtesy of the artist and LABOR, Mexico City

CC10

Display Modern II (Hepworth), 2007

Piezo pigment prints on photo rag
Courtesy of the artist

Created for the forecourt of the United Nations as a catalyst for social progress, Barbara Hepworth's 1961 bronze sculpture *Single Form* is reconstructed by Terence Gower in cardboard and paper. Stripped of context and material presence, the sculptures thereby lose their power as metaphor and become merely empty shells in every sense.

Gower's interest in merchandising and display is also evident in this work. Cardboard and papier-mâché are materials often used to create quick and inexpensive volumes for store displays and theater sets. There is an air of temporality to these objects that tests the relationship between the real and re-imagined objects. Gower's 1:1 scale reproductions have all of the formal qualities of an original Hepworth, but are purposely lacking what the artist refers to as "psychological weight."

Jill Magid

Born 1973, Bridgeport, Connecticut
Works in New York, New York

CC11

Vitra Miniature Butaca Chair, 2013

Digital c-print
Courtesy of the artist and LABOR, Mexico City

Denied access to the contested archives of Mexican modernist architect, Luis Barragán, Jill Magid photographed a miniature version of his signature 1945 chair and printed it at the size of the original. From its humble origin of "el butaque" or "la butaca," a vernacular Mexican chair, the work has evolved from the architect's stylized version, to the tiny 4-inch high souvenir, and finally to the artist's photographed enlarged image, charting a journey through time, culture, legalities, and mediated realities.



Barbara Hepworth
Single Form (September), 1961



Luis Barragán
Butaca Easy Chair, 1945

Form Elaborated / Function Denied

Brian Jungen [NOT SHOWN AT THIS VENUE]

Born 1970, Fort John, British Columbia
Works in Vancouver, British Columbia

My Decoy, 2011

Verner Panton Cone Chairs, American elk hide,
tarred twine, granite, steel
Courtesy Casey Kaplan, New York



Verner Panton
Cone Chair, 1958
Herman Miller

The Bauhausian insistence on simplicity anointed the circle, square, and cone as essential primal forms. Verner Panton turned to the cone for his dining chair designed in 1958 for an upscale restaurant. The form's simplicity and directness has now been shrouded by the elk hides Brian Jungen has pulled taut over this pair of chairs, transforming them into a drum based on the traditions of his tribal ancestors, the Dane-zaa. Just as the Dane-zaa people, traditionally rooted in Alberta and British Columbia, shift the emphasis of the creation story with each telling to suit specific purposes and contexts, Jungen recasts the story of modernism in his manipulation of one of its emblems, transformed both culturally and economically.

Gabriel Sierra [NOT SHOWN AT THIS VENUE]

Born 1975, San Juan Nepomuceno, Colombia
Works in Bogotá, Colombia

Hang It All, from the series Madrastranaturaleza (Stepmothernature), 2006–2008

Metal and fruits
Courtesy Mirella and Dani Levinas Collection



Charles and Ray Eames
Hang-It-All, 1953
Herman Miller

Gabriel Sierra revisits Charles and Ray Eames's popular coat rack, part of their designs for children that also included molded plywood animals, building blocks, and masks. These playful objects were evidence of their mantra to "take pleasure seriously." Sierra's reinterpretation maintains that element of playfulness by substituting perishable fruits for the colored balls, temporary instead of eternal, organic in the place of strict geometry.

Form Elaborated / Function Denied

Edgar Orlaineta

Born 1972, Mexico City, Mexico
Works in Mexico City, Mexico

FF2

Máscaras (Chipote, Ciruela Tela, Girard, Noguchi, Beso, Eames), 2013

Mixed media on bent plywood
Courtesy Martina Santillan Collection

FF7

Charles (Red and Black) and Ray (Blue and Chrome) from the *Prototypes DCM after Charles and Ray Eames* series, 2013

Chromed and electrostatic paint, steel, paint, turned wood (pine and walnut)
Courtesy of the artist

DCM Eames chairs that have been stripped of their iconic curved plywood backrests and seats become humorous and unconventional portraits of their iconic designers, Charles and Ray. Those same elements, repurposed as hand-painted masks and arranged on the wall, become anthropomorphic spirits of modernist players. Displayed in a format that was itself a popular modernist construct, the ethnographic quality of the pseudo-masks also sets up a playful dialogue between past and present, East and West, high and low.

FF5

Narcissus, 2002

Two LCW chairs (Charles and Ray Eames, 1946, for Herman Miller, reproduction), steel cables
Courtesy Sara Meltzer, New York

Edgar Orlaineta recasts the forms and formality that define modernism with witty moves, slight in physical terms, profound in result. Two red Eames LCW chairs are transformed—attached end-to-end and suspended in the air—into something new entirely. Just as the mythological Narcissus fell in love with his own reflected image, Orlaineta's twinned chairs are forever locked in a mutual embrace, rendering them functionless as chairs but beautiful, nonetheless.



Charles and Ray Eames
DCM, 1946
Herman Miller



Charles and Ray Eames
LCW, 1946
Vitra

Conceptual Copies / Material Transformations

Jordi Colomer

Born 1962, Barcelona, Spain
Works in Barcelona, Spain, and Paris, France

CC6

Anarchitekton, 2002–2004

Barcelona: 5 min, Bucharest: 3 min, Brasília: 3 min 49 sec, Osaka: 1 min 49 sec
Video projection, master DV-CAM from photographs, loop, silent
Courtesy of the artist and Michel Reins, Paris/Brussels

Jordi Colomer's videoed performances pit the runner's endurance against the endurance of an icon's message. Covering the globe, the artist Idroj Sanicine runs through Barcelona, Spain; Bucharest, Romania; Brasília, Brazil; and Osaka, Japan, parading the unwieldy architectural models of important buildings, either modernist icons or signifiers of cultural goals, near the buildings as they stand today—some in disrepair, others abandoned. Sites included are:

Barcelona: Singuerlin Santa Coloma; Diagonal Mar and Forum; Bellvitge L'Hospitalet de Llobregat

Bucharest: Ansamblul Titan; Casa Poporului; unfinished reservoir from Nicolae Ceauseșcu's era
Brasília: Congresso Nacional, Parlamento; Águas Claras, Distrito Federal
Osaka: Dotombori District; Kobe City

Iñigo Manglano-Ovalle

Born 1961, Madrid, Spain
Works in Chicago, Illinois

CC9

Bird in Space (silver carbon), 2013

Carbon fiber, Kevlar, epoxy, steel
Courtesy of the artist and Christopher Grimes Gallery, Santa Monica

Around the same time that Brancusi created *Bird in Space*, the archetypal modernist sculpture from 1923, European scientists were working on weapons research using wind tunnels. Iñigo Manglano-Ovalle subjected a replica of Brancusi's sculpture to the actual wind tunnel contemporaneously made in Germany. In this deliberate connection to history and scientific advancement, Manglano-Ovalle, working with scientists and engineers at a U.S. Air Force complex in Maryland, exposed his own model to speed ten times that of sound in the wind tunnel. This added context elevates the form from simple pure object to something more complicated and weighted with meaning—the actualized metaphor of *Bird in Flight* in this meta sequence.



Constantin Brancusi
Bird in Space, 1923

Conceptual Copies / Material Transformations

Kendell Carter

Born 1970, New Orleans, Louisiana
Works in Long Beach, California

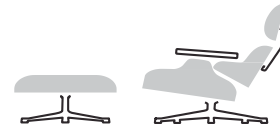
CC3

1341 Hood Lane, 2008

Charles Eames Lounge Chair and Ottoman (wood veneer, molded plywood frame, urethane foam padding, die-cast aluminum braces, stainless steel glides), cotton

Courtesy of the artist and Monique Meloche Gallery

Simple and subtle transformations shift this design icon—Charles and Ray Eames’s 1956 *Lounge Chair and Ottoman*—from a high modernist pedestal to the everyday. Instead of being constructed of leather, the chair and ottoman are upholstered in plain black cotton replete with built-in hoodie, relocating the Eames’s *Lounge Chair and Ottoman* from the penthouse to the ‘hood.



Charles and Ray Eames
Lounge Chair and Ottoman, 1956
Herman Miller

William Cordova

Born 1971, Lima, Peru
Works in Lima, Peru; Miami, Florida; and New York, New York

CC4

untitled (endless...4-p.young), 2013

Reclaimed lamp shades, metal rod, light bulbs

Courtesy of the artist and Sikkema Jenkins & Co., New York



Constantin Brancusi
Endless Column, 1918

Constantin Brancusi’s iconic 1918 *Endless Tower*, an emblem of eternity, is here translated into a precarious stack of lampshades, from the sublime to the ridiculous.

William Cordova’s work frequently deals with issues of transformation and interpretation, and specifically what can be lost in translation in the process. Using found lampshades in lieu of carved oak, cast iron, and steel, and removing the memorial context of the original monument, Cordova’s column ironically may have more in common with modernist ideals than one might think. Form follows function when this column of lampshades reveals itself as a working light.

Form Elaborated / Function Denied

Fernanda Fragateiro

Born 1962, Monitjo, Portugal
Works in Lisbon, Portugal

FF3

MR10 Double Chair after Mies van der Rohe and Lilly Reich, 2015 (exhibition copy)

Polished stainless steel, Gütermann silk thread
Courtesy of the artist



Ludwig Mies van der Rohe
MR 10, 1927
Berliner Metallgewerbe
Josef Müller

Only during the last two decades has Lilly Reich begun to receive the recognition she deserves as a collaborator with Mies van der Rohe. Beginning in 1925, these two already accomplished designers united in a most fruitful and productive partnership, creating, among many other works, the *MR10* chair. Fernanda Fragateiro has made evident this partnership—its equality and the integrated interrelated practices of Reich and Mies—in this re-imagined, re-configured double chair, bound together by threads, the first medium in which Reich earned distinction as a designer.

The silk thread Fragateiro uses to connect the two chair frames creates both a literal and a metaphorical link between the lives of Reich and Mies. However, this threaded seat cannot hold weight, making the very function of the chair an illusion.

Olga Koumoundouros

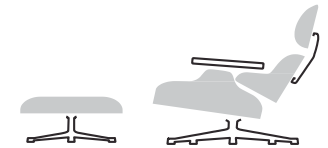
Born 1965, New York, New York
Works in Los Angeles, California

FF4

Triumph Over Survival, 2010

Himalayan salt lamps, Plycraft Lounge Chair with Ottoman

Courtesy Susanne Vielmetter Los Angeles Projects



Charles and Ray Eames
Lounge Chair and Ottoman, 1956
Herman Miller

The unlikely pairing of the Himalayan salt lamps, embodying all things natural and ancient, with Charles and Ray Eames’s 1956 *Lounge Chair and Ottoman*, emblems of technology and the future, defies the basic premises of modernism, questioning its call for clarity, honesty, and permanence. Ironically, the ancient lamps are currently a New Age craze and the Eames furniture is distinctly a relic of the past.

Worn and Torn

Barbara Visser

Born 1966, Haarlem, the Netherlands
Works in Brussels, Belgium, and Amsterdam,
the Netherlands

WT1

Detitled, 2000

Color photographs on postcards
Courtesy of the artist and Annet Gelink Gallery,
Amsterdam

The picture postcard is usually a banal souvenir photograph of a national monument or scenic view. Barbara Visser hijacks this format to present images of ravaged, deteriorated design icons of modernism, as if to announce the claims of modernism to be spurious, false.

Visser's presentation of design classics on postcards essentially strips the pieces of their function and status as design icon. In so doing, Visser titles (or "de-titles") them as unique works of art. The final step in the process is to display them on postcard racks, treating them as art cards from a museum gift shop.

Please do not touch or take the postcards. They remain as part of the installation.

Elmgreen & Dragset

Michael Elmgreen
Born 1961, Copenhagen, Denmark
Ingar Dragset
Born 1969, Trondheim, Norway
Both work in Berlin, Germany

WT2

Time Out/Powerless Structures Fig. 248, 2010

Aluminum, steel, paint, clock mechanism
Courtesy of the artists and Victoria Miro, London

This prototypically modernist clock is fractured down the middle, yet still operates. As with so much of Elmgreen & Dragset's work, this loaded image alludes to the fluid boundary between failure and success. On the one hand, the clock in this compromised state alludes to the death of modernism. However, the decision to place this imperfect relic within the gallery forces one to question the notion of the endurance and the timelessness of modernism.



Henrik Thor-Larsen
Ovalia Egg Chair, 1968
Fritz Hansen



Martin Visser
BR 02.7 Slaapbank, 1958–60
Spectrum



Joe Colombo
Universale, 1965
Kartell



Cees Braakman
SM05, 1958
Pastoe



Arne Jacobsen
City Hall Clock, 1956
Rosendahl

Conceptual Copies / Material Transformations

Conrad Bakker

Born 1970, Ontario, Canada
Works in Urbana, Illinois

CC1

Untitled Project: Commodity Fetishism [Laccio Table Small], 2007 *Untitled Project: Catalog Object [Vase / Design Within Reach]*, 2007

Oil on carved wood
Courtesy of the artist and Lora Reynolds Gallery

CC5

Untitled Project: EAMES ARMCHAIR ROCKER [+Walden], 2012

Oil on carved maple wood
Courtesy of the artist

This iconic armchair rocker, designed in 1948 by Charles and Ray Eames as an entry in the Museum of Modern Art's International Design Competition, was the first one-piece molded fiberglass rocker. Bakker's life-sized rendering of the chair in carved wood, painted casually, with a copy of Thoreau's *Walden* paperback edition (also a replica in wood) placed on its seat, indicates how far we have come from the original ideas that were the impetuses for these classics. Now as statues, they indicate the status they now hold and how they are read today—their meanings transmuted through time.



Charles and Ray Eames
RAR Rocking Armchair, 1948
Herman Miller

Constantin Boym

Born 1955, Moscow, Russia
Works in New York, New York

CC2

"Mrs." Chaise Longue, 1992 Oak wood plastic laminate, ready-made cushions Courtesy Boym Partners

Constructed from the replacement parts once available from the ubiquitous Sears, Roebuck & Co. catalog, this homage to the chaises designed by Le Corbusier and Alvar Aalto has realized Bauhausian ideals in a convoluted way—everyone had access to these parts and thus such re-assembled forms—that is, until the Sears catalog discontinued offering these elements. Now this lounge is meta, metamodern.



Le Corbusier, Pierre Jeanneret, Charlotte Perriand
Chaise longue a réglage continu, B 306, 1928
Thonet Frères, Paris

Scenes Re-seen

James Welling

Born 1951, Hartford, Connecticut
Works in Los Angeles, California

SR3

8067, 2008
Inkjet print
Edition 2/5



Philip Johnson
Glass House, New Canaan, 1949

SR4

6109, 2008
Inkjet print
Edition 1/5
Courtesy of the artist and Regen Projects, Los Angeles

Photographer Ezra Stoller (1915–2004) shaped how modern architecture was understood through his balanced, black-and-white symmetrical images. With a fresh, unencumbered approach, James Welling offers an alternative narrative, through raking angles and a rainbow of filters.

Philip Johnson's 1949 Glass House, a building he designed for himself, is a textbook example of modernism—simplicity of design, pure forms, with a link between function and form—that we have grown accustomed to seeing and understanding. When we see the iconic structure through Welling's lens, however, we are seeing it in a completely new way—not a pristine time capsule, but as living, changing with the world.

Worn and Torn

Clarissa Tossin

Born 1973, Porto Alegre, Brazil
Works in Los Angeles, California

WT3

White Marble Everyday, 2009
Two-channel HD video
5 min 42 sec
Courtesy of the artist



Oscar Niemeyer
Supremo Tribunal Federal, Brasília, 1958

The artist records the daily washing of the exterior of the Supreme Court in Brasília, a marble building designed by Oscar Niemeyer, begun in 1958 and dedicated in 1960. The ritualistic cleaning tells a story of extreme and extravagant efforts to keep alive the promise of modernism and the ideals it embodies. The agenda of the building—a centerpiece of the utopian capital—was to promote a more just and equal society. Its white marble, at odds with the surrounding red iron-rich earth, oxymoronically has become master to three laborers, clad in white boots, who wield high-pressure hoses each morning from 6 to 10 am.

Simon Starling

Born 1967, Epsom, Surrey, England
Works in Copenhagen, Denmark and Berlin, Germany

WT4

Cracked Teapot (Wagenfeld), 2005
Lambda print
Collection of Thea Westreich Wagner and Ethan Wagner, New York



Wilhelm Wagenfeld
Teapot, 1932
Jenaer Glaswerk Schott & Gen

The artist consciously photographed this teapot in the style of 1930s advertising. Instead of being the crystalline Bauhaus signature, it is cracked, stained, and held together by glue, string, and a rubber band—a valiant survivor and an enduring emblem of utopian ideals.

Worn and Torn

Conrad Bakker

Born 1970, Ontario, Canada
Works in Urbana, Illinois

WT5

Untitled Project: eBay [Ding], 2014
Oil on panel
Courtesy of the artist

Untitled Project: eBay [Ding], [George Nelson Credenza Sideboard cabinet for Herman Miller US \$5,39]

Untitled Project: eBay [Ding], [Saarinen Round Dining Table 54" White Laminate White Base KNOLL DWR US \$1,547.00]

Untitled Project: eBay [Ding], [1960s Herman Miller Eames Rosewood Lounge Chair And Ottoman, Caramel Leather US \$4,300.00]

Untitled Project: eBay [Ding], [5 8 KNOLL Saarinen Vtg Mid Century Modern Tulip Fiberglass Dining Arm Chairs DWR US \$1,999.99]

Untitled Project: eBay [Ding], [VTG MCM GIRARD EAMES HERMAN MILLER LAFONDA CREAM MARBLE CHROME PAIR 2 TABLES US \$1,390.00]

Untitled Project: eBay [Ding], [Set of 4 Paul McCobb Ottomans All Original Mid Century Modern US \$1,200.00]

Untitled Project: eBay [Ding], [Charles Eames for Evans & Herman Miller Rare Teak Plywood LCM Lounge Chair US \$2,375.00]

Untitled Project: eBay [Ding], [Lot of 2 Eames LCE.EN molded plywood Herman Miller lounge chairs ebony black US \$1,350.00]

Untitled Project: eBay [Ding], [GEORGE NELSON FOR HERMAN MILLER CABINET US \$2,200.00]

Over 10,000 pieces of furniture categorized as mid-century modern are available for auction every day on eBay. Conrad Bakker turns to the images posted in these auction listings for source material. Stripped of their domestic setting and magnified to show only the imperfections, these photographic listings are more like mug shots of the icons, far from the glossy design magazine editorials in which they typically appear.

Bakker's detailed images in oil paint on panel record each flaw, dent, or ding in the collectible object. Scaled, titled, and priced according to the original eBay auction, this series makes evident both our appetite for these supposedly timeless icons and their vulnerability over time.

Scenes Re-seen

Josiah McElheny

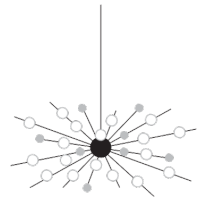
Born 1966, Boston, Massachusetts
Works in New York, New York

SR1

Island Universe, 2005–2008
High definition video projection of super 16mm film, color, surround sound
Score by Paul Schütze, 18 min 8 sec
Courtesy of the artist and Andrea Rosen Gallery, Inc., New York

[Please view this work in the New Media Room at the main museum.]

In this hypnotic film, Josiah McElheny leads the viewer on a dramatic exploration of the cosmos vis-à-vis iconic design, music, and architecture. Filmed on location at the Metropolitan Opera House in New York City, the Lobmeyr-designed chandeliers in the lobby are the main conduits for the artist's conceptual take on a slice of cultural history. They were designed in 1965, the same year as the discovery of the first data supporting the Big Bang Theory. McElheny sees these two unrelated events as signals of modernism's decline, an interpretation that plays out in the balletic cinematography and the sonorous score by Paul Schütze, consciously paired to occasion meditations on the universe, and how much is yet unknown through all that is known.



Lobmeyr and Co. New York
City Metropolitan Opera
House chandeliers, 1965

Dorit Margreiter

Born 1967, Vienna, Austria
Works in Vienna, Austria

SR2

10104 Angelo View Drive, 2004
Video, transferred to media file, silent, 7 min
Courtesy of the artist and Museum Moderner
Kunst Stiftung Ludwig Wien, Krobath Vienna / Berlin

Shot in the 1963 John Lautner house in Los Angeles where many Hollywood films have been set, this film exploits cinematic conventions and explores the details, innovations, and operations of 10104 Angelo View Drive, which includes an infinity pool and breathtaking balconies. The artist's cinematic exploration of the house seeks solutions to the question of how and why this setting has become synonymous with portent and evil.

Some of the films shot on location at 10104 Angelo View Drive are: *The Big Lebowski* (1998), *Bandits* (2001), *Charlie's Angels: Full Throttle* (2003), and Snoop Dogg and Pharrell's 2005 video for "Let's Get Blown."



John Lautner
Sheats-Goldstein house,
Los Angeles, 1963