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Flash Art

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Flash Art

**FUCK THE BAUHAUS
(NEW SCULPTURE)**



ISABELLE ALBUQUERQUE

KETUTA ALEXI-MESKHISHVILI

ISABELLE ANDRIESEN

ARIA DEAN

MIMOSA ECHARD

ISA GENZKEN

COLE LU

K.R.M. MOONEY

DOMINIQUE WHITE

BRI WILLIAMS

SEMIOFUCK BY ARMATURE GLOBALE

JORDAN STRAFER

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by Sebastjan Brank / "Chrysalis:
The Butterfly Dream" Centre
d'Art Contemporain, Genève by
Eleonora Milani



Isa Genzken, *Untitled*, 2002. Collage on paper, 297 x 21 cm. Photography by Noah Friebe. Courtesy of Galerie Buchholz, Berlin. © VG-Bild-Kunst, Bonn / SIAE, Rome.



Isabelle Albuquerque, *Orgy For Ten People In One Body: 4*, 2019. Rubber, resin, and replica of Milo Baughman square cocktail table, 86.4 x 121.9 x 121.9 cm. Edition of 3 + 2 APs. Photography by Genevieve Hanson. Courtesy of the artist; Jeffrey Deitch, New York and Nicodim, Los Angeles.

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



OPPOSITE PAGE:

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

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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 oxidation, 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, (in)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.



Second Affordance II, 2017. Steel, inset glass, cast lavender, aluminum, grounding wire, water, iron oxide, and silver wire. 7.6 × 30.5 × 127 cm. Installation view of "Living in a Lightbulb" at Tanya Bonakdar Gallery, Los Angeles, 2019. Photography by Jeff McLane. Courtesy of the artist; Altman Siegel, San Francisco; and Tanya Bonakdar Gallery, New York / Los Angeles.

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."²³ Agency is a *distribution*, a matter of *intra-acting*, "not an attribute."²⁴ Detecting agentic qualities of phenomena requires momentary incisions in which one grasps this oblique once more: *together/apart*.

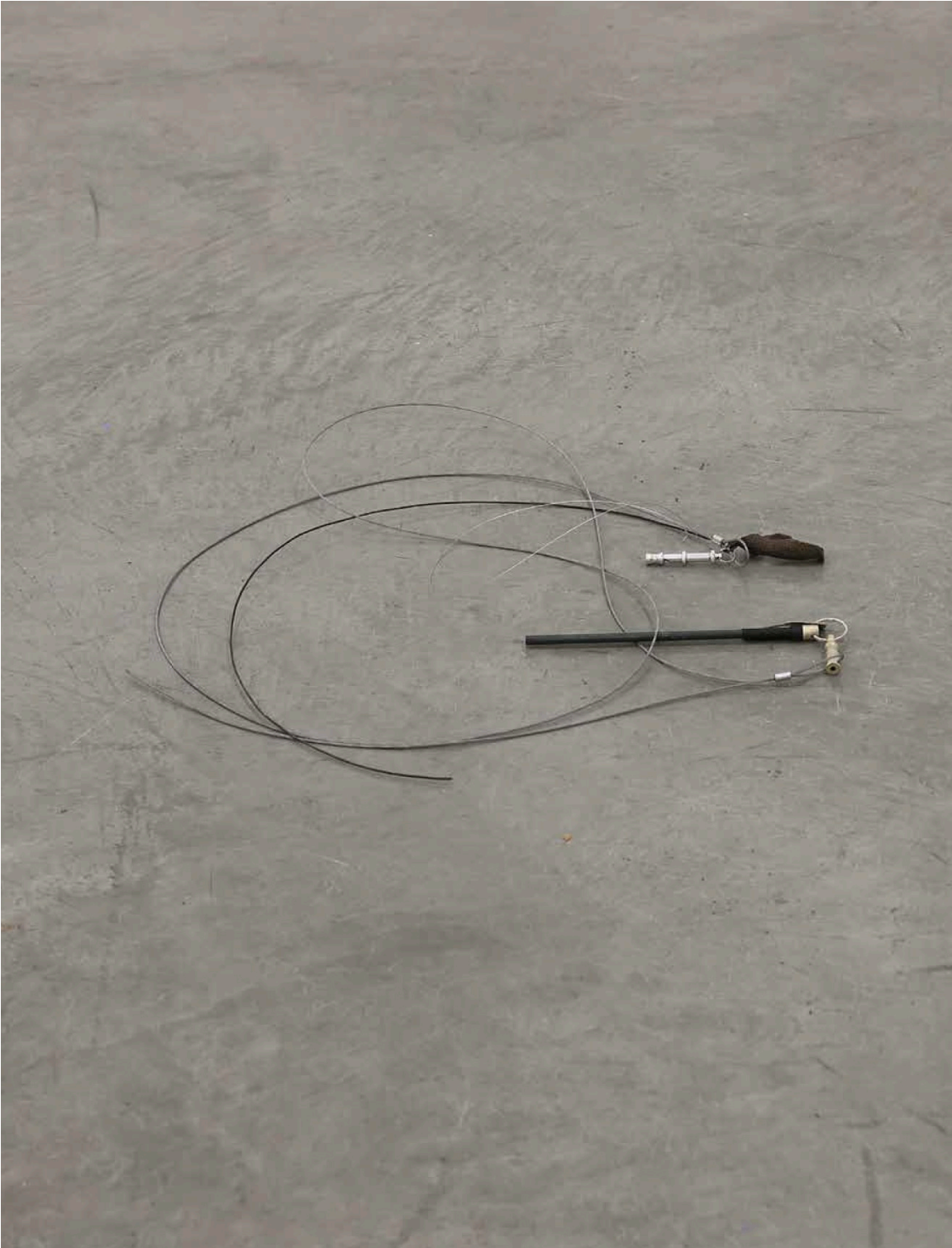
The material information and capacities of cuttlebone emulate *together/apart* attributes. Pulverous yet durable, there is an eldritch resilience to cuttlebone's

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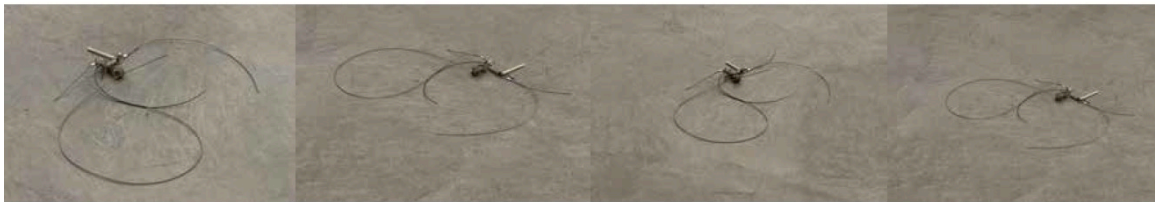


OPPOSITE PAGE:

Circadian Tackle VI, 2015. Balled steel 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. Balled 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.

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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 oxidation.

The conduits and skills related to the field of ornamentation — molding, casting, soldering, engraving — diverge from the social domain in which such

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

UNLEASH

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 *Oxine I* (2016).

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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



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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.

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 murmur 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).

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.

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*.

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BROOKLYN RAIL

Mooney, Ashlyn, "K.R.M. Mooney: *extence*," *The Brooklyn Rail*, December 2022

ArtSeen

K.R.M. Mooney: *extence*

By **Ashlyn Mooney**



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.

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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, *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.

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.

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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

Lubitz, Zoey, “K.R.M. Mooney,” *Artforum*, December 2022



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

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METALSMITH

Frank, Rebekah, "K.R.M. Mooney: Material Alchemy," *Metalsmith*, Vol. 42, No. 3, 2022, pp. 38-42



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METALSMITH

K.R.M. MOONEY: MATERIAL ALCHEMY

BY REBEKAH FRANK



JEWELRY THINKING

Strike i-iii, 2020
Cast bronze, olivine sand
8 x 9 x 10 in. (each)
30 x 12 x 10 in. (overall)
Photo: Kyle Knodell

JEWELRY INVITES THE BODY TO INTERACT.

Traditionally, jewelry embraces the finger, rests on the chest, dangles and drapes from the neck, the wrist, the waist, the ankle. So, what happens when the body is separated from jewelry? What happens when the body experiences the material, tooling, textures, and relationship of bodily-related objects from an adjacent perspective?

K.R.M. Mooney is an artist grounded in the material tradition and processes of jewelry. His sculptural metal objects converse with and about the body using the materials and techniques unique to jewelry-making from a contemplative and unexpected perspective. "As a gender-nonconforming artist, coding and being encoded by others ... I learned to recast how materials emerge through their interaction with the body ... to establish modes outside of normative values."¹

Currently based in Brooklyn, New York, Mooney studied metalsmithing at the California College of Arts—when it still had the word "craft" in its name and its campus stretched between Oakland and San Francisco—where he majored in Jewelry/Metal Arts with a minor in Visual Studies. Ornamentation, with its connection and attention to the body and its relationship to material culture and performative identity, became a place for him to extract meaning. Instead of applying jewelry-making to the production of jewelry, Mooney pauses

to contemplate the possibilities found in the series of steps and accumulation of material knowledge. One example familiar to jewelers and of interest to Mooney is how steel binding wire can both securely join two pieces as well as purposely (or accidentally) copperplate metal surfaces, which are two very different actions. He finds invitations to explore, question, and redefine these processes where the personal and abstract body is ever-present. He shares: "There's an intimacy and a closeness to the body that I've learned alongside metal, it's been my teacher, I've learned of my own body in this way. The body also holds and accumulates trace elements of metal, we are closer to one another than typically perceived." The studio becomes a place of cross-functional discovery in addition to material disputes, like when gold unexpectedly meets lead. There's an alchemical contemplation required in a metals studio.

Mooney experiments with reframing specific jewelry-making processes using traditional techniques and materials in nontraditional ways. An example is the soft bone from a cuttlefish, a member of the cephalopod family whose bone is used by jewelers as a mold for casting simple forms. The cuttlebone is cut in half—the two sides ground flush—then carved into the desired shape, incorporating a sprue through which to direct the molten metal. The two halves are bound with steel wire before the metal is poured in. When the halves are released, the surface of the cast metal retains the marks of the bone.

"The tools and facilities found within this field are significant to me. They are my collaborators—coproducers in finding new bodily capacities." —K.R.M. Mooney

In *Deposition c.*, Mooney places a geometric silver cuttlefish casting within a sterling silver, electroplated, structural steel channel, which is hung on the wall. In the casting, the characteristic material surface ridges resembling fingerprints remain visible. The channel's perpendicular corners create a rigid frame, truncated top and bottom, that embraces the casting in an unconventional pairing.

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This is a multipart series celebrating artists whose practices illustrate *jewelry thinking*. These artists may or may not have a background in jewelry, but their work exhibits qualities that jewelry artists will recognize, including commitment to materiality, respect of process, and focus on the body.

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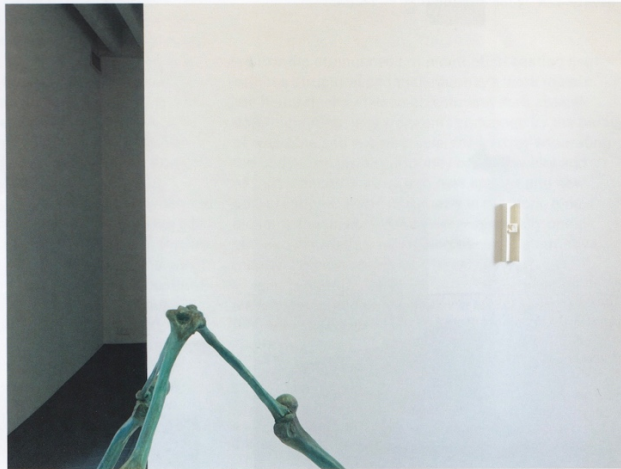
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Deposition c. (ii), 2021
Electroplated steel, silver,
cuttlebone, aluminum
10½ x 2¼ x 3 in.
Photo: Chris Grunder

Installation view of
Deposition c. (iii), 2021

Photo: Tony Chenkra



VOL. 42 NO. 3

METALSMITH

Partials (ix-xii) (detail), 2021
Gold, silver, brass,
solder, neodymium
1½ x 1 x 1 in.
Photo: Christian Andersen

The piece invites close looking and questioning. Placed as it is in a traditional gallery, it is barely distinguishable from the white walls. Mooney researched the biomechanics of the cuttlefish to understand how the part repurposed for casting was used by the living animal: why it is porous, how it is heat resistant, what other uses it has, its scientific makeup, if it is actually bone. He considers possible connections, seeking alliances between disparate materials by highlighting the sameness of their differences.

Deposition c.'s structural steel channel, which is used to create vertical space in buildings, connects to the structure of the cuttlefish bone, the buoyancy of which lofts the animal through water. The structure of the cuttlefish bone also incorporates an *indistinct siphuncle*, a tube-like column that connects the layers of its internal shell. Which leads to the question: What does it mean for a structure to be *indistinct*? This is perhaps answered by Mooney's use of silver plating, unifying the materials in a color that melds with the white wall. This treatment unifies them, requiring the viewer to look closely to distinguish the individual elements.

The equally treated disparate materials, the process taken out of context, the architectural space they are situated in, and the viewer are all brought together in an uneasy conversation in Mooney's work. *Deposition c.* presents questions without providing answers: Why are these materials together in this particular space? How is the body missing yet still felt? The conversation proceeds nonlinearly—not quite arriving at a definitive meaning, but reaching toward new modes of understanding. Mooney hopes "to produce a space of looking and being that requires reading with our senses in otherwise muted registers while implicated in practices of difference, legibility, and care."

Eutectic c. (i) also features cuttlefish casting. This time a delicate branch of mistletoe with an attached silver ring is presented in a specialized jeweler's vise. With this piece, Mooney arrests the action of making, bringing the entire ensemble into the gallery space. The tool becomes a means of display, the object becomes a sculpture, but the



Below, left:

Installation view of Eutectic c. (i), 2020.

Photo: Robert Divers Herrick

JEWELRY THINKING

Below, right:
Eutectic c. (i) (detail), 2020
Specialized jewelers' vise, mount,
insulation, cast mistletoe, silver,
steel, bronze
7 x 4¼ x 7½ in.
Photo: Robert Divers Herrick





division between the two isn't clear. They are joined, frozen in a procedural moment.

It is important to note that Mooney came to sculpture within the context of the Unmonumental and the Expanded Field, two modes of art and contemporary critical practice that rejected traditionally held ideas of what sculpture could be. In her writing on sculpture of the late sixties and early seventies, Rosalind Krauss highlights how the discipline was becoming infinitely malleable.² Within the jewelry conversation, incorporating the tool into the final piece removes the direct presence of the body while still implying the body, Mooney is creating *not-jewelry*. Applying the logic of Krauss: something that both is and isn't simultaneously. The ease of defining something solely by what it isn't becomes harder when the boundaries between categories break down. "Jewelry thinking can be a very procedural mode of working. There's a pleasure in this for me—to have certainty in the work I must do, and [having] it clearly laid out ahead of me. [At the same time], everything is in question."

To convey his ideas, Mooney moves his practice in and out of the jewelry studio as needed. The studio provides context, a recognition of the body as both the maker and the performer of the finished work. The histories of the tooling, the materials, and the procedures—as well as the measured thinking jewelry requires—all become the conceptual underpinning of the work. When a jeweler comes across Mooney's work in a gallery, there is a recognition—followed by a questioning of the seemingly out-of-context placement of, for example, a vise on a gallery

Installation view of *Ores*, 2019.

Photo: Max Slaven

wall, or the strangeness of a cuttlefish casting held within a structural channel. Mooney's work rejects "the hierarchies between objects and their spatial determinations." His work isn't contained by the binary of wearable and not wearable. Instead, by separating the body from jewelry, Mooney brings jewelry and all that it encompasses into new spaces and new conversations. There is a poetry in his work, a new alchemy that invites the viewer—especially one steeped in jewelry methodologies—into alternative meanings for the familiar.

K.R.M. Mooney will be showing work at Miguel Abreu Gallery in New York in November 2022 and Progetto in Italy in March 2023.

¹ All quotes from K.R.M. Mooney are from responses to a written interview on April 20, 2022; a video interview on May 26, 2022; or a follow-up via email correspondence with the author. /

² Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 31–44, <https://doi.org/10.2307/778224>.

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BOMB

Klett, Maddie, "Contact Points: K.R.M. Mooney Interviewed by Maddie Klett," *BOMB*, November 8, 2021

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

Sculpture that attends to its materials and surroundings.



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

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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.

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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.

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.

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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.

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.

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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.

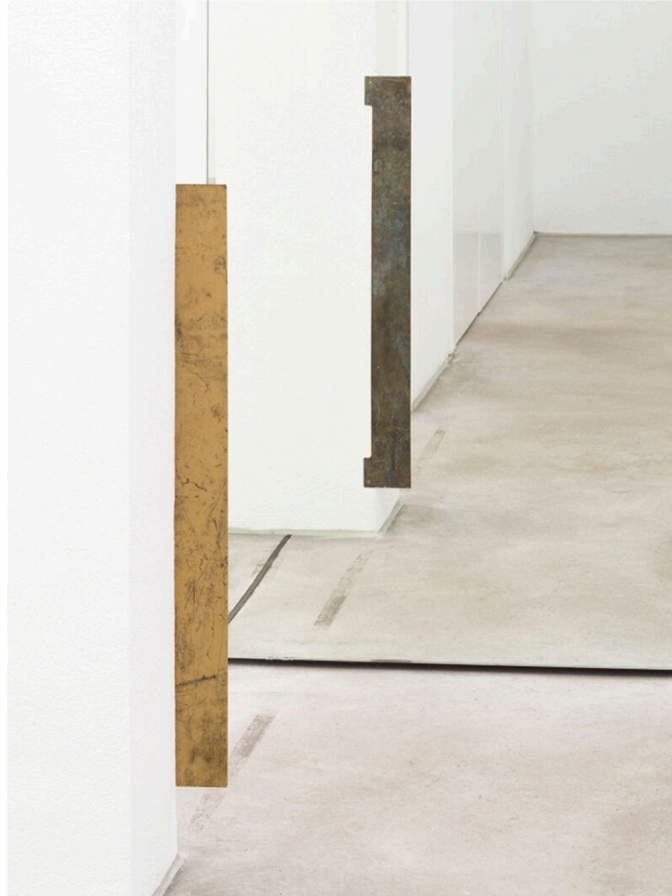
When pursuing my work, I'm often asked to think with and move across the various needs of materials, what they require to change or behave in a particular way, whether temperature and heat, a certain cut, chemical, or environment. Each one involves attending to various processes and interactions, even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

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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?

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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.

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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.

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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.

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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.

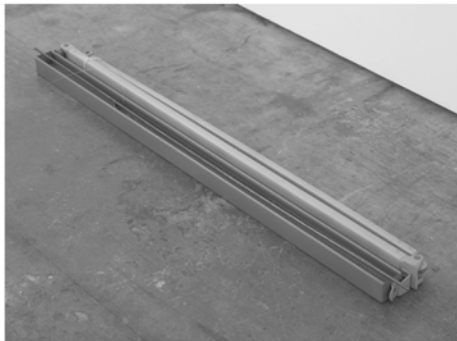
KRMM

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 November 13.

FLASH ART

D'Aurizio, Michele, "K.r.m. Mooney: *Nâcre*," Flash Art, April - May, 2019



4 K.R.M. MOONEY
"Nâcre"

Altman Siegel, San Francisco
by Michele D'Aurizio

It is my first time visiting the waterfront in Potrero Hill, the neighborhood where Altman Siegel is located. From the bus stop, I walk downhill, toward the not-so-distant body of water of the Bay. Ordinary facades of postindustrial buildings – corrugated aluminum surfaces, prefab concrete slabs, brick walls painted in grayish hues – syncopate my walk. Along the rickety pavement, I encounter many residues of urbanization: discarded car parts, lengths of electric wire, shards of glass. When I enter the gallery – also a postindustrial building – K.r.m. Mooney's sculptures immediately establish a metonymic tie to the landscape I've just traversed.

There is a material contiguity, as Mooney's art embraces industrial materials and techniques. On the floor of the largest room rests *Accretion I* (all works 2018),

semitransparent polycarbonate sheets stretched on slightly arched aluminum frames; the two parts composing this sculpture can be easily mistaken for industrially manufactured skylights. And, indeed, they soon direct my attention to the gallery's ceiling: it's a canonical warehouse and, as expected, punctuated by skylights. *Accretion I* camouflages Altman Siegel's architecture, yet it triggers a perceptual short-circuit in the visitor who is rarely asked to acknowledge the vertiginous verticality of the space.

Untitled also develops vertically. A collaboration with artist McIntyre Parker, it consists of a video projection – a loop of an almost fixed shot of a doorstep – whose source is powered by photovoltaic panels installed on the gallery's roof. As I follow the projector's cables, I find myself again scrutinizing the ceiling. Like *Accretion I*, *Untitled* holistically coexists with the gallery's building and its surroundings. At the same time, though, it establishes a continuum with its environment, which is not only of a spatial nature: the looped image becomes a temporal device doubling the natural light-dark cycle onto which the whole mechanism depends, as if the art itself possesses a circadian rhythm.

There is a further contiguity between Mooney's sculptures and the waterfront's postindustrial landscape in how they similarly catalyze the passage of time. Thus, in *En I*, a golden band, one would say a ring, stays mounted to a state-of-the-art engraving block – eternally frozen in the process of its own making, between the work of the hand and that of the machine.

ARTFORUM

Bacon, Alex, "K.r.m. Mooney: Näcre," *Artforum*, February 6, 2019



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
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January 15–February 16

"Näcre" 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

Mooney, K.r.m. and Parker, McIntyre, "K.r.m. Mooney: *Carrier*," Mousse Publishing/Kunstverein Braunschweig, ppg. 105-117, 2018

McIntyre Parker: In November of 2015, you came and made a show at Pied-à-terre in the shed of our home in Ottsville, Pennsylvania. That show resonated very deeply. I learned so much from you during that time.

I know the experience of the show had its own affect on you. How has the exhibition at Pied-à-terre affected the work and situations that have come after it? More specifically, what is your work from *Near Passerine*'s relation to the exhibition at Kunstverein Braunschweig?

K.r.m. Mooney: I understood the format of Pied-à-terre as a constructed response to a problem: an imposed frequency in which we experience artworks and the amount of space works are asked to share with one another in the dominant contexts of commercial and institutional spaces. When we met you were working for a gallery in which indifference was at times a present emotion. Pied-à-terre felt like an insurrection, a quiet response held open. The activating relations of *Near Passerine* in the environment of a shed by way of its singularity opened my thinking toward an expanded practice of care, what María Bellacasa describes as an "an affective state, a material vital doing, and an ethico-political obligation."¹

Working with off-spaces can be a challenging environment, but also allow for one to more thoroughly account for the objects we inherit and the infrastructures that these particular spaces possess. Entangled conditions co-produce debris and other common perforations within an interior space while exhibiting an artwork among objects of mundane maintenance and repair. This environment has always felt generous for me, one that creates new patterns out of multiplicities to think-with.

Braunschweig is a frequented place, there is a presence and exchange between various residential, corporate, and institutional communities within the area, but it is still two hours west of the major urban center of Berlin. The buildings of Kunstverein Braunschweig open to the south.

¹ de la Bellacasa, María Puig: *Matters of Care: Speculative Ethics in More Than Human Worlds*, Minneapolis 2017, p. 74.

The Remise, where the exhibition takes place, is an outbuilding that was formerly used as stables and to house the staff. It is bound to the sides of the central building and situated on extensive grounds.

The work I exhibited at Kunstverein Braunschweig remains responsive to how I inherit a set of values with site. As I show in institutional contexts, it has become a requirement for me to make decisions based on how scalability is in itself an active participant. While the works I make for an exhibition may activate an exchange in various forms, thinking with my experience of Pied-a-terre in the context of Kunstverein Braunschweig means being in place with an awareness of time: the light that a day provides – and how it orders certain physiological and rhythmic events.

M. P. Oakland, as your center – which is definitely not a center – continues to be a choice you have made as a person who has a practice that takes place in the world within and outside of this region. What are its implications?

K.R.M. M. Naming a place one has a stake in, where one lives and works is not inconsequential when the lines we follow function as forms of alignment or as ways of being in line with others.² This also implies our corporeal alignment and orientations. To think in spatial terms, the spaces I move through, their responsiveness towards difference, their economies, climate and physical arrangements create a set of affordances, meaning a tendency or possibility for a set of actions or forms of engagement over others. The kind of terrain I negotiate day-by-day, the way that time enfolds here, affords me a focus and listening that in turn supports my impulse towards a studio based practice.

Working outside of a center, there is a return to artist run spaces and a potential to see through a different set of values when it comes to producing and exhibiting art. A dustpan, a kitchen, a stove, a bed: these are all things I've inherited in past exhibitions. There is a form of

² Cf. Ahmed, Sara: *Queer Phenomenology*, Durham 2006, p. 15.

transparency towards the maintenance of space and the body that I've learned alongside of as a condition of where I work and live.

M. P. The material concerns in your works are key. The combining of materials feels like breathing to me. The pieces have a presence that moves outside of sculpture towards a different kind of embodiment. Do these feelings resonate for you? Is there more you can speak to regarding the material presence of your work and how it moves within the world?

K.R.M. M. The decision making around how materials emerge through their interaction can establish new values and act as a set of spatial and sculptural tactics. Coming from a background in jewelry, the practice of ornamentation is one that is carefully and intimately embodied. I also spend a lot of time thinking alongside feminist science studies, where the idea of situated knowledge means an attention to the way our modes of thought – as well as our research – can transform the composition of a world. In the context of my practice, this form of worlding is the duration of an exhibition and the activities within, while always contingent to a set of ethical and political structures at large.

M. P. The language surrounding your practice, through written and verbal statements, carries an intentional care and specificity. It feels generative while also honed. Could you elaborate on the role of reading and writing in your practice?

K.R.M. M. For me, the best practices of thinking and knowing means the notion of individualized disciplines becomes less available to think with. I would move beyond saying a practice has the capacity to be co-producing, but rather is co-produced through varying networks, literary technologies and stories that become materially embedded. Studying and representing continues to be an activity of following certain lines as an attempt to differentiate and disentangle. Learning to work

intertextually shifted my values in producing and exhibiting artworks through an understanding that ways of knowing, theories, and concepts have world-making effects. Intentionality can be undertaken in language while moving through and between forms, in or against a context.

M. P. What is your relationship to ideas of reduction and an economy of means?

K.R.M. M. My background in craft and ornamentation has influenced my relationship to both of these ideas in circuitous ways. There is an attention to the body within the realm of jewelry in terms of how ornamentation is performed and displayed. I also think about the heightened sense of time and one's physical limits while involved in these precise, process-based activities. The work I make is produced and perhaps exists as a series of extensions. The tools and facilities found within this field are significant to me, they are my collaborators – co-producers in finding new bodily capacities. I've found it useful to extract certain tendencies from my past activity in the jewelry studio, materials close at hand that behave in particular ways, through specific physical arrangements.

As an extension of this thinking, I'm interested in the various ways that ornamentation plays a role in terms of how one is coded and encoded by others, as a practice of visualization and recognizable signs. We all participate in this process. In the wider context of the expanded field, it's been generative to come from this specific skill set as a form of thinking and then to allow my work to fall outside of any direct reference of the practice of ornamentation and the body as a dimension of knowing. As a result, I've found other voices that reimagine the possibilities of evading dominant protocols of identification. Who strategize reduction and abstraction as a tactic and a form of resistance. Where transfigured forms do not pose a legible subjectivity but

prioritize objects and theories of embodiment that do not seek totality or coherence of self.

M. P. Could you speak to the importance of horizontality and verticality in your forms of display? Your methods have an innate naturalness; they are non-hierarchical.

K.R.M. M. Horizontality is significant to me because it is the orientation that I move through space in. Relationality and spatial figures are important to think-with on a formal level when an object's involvement, physical position and behavior has curious effects, setting a lure for how one might perceive and filter information within an exhibition context. Using proximity, nearness and distance, horizontality seems to prioritize senses other than vision.

I also understand horizontality as a speculative field and a lineage of thinking. I was influenced by the late scholar José Esteban Muñoz, whose work often includes the phrase "on the horizon"³ which I distill as a position with a specific relationship to potentiality. For me, horizontality is a gesture toward a less hierarchical form of worlding, one that engages both subjective and spatial histories. It is through this engagement with ongoingness that one maintains a set of strategies for surviving the ethical and political structures at play within one's present world.

M. P. Is there a dichotomy between the natural and the manufactured, the material and the immaterial? Your works combine these occurrences yet point towards a place where these differences are held concurrently.

K.R.M. M. The language we inherit through this question acts as a reminder that material forces interact with the discursive. It prompts us to think outside of the Cartesian tradition. I've been drawn to adopt this strategy as a coalitional politic where the objects I produce are understood as spatial, material, technological, biological: mutually defined

³ Muñoz, José Esteban: *Cruising Utopia: The Then and There of Queer Futurity*, New York 2009, p. 11.

and severely entangled entities. The materials present in my work are not determined against the structure of language and of bifurcation as a single issue, although working through these imposed distinctions does influence a set of practices and actions. I've learned that building relations against this particular problem is provisional and mediated, but also a potentially ethical and political endeavor.

Voices like Barad and Haraway name and reimagine boundary making practices, generating new terms for the interchange between what could be described as natural and manufactured, biological and cultural, and the ways these ideas are produced and reproduced while encoded in specific visual signs. For me, being responsive to this is a circuitous form of activism – to account for our entanglement with post-industrial entities and to hold open space for living and nonliving systems and our potential rearrangements. Spaces for looking and being that requires reading with our senses in these otherwise muted values and registers is an effort to remain alive while implicated in practices of desire, legibility and difference.

M. P. Tell me about the calling of sound in your work while the pieces themselves are silent.

K.R.M. M. A priority for me is to attend to an object's ability to act as a political agent, to have a voice and participate in public life. Sound feels important when looking at transitory modalities, and how those modalities might be intensified, expressed and linked. My pursuits around pneumatic mechanisms and frameworks of sound and vocal projection, particularly in bio-acoustics, arrived simultaneously. The calling of sound in my work is a form of speculation around how these physical systems may be related, as a response signal or throughway.

I've also been provoked by the term "tempo", which generally means the speed at which a passage of music should be played, or the rate of motion or activity. I like how there is multiplicity built into this under-

standing. It feels open about what one comes into contact with, as sound is particularly difficult to locate. Sound is physical, yet is a temporal event. I want to consider how sonorous objects participate but are not determined by the dynamics that emerge in the meeting between actors and conditions. And although low on the hierarchy of matter, a sound's existence is peculiar and distinct.

Flash Art

“The Bottle, The Net, The Shell, The Clay Pot,” Flash Art: In Residence, May 7, 2018



June Schwarcz, *Craft Horizons*, 1965.

In Residence / May 7, 2018

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The Bottle, The Net, The Shell, The Clay Pot

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.

ALTMAN SIEGEL

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www.altmansiegel.com

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

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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.

San Francisco Chronicle

Whiting, Sam, "Meeting the winners of 2017 SECA Art Award at SFMOMA," *The San Francisco Chronicle*, June 29, 2017

Meeting the winners of 2017 SECA Art Award at SFMOMA

By Sam Whiting | June 29, 2017 | Updated: June 30, 2017 2:31pm



Photo: Photograph Courtesy Of Fondation D'entreprise Ricard

IMAGE 5 OF 7
Joan Green, Bimetal IV, 2017 from K.L.m. Mooney.

The Society for the Encouragement of Contemporary Art Award was created by the San Francisco Museum of Modern Art in 1967. Every five years since then, SFMOMA has recognized five emerging Bay Area artists and given them a group show at the museum.

This year, 250 applicants were winnowed to 16 finalists, from which five were selected to make their major museum debut on July 15.

To honor the 50th anniversary of the award, we reached back to the late 1960s when the famous "Dewar's Profiles" advertising campaign was launched, and put the 2017 winners through a similar line of questioning.

Sam Whiting is a San Francisco Chronicle staff writer. Email: swhiting@sfgchronicle.com Instagram: [@sfchronicle_art](https://www.instagram.com/sfchronicle_art)

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K.r.m. Mooney

Age: 27

Description: I'm an interdisciplinary artist who tends to make and build relations between objects.

Day job: Associate editor at the Thing Quarterly, an experimental art publication in the Tenderloin

Studio location: Real Time and Space, an artist's building in downtown Oakland

Hometown: Seattle

Artistic hero: What I prioritize changes too much to have a stabilized hero.

Biggest exhibition to date: A solo called "en, set," at the Wattis Institute for Contemporary Arts, in June 2015

Art to be exhibited at SFMOMA: Five sculptures.

What you hope to achieve by it: That this space is held open

What will this exposure do for your career? SFMOMA will be a highly accelerated platform in terms of its circulation, and the visibility of the exhibition. Most of all it is meaningful to feel engaged in the canon specific to the Bay Area in the field of art.

Scotch: I don't actually drink.*

2017 Society for the Encouragement of Contemporary Art Award : July 15 through Sept. 17, SFMOMA, 151 Third St., Floor 4, San Francisco. (415) 357-4000. www.sfmoma.org

***Correct answer:** Dewar's White Label

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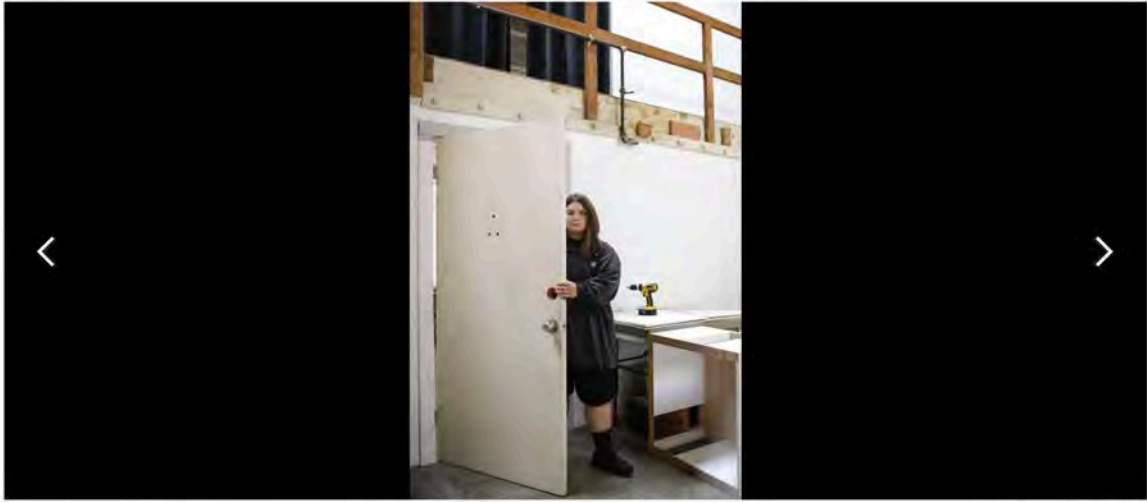


Photo: Russell Yip, The Chronicle



IMAGE 7 OF 7

Artist K.r.m. Mooney, one of this year's SECA Art Award winners, in Oakland.

San Francisco Chronicle

Desmarais, Charles, "Solid exhibition of unstable art at SFMOMA," *The San Francisco Chronicle*, July 14, 2017

I never quite got artist Liam Everett's undisciplined abstract paintings until one day this week, when I previewed the 2017 SECA Art Award exhibition at the San Francisco Museum of Modern Art. Everett is one of five awardees in the 50th anniversary edition of the show sponsored by the museum's Society for the Encouragement of Contemporary Art, which runs Saturday, July 15, through Sept. 17.

All five artists were given discrete galleries this year. Everett used his particularly efficiently. In addition to canvases hung on the walls, he has installed a plywood floor, painted and stained in his studio as part of the daily process of art-making. The floor and a few other items — a wooden stool to the side, a drape of color-stained silk across two leaning standards — give the entire room the feel of a place where things are in the midst of happening.

A museum label quotes Everett on the ad hoc sense his work conveys, and it is clear that he has chosen his words carefully. He does not talk about finished objects; he says he is "(releasing) work that is still working." The label goes on to say that modern dancers will "rehearse" (not perform) in the gallery at scheduled times.

As a group show of prize winners, the exhibition is not deliberately organized around a central theme. But that feeling of instability, of ideas less complete than frozen in the process of formation, runs throughout.

The icy metaphor might better fit the work of K.r.m. Mooney if it were not too arid, really, to freeze. But it is as indeterminate as the rest. I think of it as in the tradition of the post-minimalist Richard Tuttle in its deliberate but frustrating lack of affect: in Mooney's case, lengths of industrial materials laid side by side, coils of steel cable, bits and pieces freighted with the suggestion that some machine out there is crippled without just that fastener or flange.

In our Age of the Fake, Sean McFarland accepts new meanings for concepts we once thought eternal. Like "landscape," "nature" and "photography."

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Lindsey White, through her sculptures and photographs, takes us to a spot in the universe that can only be some cosmic Backstage, from where we can see that it is the comedian and the magician who are running the show.

I'm sure the curators, Jenny Gheith and Erin O'Toole, had their reasons not to organize the exhibition and catalog alphabetically, but I didn't ask. I think it is genius to open with a grand, vibrant work by Alicia McCarthy, an artist who is widely respected and has been at the center of art in the Bay Area for two decades, yet is only now **receiving her due**.

A huge "weave" painting — product of McCarthy's signature abstract technique of laying down stripes of color in a warp-and-weft pattern — was created on site. It was done with spray paint on sheets of Plexiglas, rather than on the artist's usual wood-panel support, and then turned around to put the painted surface against the wall. The glassy, kaleidoscopic object — the first thing we see as we enter the exhibition — is a window onto mists and contrails of color, interrupted by scrawled and scratched-in autographs (the museum workers who helped build it). Like the entire show, it is both solid and interim, as if the art were not the hard object in front of us, but something suspended within.

Charles Desmarais is The San Francisco Chronicle's art critic. Email: cdesmarais@sfgchronicle.com Twitter: [@Artguy1](https://twitter.com/Artguy1)

2017 SECA Art Award Exhibition: 10 a.m.-5 p.m. Fridays-Tuesdays; 10 a.m.-9 p.m. Thursdays. July 15-Sept. 17. \$19-\$25; ages 18 and younger free. San Francisco Museum of Modern Art, 151 Third St., S.F. (415) 357-4000. www.sfmoma.org



Photo: Altman Siegel Gallery



IMAGE 3 OF 10
K.r.m. Mooney, "Carrier II" (2016), bronze, 7 x 7 x 5 inches

ALICIA
MCCARTHY

LINDSEY
WHITE

LIAM
EVERETT

K.R.M.
MOONEY

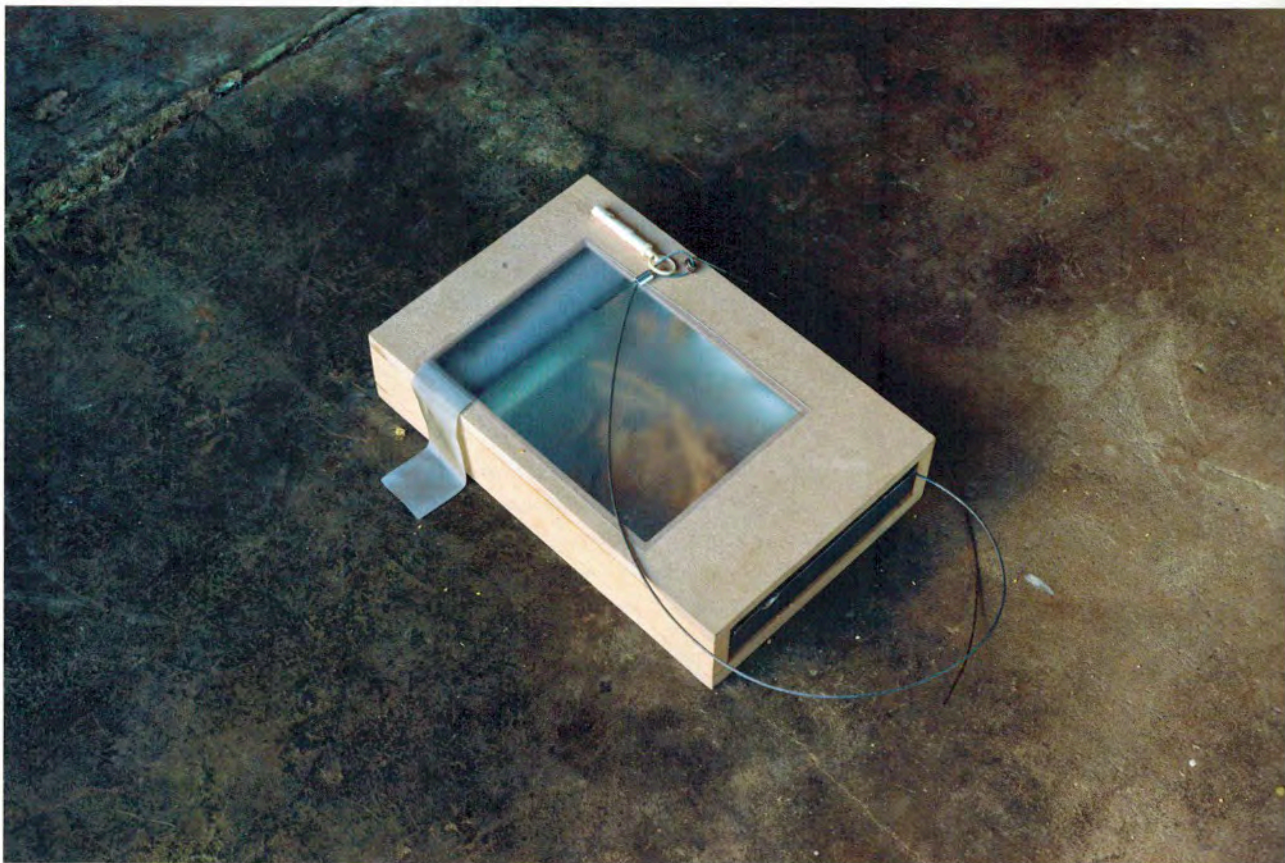
SEAN
MCFARLAND

2017
SECA Art Award

K.R.M. MOONEY

02 (opposite)—K.r.m. Mooney,
Pose-Bin for Still Action, 2014.
Polyurethane vessel, water,
mild acid compound, cast
silver, steel, molasses, chrome-
plated grate, bronze, and silk,
24 × 44 × 5 in. (61 × 111.8 ×
12.7 cm). Courtesy Altman Siegel,
San Francisco

01—K.r.m. Mooney, *Accord, A Chord I*, 2016.
Wood composite, vinyl, boiled-steel cable,
aluminum, spray millet, steel fabric, silver-
plated whistie, China poplar medium-density
fiberboard, cast-silver chanterelle, silver
solder, and milled steel rod, two parts:
18 × 14 × 3 in. (45.7 × 35.6 × 7.7 cm) and
21 × 18 × 3 in. (53.3 × 45.7 × 7.7 cm).
Courtesy Altman Siegel, San Francisco





K.r.m. Mooney pursues a distinct form of abstraction that focuses on the interactions of objects, bodies, and space. Often diminutive in scale, their sculptures distill observable and imperceptible properties of organic and industrial materials, investigating structural capacities and potentials as well as the effects of time, temperature, and adjacency. Mooney shifts proximity and perspective and alters our understanding of how art and bodies relate to one another and their surroundings by installing works directly on the floor, overhead, or in passageways. Grounded in cultural theory and foundational metalsmithing techniques, they examine physical and sensory states as a way to address issues of difference, embodiment, and care.

Mooney's sculptures and installations are variously informed by material studies, trans biology, and craft theory. For the past few years they have considered sound both as it relates to space and as it relates to bioacoustics, the study of how sound is physically emitted and how acoustic signals shape behavioral responses. They are particularly interested in the way air circulates through a cavity, space, or object to create movement or a vocalized pitch or rhythm. Woodwind and percussion instruments appear in their work, such as clarinet parts, silver-plated whistles (see fig. 01), or the cast components of bells used in *5.1.6.1, I-II* and *5.1.6.1, III-IV*, both featured in their installation at SFMOMA. The titles and proportions of *5.1.6.1, I-II* and *5.1.6.1, III-IV* further explore the properties and

interrelations of sound with references to audio speakers. These containers also allude to the way sound self-organizes within a space—its scalable and fugitive qualities, dependent on the objects and bodies that coproduce and absorb it.

Related to this interest is materialist philosopher Christoph Cox's proposition that "an attention to sound will provoke us to modify our everyday ontology and common conceptions of matter."¹ His expansive understanding of the invisible yet highly physical fluidity of sound resonates with the polyvalence that is embraced and embodied in Mooney's sculptures. This polyvalence sometimes emerges in their titles. The artist created three works called *Carrier*, two of which are in their SFMOMA presentation. A

carrier has associations biological (a carrier of genes or disease) or industrial (a carrier of people, goods, or machinery). It can refer to a person who transports materials or to a container. Mooney also points to Ursula K. Le Guin's "The Carrier Bag Theory of Fiction," a feminist revisionist text that proposes that a carrier bag for food was the first tool.

Mooney's materials also manifest polyvalence, often having generative qualities or structures that shift with environmental factors. They frequently include seeds and plants—some living, others dried—that are used by humans and animals alike, normalizing alliances between materials with multiple associations. Mooney casts them, preserving their contours while suppressing their other natural qualities. Casting itself—subjecting metals to changes in temperature that turn them into molten liquids before they harden into new forms—reveals the mutability of each metal's elemental interior logic, which reformulates along with its surface. Molds allow Mooney to explore adjacencies and how objects are altered depending on what is affixed (through plating), incorporated (through setting), or fused (through soldering). Alongside visible transformations, there is a focus on the invisible by-products of their processes, including the gases that are emitted and exhausted, which seem to link to the passages of air that generate sound.

They sometimes integrate imperfections such as oxidation and incomplete casts, as seen in works such as *Carrier II*. To capture the transfer of energetic states that are sensed but not seen, they use materials that allow a flow of electrical current or that organize wires, such as the steel cables and electrical hangers in 5.1.6.1, I–II and 5.1.6.1, III–IV. Acknowledging the unseen and the polyvalent, Mooney's works make visible otherwise abstracted bodies, and make tangible forms that are not defined.

Elements such as plants and electrical or lighting fixtures are frequently sourced near Mooney's studio.² They explain, "I don't consider these materials coordinated to site, but a consequence of what is near. By allowing proximity and the particular settings I encounter to play out, I arrive at some materials over others. This proximity . . . situates me, it gives me a position."³ Their attunement to place extends to installation, as they frequently make adjustments that shift the physical conditions of exhibition spaces, particularly the infrastructure that produces light. At SFMOMA their works are illuminated by open skylights and fluorescents that impart an even, cold wash, instead of the spot-directed bulbs typically used in the galleries. Mooney's *Second Affordance I* is derived from their thinking about "light as a material consequence."⁴ The work comprises an awning—a structure that

1

Christoph Cox, "Sonic Philosophy," in *Realism Materialism Art*, ed. Christoph Cox, Jenny Jaskey, and Suhail Malik (Annandale-on-Hudson, New York/Berlin: Sternberg Press, 2015), 124.

2

Since 2013 Mooney's studio has been at Real Time and Space, a cooperatively run nonprofit space one block from the Oakland Museum of California.

3

K.r.m. Mooney, notes for SECA studio visit, October 22, 2016. Exhibition files for 2017 SECA Art Award: *Alicia McCarthy, Lindsey White, Liam Everett, K.r.m. Mooney, Sean McFarland*, SFMOMA Department of Painting and Sculpture and Department of Photography.

4

K.r.m. Mooney, interview by the author, May 15, 2017. Exhibition files for 2017 SECA Art Award: *Alicia McCarthy, Lindsey White, Liam Everett, K.r.m. Mooney, Sean McFarland*, SFMOMA Department of Painting and Sculpture and Department of Photography.

5

Maria Puig de la Bellacasa, "Thinking with Care," in *Matters of Care: Speculative Ethics in More than Human Worlds* (Minneapolis: University of Minnesota Press, 2017), 74.

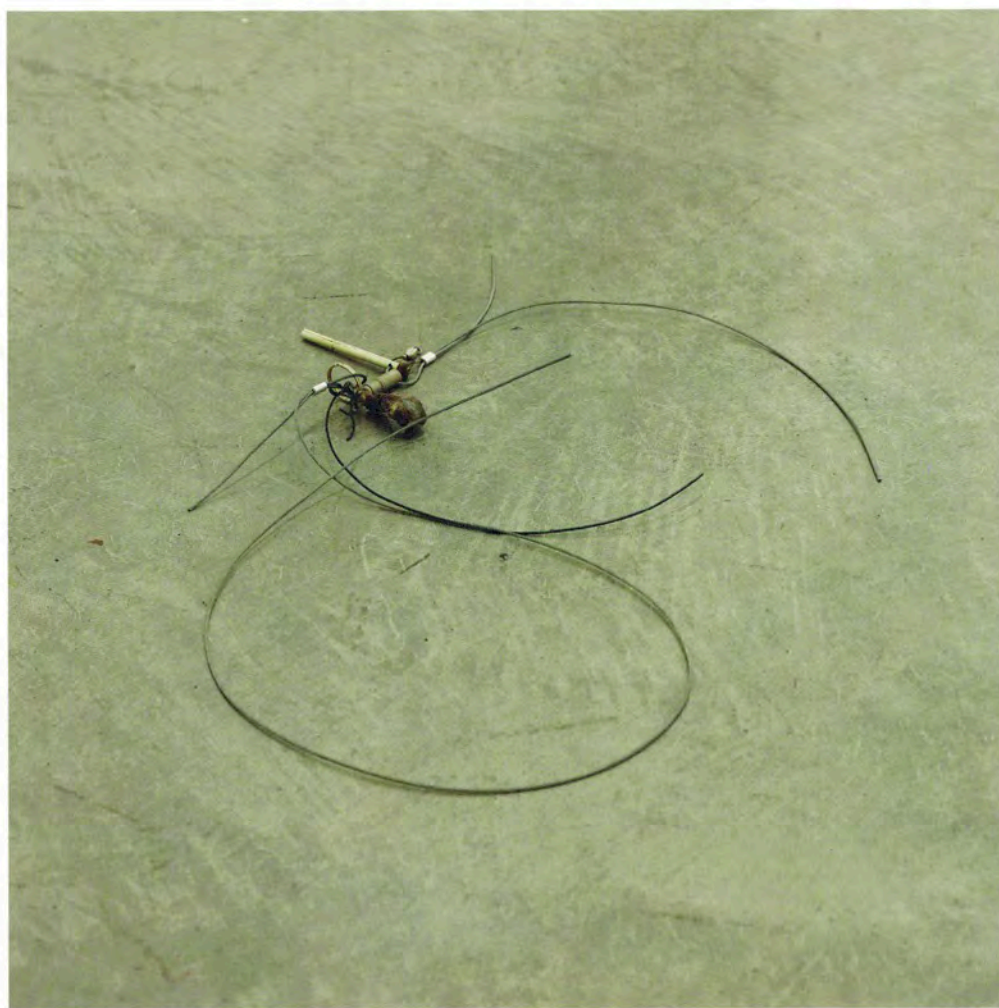
reconfigures the possible relationships of a building to the public—that runs the length of a gallery wall. Folded up alongside it is a pneumatic mechanism, a machine that translates compressed air into linear motion, though it is never activated. Its strong linear quality and horizontal position on the floor recur in many of Mooney's installations (see fig. 04).

When not on the floor, Mooney's sculptures frequently occupy passageways or cling to fixtures overhead. *Carrier III* is installed in a threshold, a place where bodies pass alongside it; the handcrafted glass vessel embodies the fundamental requirements of care,

evoking both fragility and stability as it holds and is held by a support. Establishing bonds between the "active participants" in the artist's work is part of their ongoing process of world making, described by scholar María Puig de la Bellacasa as a practice in which "all of the various actors literally and physically are the world, as well as being actively involved in the process and negotiations in which the world takes the specific form that it does."⁵

—Jenny Gheith

03 — K.r.m. Mooney, *Circadian Tackle VI*, 2015. Billed-steel cable, cast-silver ingot, cast-silver chanterelles, liver of sulfur, steel wire, silver solder, and aluminum, 27 × 22 × 2 in. (68.6 × 55.9 × 5.1 cm).
Collection of Sebastien Peyret



In Conversation with K.r.m. Mooney

Excerpted from an interview
conducted at Mooney's
studio in Oakland on
February 21, 2017.

Erin O'Toole: You are trained as a jeweler. How did you become interested in jewelry making?

K.r.m. Mooney: I consider ornamentation a generative tool—one that comes with a great amount of agency to code oneself and to be encoded by others. We are all implicated in this process. I was always interested in textiles and in constructing garments, but before I learned metal-smithing I didn't have an object-based practice. Through jewelry I arrived at a curiosity about the body as an unstable site—both in terms of our materiality as biological beings and in terms of the ways bodies act as sites where political structures that influence the social formation of identity play out.

What instigated your move away from work designed to ornament the body, in favor of a more sculptural practice?

I think learning to work intertextually has shifted the way I approach producing and exhibiting objects. While learning to make

jewelry was very productive and requires a committed interest in materiality as a form, it is quite limited in terms of scale, display, its canon, and how it interacts with the body. I wanted to make objects and put my work in a context of ideas, to be engaged with art history and aware of what came before, while also having permission to work spatially.

You've called exhibition sites "contact zones" and "animated spaces." Are you aiming, through your work and your presentation of it, to alter the ways that bodies and objects typically interact in these spaces?

Using those terms helps me understand the range of contexts and conditions possible within exhibition spaces. In a general sense, I'm interested in an object's ability to act as a political agent, to have a voice and participate in public life. Creating the conditions that situate my work within a given exhibition site means understanding how objects, bodies, and space persist together as physical entities that are always contingent on one another. For me an exhibition is a way to position these concerns and bring them together—and to hold open a space for this understanding to occur in others.



04—K.r.m. Mooney, *Joan Green, Bimetal III*, 2015. Conduit, light, grafting ribbon, silver-plated organic compound casts, aquatic heater, polyurethane fittings, steel union fitting, copper union fitting and liver of sulfur, 10 x 58 x 3 in. (25.4 x 147.3 x 7.6 cm). The Aldala Collection of Diamond-Newman Fine Arts

You often present your work on the floor. Is the low horizontality of such installations a way of shifting perception?

Horizontality plays a meaningful role. On a very basic level and an art historical level, it's a spatial orientation that I believe prioritizes the body. I was also very influenced by the late scholar José Esteban Muñoz, whose work often includes the phrase "on the horizon." How can we actively speculate a future that may be more empathetic, more survivable for those who move through the world while embodying and engaging in difference? It's through this speculation and relationship to ongoingness that one maintains a set of tactics for surviving the ethical and political structures at play within one's present world.

It has been important for me to internalize the politics around the horizontal field to a point where I'm not always in the position of using speech to vocalize my intent. For me, horizontality engages both spatial and subjective histories. I want to move on to learn and work through other strategies while valuing the lineage of thinking that Muñoz provides and that continues to inform the positions my works take on.

Do you find that viewers engage differently with works installed directly on the floor than they do with works displayed on pedestals or mounted on the wall?

Verticality seems like the primary viewing position in art history, and it sets one up to prioritize sight over other senses. At eye level, the work isn't necessarily asking you to change or move in order to engage with it. But if a work is on the floor, there's a shift in positions that a viewer might partake in. You have to come close, to kneel down, to literally change your physicality in order to engage with it. I experience works that are placed on the floor in various ways, but always through an attention to the physicality of the artwork, to its affective volume and the space in which it's situated.

Materiality is clearly central to your work, and you seem to be particularly attracted to materials or substances that are mutable. What does the potential for reconfiguration or reorientation offer you?

I'm interested in the idea that there is far more multiplicity in the way we are structured than we give language to. This is an ontology that connects back to post-humanism and the act of ornamentation, which I've always considered a form of prosthesis. I don't use the term *cyborg*, as it is coded in a specific set of visual references about technology, but the idea of the cyborg insofar as it derives from a trans-biological context has been an important part of my thinking.

What about the concept of cyborgs interests you, setting aside the problems with the term? Does it relate back to the potential to become something else?

Yes. I think there's a kind of folding and unfolding that is specific to prostheses or bodies that are reconfigurable in various ways. As someone involved in trans politics, I consider rearrangement to be a tactic of survival. There is something truly at stake in this potential.

A focus on materiality is often linked to a reaction against the virtual, to a desire to make objects that you can touch and hold. Is that a concern for you?

Multiplicity can play out in important ways in a virtual context, and I feel like there have been productive conversations about how subjects are formed through new technologies. But there's something about the physicality of form and matter that I feel aligned with; it provides a process and a way of learning I want to pursue.

K.r.m. Mooney

Born in 1990 in Seattle, Mooney received a BFA from California College of the Arts (CCA), Oakland (2012), and a BA from Central Saint Martins, University of the Arts London (2011). They have had solo exhibitions at Reserve Ames, Los Angeles (2016); CCA Wattis Institute for Contemporary Arts, San Francisco (2015); Pied-à-terre, Ottsville, Pennsylvania (2015); Bad Reputation, Los Angeles (2014–15); n/a, Oakland (2014); and Important Projects, Oakland (2013). They have also exhibited at venues such as Altman Siegel, San Francisco (2016); Center for Contemporary Art Futura, Prague (2016); Freedman Fitzpatrick, Los Angeles (2016); Hester, New York (2016); White Flag Library, Saint Louis (2016); Essex Street, New York (2015–16); SpazioA, Pistoia, Italy (2015–16); Dark Arts International, Mexico City (2015); Galerie Andreas Huber, Vienna (2015); The Power Station, Dallas (2015); Supplement, London (2015); Grand Century, New York (2014); Jancar Jones, Los Angeles (2014); Rowing, London (2014); and Yerba Buena Center for the Arts, San Francisco (2014). Mooney has been awarded residencies at Mills College, Oakland (2016), and Real Time and Space, Oakland (2013). They live and work in Oakland.

KALEIDOSCOPE

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

K.R.M. MOONEY

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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, cuttlebone, glass, aluminum and molasses become deliberate agents in the creation of these unstable positions.

Spaces 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. 1980) lives and works in Oakland. They are represented by Altman Siegel, San Francisco, and Hester, New York.

Mooney will have a solo exhibition at Altman Siegel at 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 OCA Wattis Institute for Contemporary Arts.

Image: *Pass-Bin for Still Action*, 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 clings 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

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art agenda

Griffin, Jonathan, “K.r.m. Mooney’s Oscine,” *Art-agenda.com*, June 1

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.



1

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

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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?



2

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.



3

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⁾



4

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.



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- (1) Jean-Christophe Ammann and Dieter Roth, *The Rings of Dieter Roth* (Lucerne: Edizioni Periferia, 2006); and William H. Gass, *And* (Amsterdam: Colophon and Silver Fern Press, 2011).

(2)

Jonathan Griffin is a writer living in Los Angeles. A contributing editor for *frieze*, he also writes regularly for *Art Review* and *Art in America*. His book *On Fire* was published this spring by Paper Monument. He recently contributed a discussion of the live/work gallery to art-agenda's SPACES column.

- 1 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.
- 2 K.r.m Mooney, *accord, a chord*, 2016. Wood composite, vinyl, boiled steel cable, folded aluminum, spray millet, steel fabric, silver plated whistle, China Poplar mdf, cast silver chanterelle, silver solder, and milled steel rod, two parts: 18 x 14 x 3 inches and 21 x 18 x 3 inches.
- 3 View of K.r.m. Mooney, "Oscine," Reserve Ames, Los Angeles, 2016.
- 4 K.r.m Mooney, *accord, a chord* (detail), 2016. Wood composite, vinyl, boiled steel cable, folded aluminum, spray millet, steel fabric, silver plated whistle, China Poplar mdf, cast silver chanterelle, silver solder, and milled steel rod, two parts: 18 x 14 x 3 inches and 21 x 18 x 3 inches.
- 5 K.r.m Mooney, *accord, a chord* (detail), 2016. Wood composite, vinyl, boiled steel cable, folded aluminum, spray millet, steel fabric, silver plated whistle, China Poplar mdf, cast silver chanterelle, silver solder, and milled steel rod, two parts: 18 x 14 x 3 inches and 21 x 18 x 3 inches.
- 6 View of K.r.m. Mooney, "Oscine," Reserve Ames, Los Angeles, 2016.
- 7 View of K.r.m. Mooney, "Oscine," Reserve Ames, Los Angeles, 2016.
- 8 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.
- 9 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.
- 10 View of K.r.m. Mooney, "Oscine," Reserve Ames, Los Angeles, 2016.

Huberman, Anthony, "En, Set." Catalogue from solo exhibition at The Wattis Institute, San Francisco, 2015

***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.

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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 in 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 (C₂H₃Cl), 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.

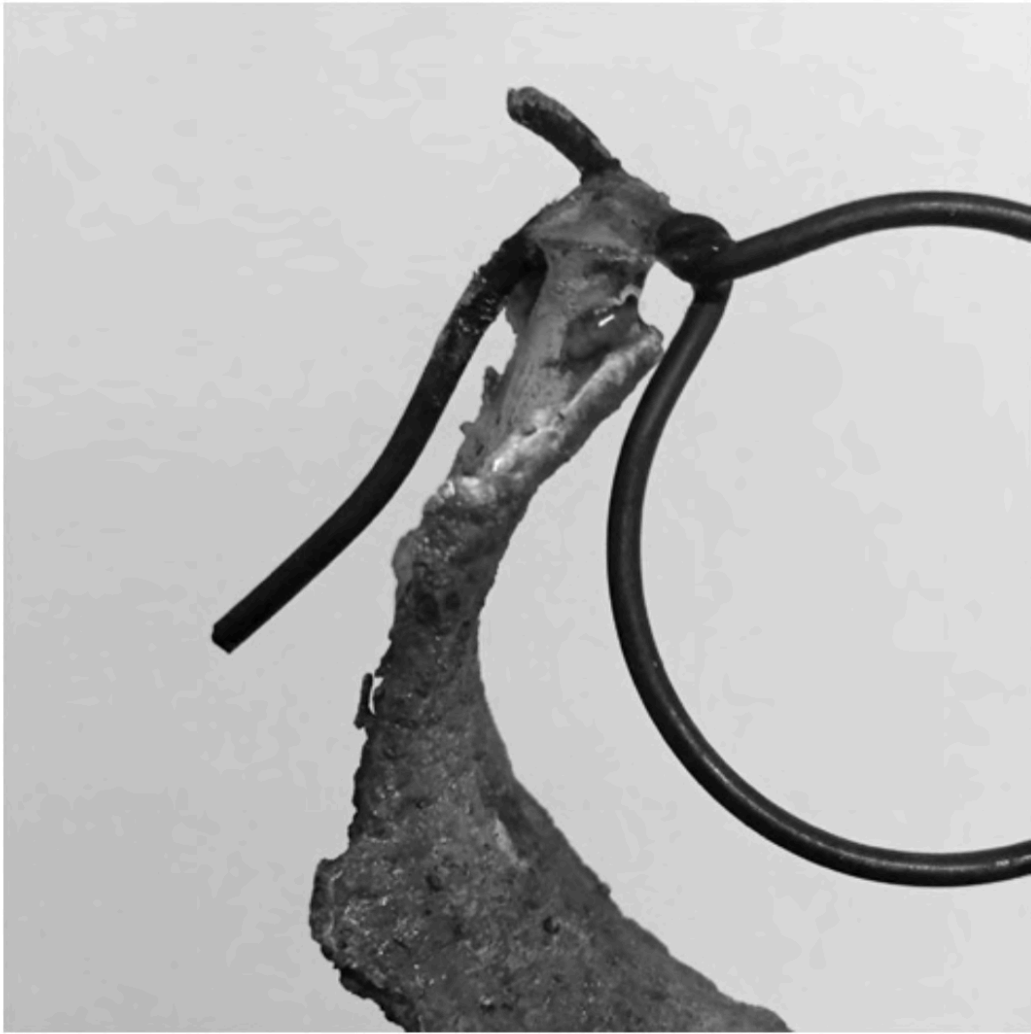
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Tying many of these seemingly disparate elements is a materialization of entrance- and exit-points — different types of contact zones and throughways between materials. Keys, locks, and doors are the most literal examples, but the same logic applies 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.

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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.

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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

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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 Violin 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 (Reibflache)* (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,” by Catherine Taft, May 2015



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

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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.

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ARTFORUM

“Critic’s Pick: Against Automatism,” by Jeanne Gerrity, July 9, 2015

“Against Automatism”

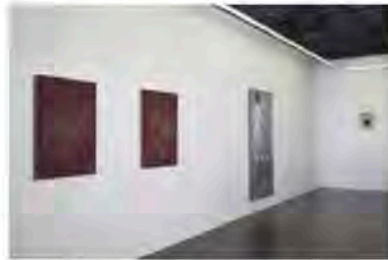
FUSED SPACE

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

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“Sculpture Center: Featured Artist,” Summer 2015

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.

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ASK ARCHIVE



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

accessed: <http://sculpture-center.tumblr.com/post/124496104956/featured-artist-krm-mooney-fourth-initial>