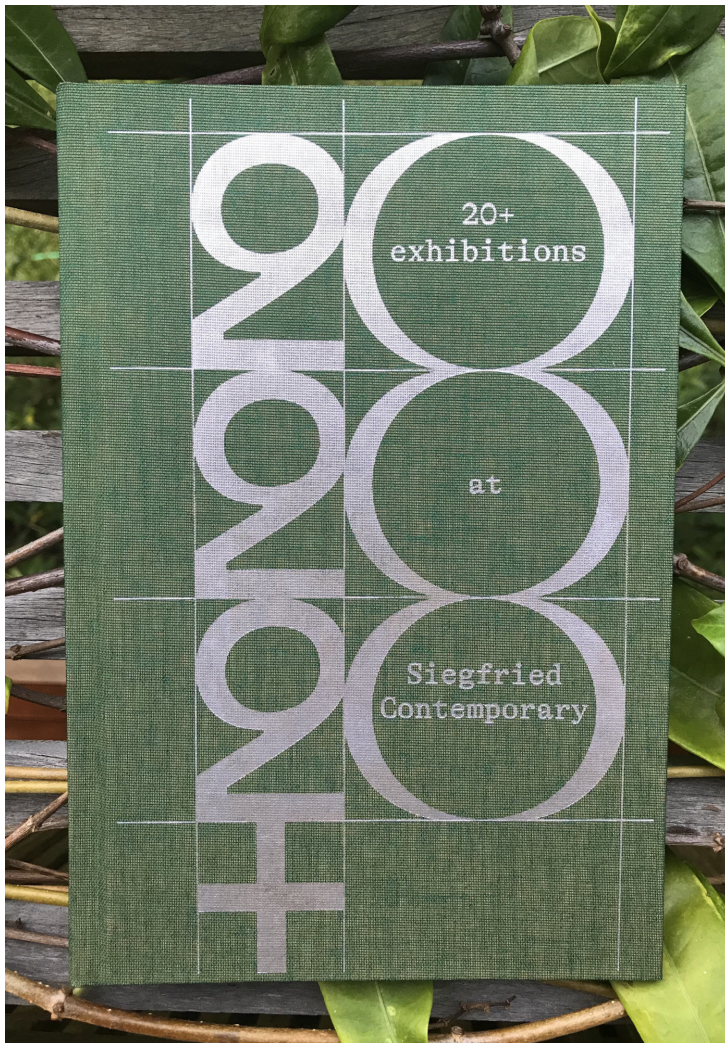


202020+

My dream has always been to produce a beautiful publication of my artistic journey and at the tail end of 2020 it has become a reality.

This book highlights the artistic and personal relationships that have been built over the years through my collaborations.



2020 has been a year we won't forget, mostly for the wrong reasons, but it is also a year of exceptional personal growth for many of us. It is for this reason that I have decided to create this book, but also as I value all things beautiful, the alignment of number 202020+ in the title are to me rather outstanding and their configuration is obviously unique. Just what I want to achieve through my shows.

In celebration of the exhibitions at Siegfried Contemporary between 2012 and 2020, I asked artists as well as collectors to write a statement about their experience of working with me.

The images and texts of our collaborations are shown together for the first time in 202020+

2020

20+
exhibitions

at

Siegfried
Contemporary

My Process

Sometimes it's like pushing a wheelchair
of bones through high-tide sand.
Like giving birth to an ostrich,
an ostrich with antlers that glow.
The sense there's something wrong and
not giving a hoot like going to church
to see what you can steal. Experimental
turn signal, neurotransmitter's whim.
Mythologically, by the time Orpheus
gets the message, it's obscured
by radiance having been delivered
by a trickster god. Of course,
the operatic head floats down the river,
decapitation making for a better singer
as with a praying mantis. Zigzag
in a plaid forest, it's like lying
fully clothed under motel covers.
Lavender spit, amniotic gin.
It's like trying to be a cube of light
undissolved in a bigger cube of light,
like holding your own brain and
wringing it out. The heart has nothing
to do with it. The heart has everything
to do with it, floating like a jellyfish
all bioluminescent sting, monkeys
ripping the car chrome off
while we tour the ruins.

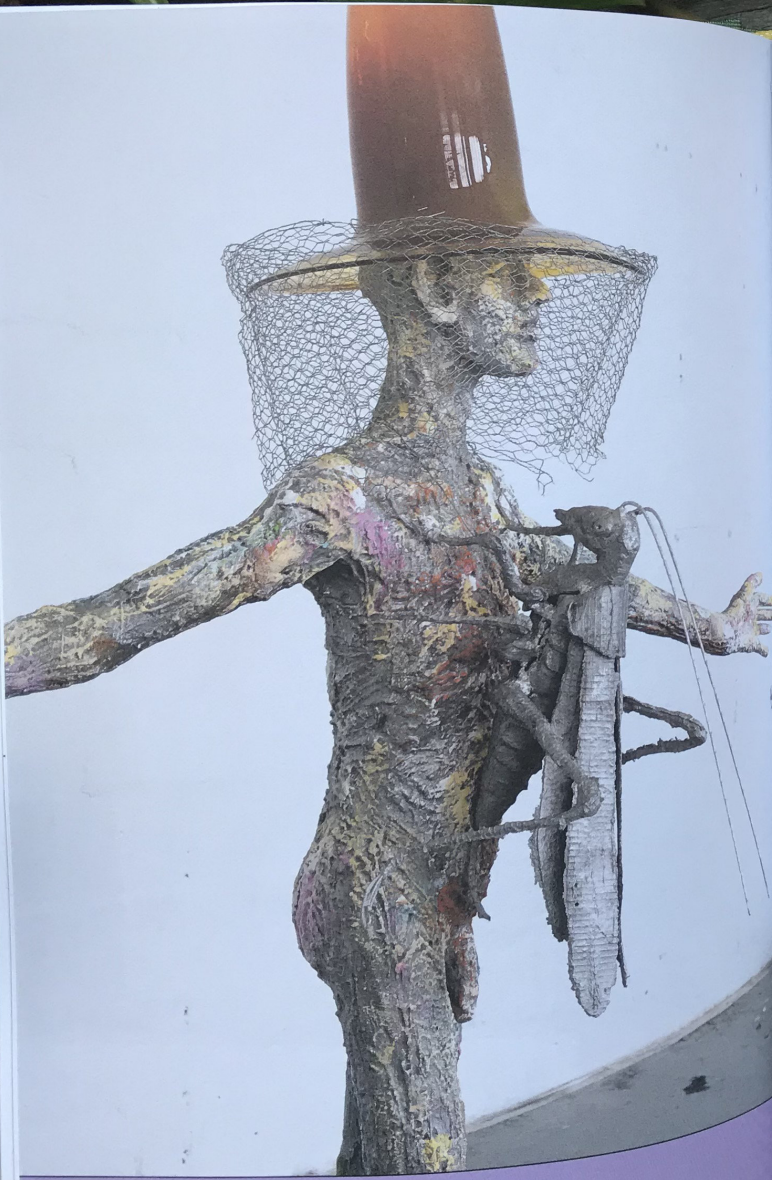
19

Dean Young 'My Process' from 'Solar Perplexus',
Copper Canyon Press, 2019

'Heat Hang', 2007
Neon, broom stick
40×70×20 cm

24 Nina Canell





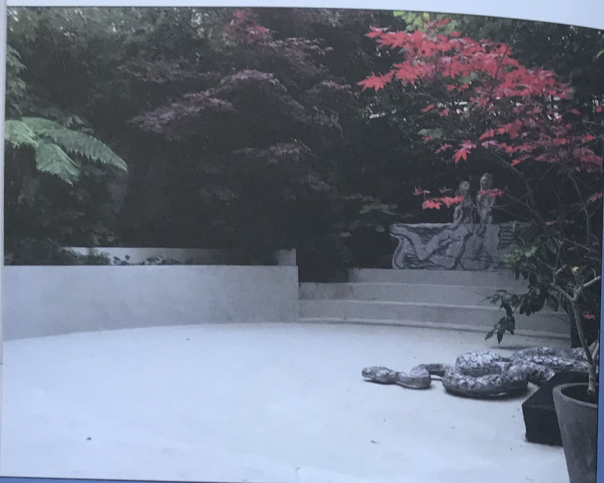
'After the Rye 1' [Beekeeper], 2016
Aluminium, blown glass
180x150x60 cm

My first sculptures were based on the characters of the cosmonaut, the bee keeper and the swimmer; just as in a theatre production I have adorned them and have given them a role to play. These characters have a script. The astronaut child evokes an uncertain future, he's alone in space. In a first interpretation the bee keeper, wearing the alchemist's hat from the movie Holy Mountain by Jodorowsky, holds a flower bouquet just as if he was going on a date, except his date is with the last surviving bees on our planet. In a second iteration there's no bouquet left, he is carrying the astronaut child on his back. In a third, thinner, version he opens his arms and carries a cricket on his chest, which represents nature's revenge, just as in the Ten Plagues of Egypt where the swarms of crickets ravage the crops. Our current relationships to nature, to our surroundings, our body, to animals are for me like doors that open into fields of research.

What does being a sculptor mean nowadays? What can a figurative sculpture represent? It's the link between the present and the creations of artists and sculptors over millennia. I follow a practice of modelling; its a research on volume, on masse, on weight and of sculptural interrogation. It's about style and gesture.

I believe that it's a generational trait: our generation is very taken by figuration, particularly in painting; perhaps the next one in 10 years will be moved by to the opposite. These might be necessary exhalations. I use nature, animals and humans to bring about new abstract ideas and, like a director, I start from a foot, a leg, an arm.

I feel that sculpture is a fallow field which allows me huge freedom to create.



Egle Jauncems
Laesae Majestatis, 2018

In the exhibition 'Laesae Majestatis' (lèse-majesté in French) I married my ongoing curiosity towards traditional Renaissance portraiture with my taste for chaos and misbehaviour. Therefore, when selecting works for the show Andreas and I did not limit ourselves to one period of my practice, medium or scale, but rather spontaneously decided what pieces would contrast and complement each other, and play best in the space together. As a result, the gallery in Saanen was converted into a salon crowded with figures peering out from the past alongside ideas that led to the development of future paintings. For example, my modular and dynamic approach to hanging 'he Protagonist'. I was particularly excited to include some of my new paintings of lemons in the show, a body of work which later culminated in 'GOLOSO', a solo show that opened in 2018 in London. I have the fondest memories of working with Andreas and I shall forever be humbled by the hospitality and generosity I received from him, his family and friends. I had the most wonderful week in Saanen!

