

# STUDIO MAGAZINE

"Reflections"

Curated by Joël Gessler

2023 — Print

CONTRIBUTIONS by Doug Aitken,  
Nicolas Trembley, Mykki Blanco,  
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Jeanne Viceria, Tschabalala Self

REFLECTIONS WITH ARTWORKS  
by Alicja Kwade, Anish Kapoor,  
Dan Graham, Jeppe Hein, Jose Dávila,  
Kimsooja, Marie Matusz, Robert Brambora,  
Sophia Al-Maria & many more

DIOR by Francisco Sierra  
GUCCI by Yves Scherer  
SISLEY by Douglas Mandry

# STUDIO

ALICJA KWADE

ANISH KAPOOR

CHRISTOPHER PAGE

DAN GRAHAM

DOROTA GAWĘDA &  
EGLĖ KULBOKAITĖ

ERIN CALLA WATSON

HANNAH SOPHIE DUNKELBERG

JEPPE HEIN

JOSE DÁVILA

KIMSOOJA

MARIE MATUSZ

MICHAEL ANDREW PAGE

NILS NOVA

CTIONS

OLAFURELIASSON

Curated by JOËL GESSLER

ROBERT BRAMBORA

RODRIGO HERNÁNDEZ

SILVIE DEFRAOUI

SOPHIA AL-MARIA



*Aporía XIV*, 2019. Smoked glass and marble,  
190 × 147.4 × 109 cm. 2023, ProLitteris, Zurich.  
Courtesy of the artist and Galería OMR, Mexico City.  
Photo: Agustín Arce © 2023

JOSE DÁVILA





## ALICJA KWADE, 1979, Katowice, Poland

Alicja Kwade lives and works in Berlin. She is known for her multidisciplinary exploration of the nature of reality and perception. Her work spans sculpture, installation, video, and photography, often incorporating the alchemical properties of materials to question our understanding of the world. Through the use of double-sided mirrors and natural objects, *In Blur* creates illusionary objects by superimposing reality and appearance, defying the viewer's perception of their surroundings and emphasizing the subjectivity of reality. Similarly, *Big Be-Hide* investigates the interplay between "being" and "hiding." Using a two-sided mirror, the work presents a natural stone and its aluminum cast replica on either side, creating a perfect overlap in reflection that is both reassuring and unsettling. Kwade's multifaceted practice offers a poetic and thought-provoking exploration of the world and our perception of it.

## ANISH KAPOOR, 1954, Mumbai, India

Based in London, Anish Kapoor is a pioneer in contemporary sculpture who has redefined the genre through his use of scale, color, volume, and optical illusions. His sculptures challenge our perception of inhabited space and optical phenomena through infinite black holes and impossible reflections. Mirrored surfaces are a defining characteristic of Kapoor's art, as seen in his work *Tsunami* from 2018. This mesmerizing sculpture reflects its surroundings while transcending the boundaries of volume, encouraging the audience to gaze into a self-reflecting void. Kapoor explores the concepts of absence and presence when confronted with the power of nature, evoking both terror and beauty and creating a sense of wonder that reflects the self.

## CHRISTOPHER PAGE, 1984, London, UK

Christopher Page, based in London, makes illusionistic paintings that evoke the play of light on surfaces and explore the connection between pictorial and architectural space. His paintings, despite being oil on flat canvases, mimic the appearance of glass, frame, passe-partout, light, and shadow. However, unlike traditional *trompe l'oeil* paintings, Page's work draws on Modernist abstraction as much as Baroque illusion. The paintings, which have a distinctly digital air, announce themselves as both fact and fiction – gestural 'paintings of paintings' set back in an illusory frame, or depictions of 'mirrors' that don't reflect you back. In doing so, Page's work explores the complexities of our contemporary visual world, where artifice abounds and the legacy of Modernism collapses into *trompe l'oeil* deceptions.

## DAN GRAHAM, 1942, Illinois, USA – 2022, New York, USA

Dan Graham, recognized as one of the most influential conceptual artists, devoted his five-decade career to exploring the relationship between architectural environments and their occupants. His practice encompassed various forms of artistic expression including curation, writing, performance, installation, video, photography, and architecture. Graham's pavilions blur the lines between art and architecture, incorporating steel, glass, and mirror structures that create a range of optical effects. These hybrid pavilions serve as both quasi-functional spaces and art installations that examine the interplay of space and light. Situated in public places, they are activated by the presence of viewers. Graham's contributions to the art world continue to inspire and influence future generations of artists.

DOROTA GAWĘDA, 1986, Lublin, Poland, and  
EGLĖ KULBOKAITĖ, 1987, Kaunas, Lithuania

Dorota Gawęda & Eglė Kulbokaitė are an artist duo based in Basel. They engage in various forms of artistic creation, such as performance, sculpture, photography, painting, and video, drawing inspiration from everyday objects of their childhoods in Poland and Lithuania. For their work *Yield*, they reinterpreted a popular design for cosmetic mirrors once widely used in the former Eastern Bloc countries. The original flower-shaped design is transformed through the use of aluminum casts that are three times larger than the original, resulting in an aesthetic more evocative of technology than stereotypical imagery of Soviet daily life. This playful and pop reduction domesticates the form of the flower, presenting it in a materiality more closely associated with technical devices. The mirror's moving blossom, directed at those who enter, serves as a metaphorical surveillance camera, symbolizing both human domination over nature and mechanisms of observation and control.

## ERIN CALLA WATSON, 1993, Los Angeles, USA

Erin Calla Watson is a Los Angeles-based artist, whose work explores the psycho-sexual charge of rooms through various fields, including visual art, literature, philosophy, and psychoanalysis. In her series of 3D renderings, she appropriates private spaces shared on online manosphere platforms and inserts cultural icons such as Harley Quinn, Britney Spears, and John Wayne to highlight and disrupt the weaponization of affect. Based on a photograph of an untidy and ambiguous bedroom, her work creates a dreamscape where repressed desires are expressed, and memories, whether reliable or unreliable, float across the surface. Calla Watson's images act as architectural models imbued with emotive psychic resonances, challenging conventions and control.

## HANNAH SOPHIE DUNKELBERG, 1987, Bonn, Germany

Berlin-based Hannah Sophie Dunkelberg's practice pushes against sculpture's stability. Her recent wall-reliefs feature plants, abstract marks, and decorative patterns that translate traditional artisanal methods into contemporary, digital-seeming imagery. Through a variety of techniques like drawing, wood carving, vacuum forming, plastic molding, and car lacquering, Dunkelberg merges aesthetics from familiar consumer materials with the seductive status of the art object. With these unconventional combinations of techniques, the wall-reliefs destabilize the relationship between process and image, forging mechanically-produced inversions of freedom, painterly gestures. By remixing the intimacy of the handmade with the slick, inhuman finish of industrial processes, Dunkelberg's sculptures dismantle the fetishistic status of modernism and subvert the conventions of the medium.

## JEPPE HEIN, 1974, Copenhagen, Denmark

Jeppe Hein, based in Berlin, is known for his interactive and experiential works that blend art, architecture, and technology. His works engage with Minimalist sculpture and Conceptual art of the 1970s and are often characterized by their simplicity and humor through incorporating unexpected and captivating elements that place the audience at the center of the experience and highlight their perception of space. For example, *WHO AM I WHY AM I WHERE AM I GOING* is a white neon sign that glows behind a two-way mirror, encouraging self-reflection. Another work, *Mirror Labyrinth NY*, is a free-standing installation made of mirrored blades, forming a labyrinthine structure. The blades' heights vary, creating a skyline resembling Manhattan, which is reflected in the mirrored surfaces. The installation offers a fragmented view of the surrounding space, evoking a disorienting experience while visually connecting Brooklyn Bridge Park and Manhattan, providing an exceptional view of the city.

## JOSE DÁVILA, 1974, Guadalajara, Mexico

Jose Dávila lives and works in Guadalajara. His work is a constant search for moments of shared reciprocity between contradictory elements. With a keen sense of structural intuition, Dávila creates constructive situations where tension and stillness, geometric order and random chaos, fragility and resistance, are fluctuating commonplaces for materials in continuous transformation. The title of his work *Aporia*, a term from Greek philosophy, refers to the moment when reasoning faces irresolution due to unstable logical foundations. Jose Dávila showcases this concept through sculptures featuring marble and glass. The fragility of glass becomes robust due to the firmness of marble, creating unexpected qualities. The transparency of glass and the opaqueness of marble complement each other, generating both attraction and tension while reflecting and reproducing the surrounding exhibition space. The sculptures are material moods, coexisting with fragility and resistance, calm and tension, and geometry and chaos.