



From top, clockwise:
CCCCO
Video still from CULTURAL
CAPITAL COOPERATIVE
OBJECT #2 (2016)
Courtesy of the Artists
and Rodeo, London
Photography by Plastiques

Simon Starling
"Stitched, Stretched, Cut,
Carved, etc.," installation view
at Neugerriemschneider,
Berlin (2017)
Courtesy of the Artist and
Neugerriemschneider, Berlin
Photography by Jens Ziehe

Gianfranco Baruchello
The flood of emotion
seems to indicate the
approaching end of
emotion in flood (1972)
Courtesy of Fondazione
Baruchello, Rome



Gianfranco Baruchello

Raven Row / London

"Incidents of Lesser Account" is Gianfranco Baruchello's first solo show in the UK. Curated by Luca Cerizza, it spans the artist's production between 1959 and 2017, years in which he experimented with various materials and languages: acrylic, enamel, ink on paper, aluminum, plexiglass, film, video, sculpture, assemblage and collage.

The title of the show is borrowed from Baruchello's own work *Incidenti di minor conto* (1970) and may just turn out to be a word of caution for the viewer. Baruchello fabricates intricate clusters of image-ideas, receptacles for associations and maps yet to come. On monochrome (usually white) backgrounds, he scales and distributes figures such as shreds of human bodies, harlequins, chunks of land, knives, cars, light bulbs, glasses and castles. He then dis-/connects them via infrastructures: rivers, shelving units, arrows, lines, illegible scribbles, streams of thought. Whether those figures are drawn or *objets trouvés*, their outlines are often dashed in a manner that leaves their materiality uncertain.

Baruchello's freedom in assembling figures and words not only suggests their ontological equivalence, but it also resonates with his simultaneous use of different media. And this meets the Frankensteinian heart of his practice: film editing. For Baruchello, editing diagrams a nongenealogical mode of production that he adopts as programmatic. Take *Uncertain Verification (Disperse Exclamatory Phase)* (1964–65), a film produced in collaboration with director Alberto Grifi, in which snippets of Hollywood B-movies are scotch-taped together according to a hypothetical criterion of similarity. The outcome is an anarchic archive of gestures whose narrative potential is put to the test: yet another fabrication wherein Baruchello dissects anatomies and analyzes mechanisms, in an attempt to verify the possibility of incidents, or glitches — those moments of computational serendipity that generate chimeras.

(Translated from Italian by Bana Bissat.)

by Bianca Stoppani

Cultural Capital Cooperative Object #1 & 2

Rodeo / London

In 1971, art dealer Seth Siegelaub and lawyer Robert Projansky developed "The Artist's Reserved Rights Transfer and Sale Agreement" in response to a hearing of the Art Workers' Coalition (AWC) in New York. This was with a view to securing royalties for artists on exhibition of their work, and to protect their interests as said works crossed the threshold from studio to marketplace.

For this show at Rodeo Gallery, in which works by two different artist cooperatives are on display, Sidsel Meineche Hansen and Eric Golo Stone organized a working group at which the cooperatives, alongside the gallery director, sought to thrash out the appropriate conditions of their works' sale. This resulted in the London-based Cooperative #1 (Manuela Gernedel, Meineche Hansen, Alan Michael, Georgie Nettell, Oliver Rees, Matthew Richardson, Gili Tal and Lena Tutunjian) disbanding the collective and stipulating that their work — a reimagining of a wall relief by Danish artist Asger Jorn — be destroyed if not sold over the course of the exhibition. The closed-door nature of the sessions makes it difficult to pinpoint the collective's rationale for strength in isolation, but one is led to speculate on the different motivations of artists across the pond by the response of the largely LA-based Cooperative #2 (Nikita Gale, Candice Lin, Meineche Hansen, Nour Mobarak, Blaine O'Neill, and Patrick Staff), which has been to formalize the cooperative as a concrete legal personality. There is irony in these artists' avowedly elastic relationship with intellectual property, embodied in their own looping remake of a scene from *Death Powder* (1986), set in downtown "BREXIT.LA," and in the market savviness of an agreement that allows each artist a vote on how their work circulates, with new part-owners prevented from acquiring more shares than those held by the artists. Yet there is also great bravery in the democratic principle of shared cost and risk. It brought great prosperity to Danish farmers once upon a time; maybe artists can help shift the economic paradigm once again.

by Alex Estorick

Simon Starling

Neugerriemschneider / Berlin

By referencing the manipulation of materials in the title of his most recent presentation at his Berlin gallery — "Stitched, Stretched, Cut, Carved, etc." — Simon Starling may be suggesting that the objects he creates are not only products of exquisite and often dazzling craftsmanship, but are also intellectual inventions that similarly connect, expand, edit and shape knowledge.

One piece literally stands out: an elegant vitrine of glass and wood, installed in the gallery's courtyard. Titled *One Hundred and Seventy-Five* (all works 2017), it contains a life-size black-and-white portrait Masahiko Sakamoto, an *urushi* (Japanese lacquer) master, holding a thick branch of his own height. Walking around the work reveals the dimensions of the vitrine and two other objects, literally and metaphorically behind the photograph. One looks like a charred version of the piece of wood in the photograph, but is in fact a 3-D print of it. The orange glow of a long, curled filament in a large hand-blown glass bulb illuminates the two objects.

It's as if the stretching of the material to create a wire thin enough to be set aglow by the current charging through it could be regarded as a metaphor for the transformative exchange of energy between the artist, his collaborators and the technologies involved. *Seven Shelves of Books (Stitched)* is another photographic piece, hanging in the office of the gallery as if standing in for a real library: a crisp and a crystal-clear rendition of the artist's bookshelf. With its characteristic lack of depth of field, it looks like a scan, but is produced by digitally "stitching" together thousands of individual images.

Both of these works make for seductive and compelling combinations of technology and craftsmanship, while also reflecting on processes of artistic authorship and collaboration. But in a wider sense they visualize the rupture caused by digitization and the fundamental restructuring of systems of knowledge it entails. This forms a backdrop for the continuity provided by the rare individuals who use technologies to reflect the world, thereby acting as organizers of knowledge.

by Andreas Schlaegel