

SPECIAL REPORT: THE TOP 10 US AND UK ART SCHOOLS

MODERN PAINTERS

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ART/ARCHITECTURE/DESIGN/PERFORMANCE/FILM

WILL
MIKE NELSON
CONQUER
VENICE?

E-FLUX'S
**ANTON
VIDOKLE**

Tauba
Auerbach
Gillian Wearing
Rob Pruitt
Liz Magic Laser





Tauba Auerbach

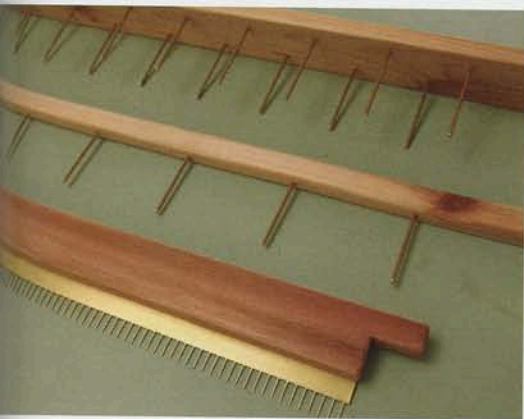
BY DANIEL KUNITZ PHOTOGRAPHS BY SARAH TRIGG

ALTHOUGH WIDELY KNOWN for her ingenious paintings—which were included in the New Museum’s “Younger than Jesus,” the 2010 Whitney Biennial, and the 2010 “Greater New York,” among other shows—Tauba Auerbach, who holds a BA in art from Stanford, is a woman of many talents, from designing playing cards and calendars to making jewelry. This summer Glenn Horowitz Bookseller will host an exhibition of her pop-up books in East Hampton, New York. In the photo above she is pictured in the small painting room in her Bushwick, Brooklyn, studio, one of two work spaces she uses. The other is where she does most of her spray painting and where she executes large canvases.

One of Auerbach’s “shatter” paintings lies unfinished on the floor next to her. Creating them is labor-intensive: “First I have to get a piece of glass made, because there really is no practical use for an eighth-inch-thick piece of glass this huge—it would just break. I then break it on top of a canvas: I put a piece of cardboard on top and smash it through the cardboard so I don’t know where it’s breaking or what composition I’m making. Then one by one I lift up each shard and spray.” The results are nearly psychedelic and more fanciful than her celebrated trompe l’oeil paintings. Auerbach’s first solo museum show will open at the Bergen Kunsthall, in Norway, in November.

COMBS

"I'm teaching myself paper marbling. These are combs that drag the pigment on the surface of the water into the various shapes. It's really an involved process. You have to put this moss powder into a blender with water to make a gelatinous mixture and let it sit overnight. There are a lot of things that you need to mix properly, so there's a funny chemistry element to it that I like. For a while I was working at a sign shop where we did hand lettering and gilding, and I was cultivating a traditional kind of craftsmanship in my work. That's fallen by the wayside in the last year, because spraying with an industrial sprayer is a really mechanical process, very forceful and big, so I decided that this year I wanted to teach myself an old, delicate, touchy craft."



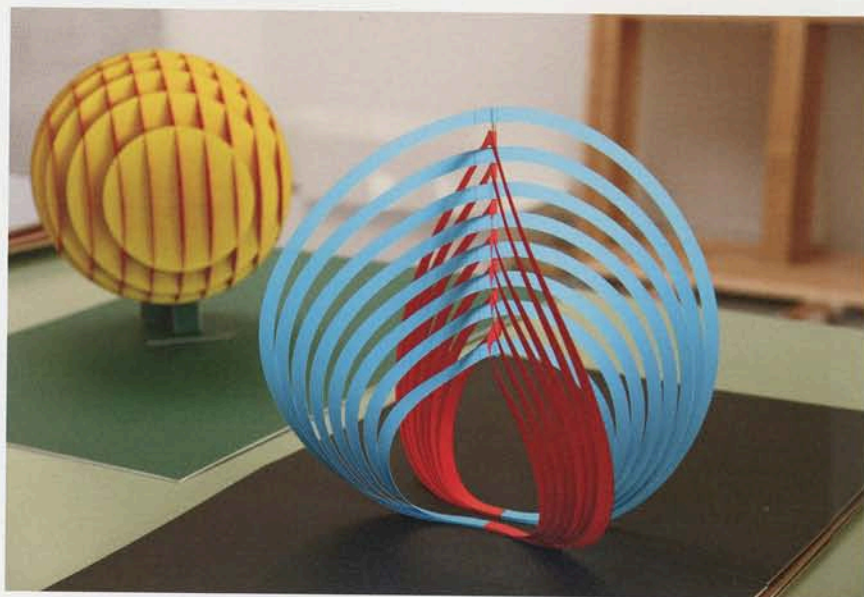
KLEIN BOTTLES

"Each one is like a three-dimensional Mobius strip. There's no inside or outside—it's a continuous surface. I have a lot of those at home too. I was just poking around looking for interesting mathematical surfaces, and that led me to this mathematician in Berkeley who makes these out of beakers and other glass vessels. I'm recreationally interested in mathematics. If I had unlimited time I would go back to school for a second degree."



PAINTING

"This is a painting I'm going to stretch. It made the cut. The stack of rolled canvases behind it are ones that haven't. For now they just sit there—I guess vaguely with some hope that I'll unroll them later and decide that they are good. I spray and spray, and then I put them through a really harsh editing process where I discard about 15 for every one that I end up stretching. And then I go through another rather rigorous process of deciding where on the stretcher bars the canvas is going to go. I usually try it several ways before I land on the final composition."



POP-UP BOOKS

"I made the first set of prototypes for the pop-up book by hand and later made digital templates for them to be cut by a machine. There are six shapes in total. I'm publishing the book with Printed Matter in an edition of one thousand. I have this backlog of weird book ideas, so this summer at Glenn Horowitz I'm going to show all books, no paintings."



PUZZLES AND DECK OF CARDS

"Puzzles are a good thing to fiddle with between other things. I've been collecting things like wood puzzles and wire puzzles for a while. The deck of playing cards is one of two that I designed and a friend produced for me. In the deck here, all the suits are shapes, abstracted versions of traditional suits. So a triangle is a spade, an X is a club, a diamond remains a diamond, and a circle is a heart. The royal family are the Platonic solids—cube, tetrahedron, and so on."