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06 / 09 / 2023 – 16 / 10 / 2023
Curator: Jen Kratochvil

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Deeper Green

Magali Reus

The medium is the message, says someone in the line for cinema tickets –not really clear which part of the whole Barbieheimer, aka the last straw in the line of pre-strike marketing tricks they are aiming at—and they forget right away why they even say it and what it might have meant. We are outside of time, so the little comment defining it is deemed irrelevant. There is no Barbieheimer; therefore, there is no time, and vice-versa. Imagine a future. A future out of which you project to the past. Or the other way around. Imagine a different time than the one you're living in right now. Imagine someone randomly thinking of an object from their childhood, or maybe, rather, something they'd heard of and never even seen or were confronted with in reality. That someone (a different someone than the one who said that the medium is the message) is imagining something. That thing they are imagining appears right in front of you, in variations, subtle differences, yet multiplied. And you ask, is this an orchard or a trans-atlantic liner, leaving the question behind, in confusion, and why did you even pose it in the first place. I mean, it's not that difficult, just look at it, it's a jar.

Did you know there was a colossal media upheaval around 2003, describing Microsoft PowerPoint as an instrument of our pending doom? Well, it was slightly less dramatic than that; basically, a theory has been discussed that proposes the reformulating of the human mind to slides and bullet points reduces our ability to think analytically and contextually. Some blamed the tragedy of the space shuttle Columbia earlier that year on PowerPoint, also for the tragic fiasco in Iraq. PowerPoint was likened to Stalin era ideological manipulation. In the Valhalla of Big Tech, Steve Jobs banned the use of PowerPoint in all their internal presentations. Twenty years later, and you might wonder. Did we? Did we all get stupid because of PowerPoint? We wouldn't know, right? Because we'd be too stupid even to realize that.

Premeditated and meticulously harmonized and staged. Accidentally manifested. Handpicked, brought to life, and lovingly defined. Randomly occurring in space. A lamp post that might be a candle. No, it is not. Formulated, one by one, as a narrative, a story of many chapters, characters, and plot twists, navigated through time, openly manipulated to serve a purpose and to give a desired message. A courgette. A raspberry. An ear of corn. Mushrooms quietly growing inside small spaces of electric current. It's August. Or is it? I'm slicing tiny pieces of red cabbage and starting to cry. What is love?

Memories. Organized. Yet in turmoil and constant movement. There are no bullet points. The ongoing reiteration of deeply ingrained and grainy outlines of memories. Forgetting is not a process but a state of stasis. Curation. A lived moment and its reconfiguration. Did you ever ride a hundred-year-old roller-coaster made of wood and metal? Not the hyper futuristic hydraulic, upside-down joyrides. No, not those. The green gets deeper with passing seconds, and who knows what range its tonality will develop by the journey's end. Yet there is no end to it. Metal. Rattling. And the tickets are actually sold out. Who stands in lines these days anyway.

Deeper Green, Magali Reus's first solo show in Slovakia, presents three bodies of new work by the artist, complimented by site-responsive interventions in the spaces of Kunsthalle Bratislava. The newly conceived constellation of the work positions itself in the main exhibition space of the late-modern building of the institution.

Deeper Green probes the limits of artificiality, the commodification of nature and the extractive logic of late capitalism. While engaging with the visual language of a new materiality educated by the digital literacy of the recent past, Reus brings together seemingly disparate industrial and handcrafted processes, and production methods, forming objects which oscillate on the border of the ready-made: elaborate assemblages that engage with a post-apocalyptic sculptural expressionism.

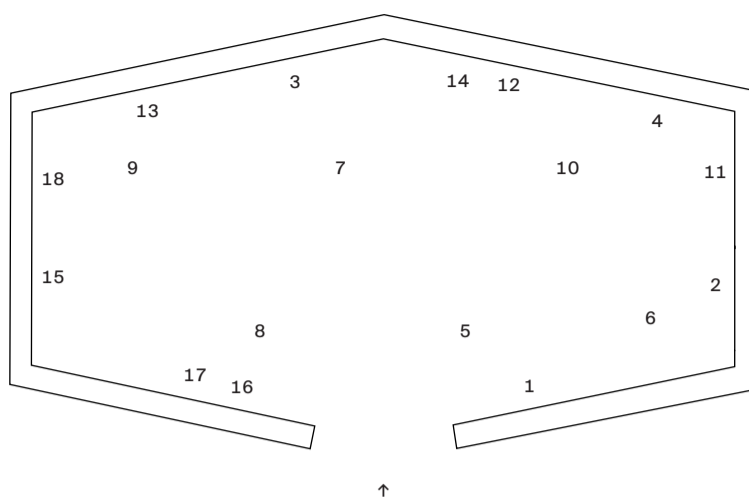
Reus' recent work incorporates imagery of vegetable and plant life, commonly growing across the European continent and beyond. While the work points to the globalized agricultural market and its focus on monocultural production, it equally includes notions of personal reminiscences and memory. These seemingly contradictory languages set up frameworks that spark an interpretation imbued with nostalgia and sentiment.

References to nature and its evolving societal perception rub up against design and the politics of representation within a market-driven late-capitalist economy. Are we buying jam for its sweet strawberry taste or for its rustic-looking packaging? What connections exist between economy, design, politics, and individuation? And, in what manner can these be systematically represented? If we would think of strawberry jam as significant in an index of privilege - how do we make that jam accessible? How do we remember the taste of jam from childhood and how do we perceive that taste now? In what way do we understand a continuous expansion as opposed to a de-growth? Memory and future projection: endlessly allowing for a collapse into new unpredictables and possibilities.

JK

A HALL

↑ entrance from the first floor of the building



- 1 *Clementine (Frank)*, 2023
Hand-waxed epoxy resin and binding powder, pigments, rusted iron filings, plywood, powder coated and airbrushed welded aluminium, steel, screws, 40 x 40 x 45 cm

- 2 *Clementine (Moon Chorus)*, 2023
Hand-waxed epoxy resin and binding powder, pigments, rusted iron filings, meteorite shavings, plywood, powder coated, folded and shaped aluminium foil and aluminium bent wire, steel, screws, 40 x 40 x 45 cm

- 3 *Clementine (Visitor)*, 2023
Polyurethane resin, pigments, powder coated hand waxed aluminium, steel rivets, folded and airbrushed aluminium sheet, steel, screws, 40 x 40 x 45 cm

- 4 *Clementine (Bandid)*, 2023
Polyurethane resin, pigments, acrylic paint, powder coated hand waxed aluminium, steel rivets, folded and airbrushed aluminium sheet, steel, screws, 40 x 40 x 45 cm

- 5 *Candlesticks (Mercury Spice)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm

- 6 *Candlesticks (Ultraviolet Fool)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm

- 7 *Candlesticks (Fluorescent Fereni)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm

- 8 *Candlesticks (LED Kadai)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm

- 9 *Candlesticks (Blacklight Tamatar)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws, 304 x 50 x 50 cm

- 10 *Candlesticks (Halogen Nerano)*, 2022
Spun, welded and powder coated aluminium, hand-carved and powder coated aluminium extrusion, spun, welded and hand-patinated brass, dry transfer, sand cast powder coated aluminium, cast Epoxy resin, polished and powder coated forged steel bar, aluminium wire, 3D printed Nylon SLS, EVA plaster filler mix, pigments, sprayed MDF, screws 304 x 50 x 50 cm

- 11 *Landings (18343, Akai)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 70.5 x 104 x 7.5 cm

- 12 *Landings (1351.7, Melba)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, tarpaulin, 70.5 x 104 x 7.5 cm

- 13 *Landings (3844.3, Georgia)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 107 x 73.5 x 6.5 cm

- 14 *Landings (January, Anchor)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 107 x 73.5 x 6.5 cm

- 15 *Landings (April, Contours)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, tarpaulin, 107 x 73.5 x 6.5 cm

- 16 *Landings (3780, Alpine)*, 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 100 x 74 x 6 cm

- Landings (3708.9, Statics), 2022

- 17 C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 74 x 100 x 7 cm

- Landings (11561.1, Ogle), 2022
C-print mounted on aluminium, powder coated, hand waxed steel, welded and powder coated aluminium, powder coated aluminium bent wire, 100 x 74 x 7 cm

Clementines (2023)

Clementines, Reus' newest series, is modeled on French Bonne Maman preserve jars, these works protrude assertively from the wall. Uncannily larger-than-life, their surfaces bear what Reus refers to as a 'domestic graffiti' that speaks to repurposing: handwritten scribbles and notations; labels of all kinds stuck on their glassy sides; annotations of dates, names, contents, decorations. Through their transparent bodies we glimpse miniature mise-en-scènes of domestic consumption. Lids variably operate as clock-faces, thermostats, weather forecasts, and include references to locations (geographical and personal), as well as time, seasonal, cyclical, past and future.

Candlesticks (2022)

Considerations of supply chains and metabolic systems animate Reus' *Candlesticks* sculptures. Atop these towering streetlamps, powder-coated in earthy green, are open and oversized incandescent light bulb filaments. Beneath, the surface of the lampposts' poles are inscribed with figures and numbers in the visual language of lovers' carvings into tree bark: sunlight hours needed for crop growing, average crop sizes, food miles. At the base of Reus' lampposts, cross-cut sections reveal their interior construction and, unexpectedly, provide an ostentatious incubation-like stage for plaster-rendered crops: a courgette, corn on the cob, a raspberry.

Landings (2022)

In her photographic series *Landings* Reus explores the image and symbolism of the ubiquitous fruit bowl as another kind of container of aesthetic, art historical, and sociological meaning. Not displayed in a domestic fruit bowl, the exotic fruits portrayed in these photographs find a new surreal stage among the debris of construction skips found throughout the city. Shot in macro detail, the fruit, like characters, pose—sometimes exuberant, other times shy—among heaped rubble, plaster dust, exhausted paint cans, and splintered floorboards. Behind each disposed exotic fruit lies a complex global system of aesthetics and symbolism as well as agricultural production; logistics and demand for consumption.

BIOGRAPHY

Magali Reus (b. 1981, The Hague) lives and works in London.

Recent and upcoming solo exhibitions include CAPC Bordeaux (2025); Museum Kurhaus Kleve, DE; Galerie Greta Meert, Brussels (both 2024); *Le Plat Principal*, CAC Synagogue Delme, FR; *On Like Scenery*, Museum Dhondt-Dhaenens, Deurle, BE (both 2023); *X I I*, The Approach, London; *And Orchard*, François Ghebaly, Los Angeles; *A sentence in soil*, Nasher Sculpture Center, Dallas; *Shadow Tonics*, Galerie Fons Welters, Amsterdam (all 2022); *Pale Planets*, Nuno Centeno, Porto (2021); *As mist, description*, South London Gallery, London (2018); *Hot Cottons*, Bergen Kunsthall, Bergen; *Night Plants*, Kunstmuseum St. Gallen, St. Gallen (both 2017); *Mustard*, The Stedelijk Museum, Amsterdam; Quarters, Fondazione Sandretto Re Rebaudengo, Turin (both 2016); Spring for a Ground, SculptureCenter, New York; *Particle of Inch*, The Hepworth Wakefield, Wakefield; *Halted Paves*, Westfälischer Kunstverein, Münster (all 2015). Reus has been included in group exhibitions and screenings at Tate Britain, London; ICA, London; CCS Bard Hessel Museum of

Art, Annandale-on-Hudson; Kestnergesellschaft, Hannover; LUMA Westbau, Zürich; Kunsthalle Wien, Vienna; David Roberts Art Foundation, London; Museu Nacional de Arte Contemporânea, Lisbon, De Appel, Amsterdam and the British Art Show 8 (touring).

Reus was shortlisted for the Hepworth Prize for Sculpture 2018, and in 2015 was awarded The Prix de Rome. Her work is included in international collections including Tate Collection, UK; Stedelijk Museum Amsterdam; Centraal Museum, Utrecht; The Hepworth, Wakefield, UK; Collection CCS Bard Hessel Museum of Art, Annandale-on-Hudson; Kunstmuseum Winterthur; Kunstmuseum St. Gallen; Frac Grand Large – Hauts-de-France, Dunkerque; Lafayette Anticipations – Fonds de dotation Famille Moulin, Paris; Rubell Family Collection, Miami; Fondazione Sandretto Re Rebaudengo, Turin; Arts Council Collection, UK; The Government Art Collection, London; David Roberts Art Foundation, London; The Perimeter, London.



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