

PIN-UP

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Featuring

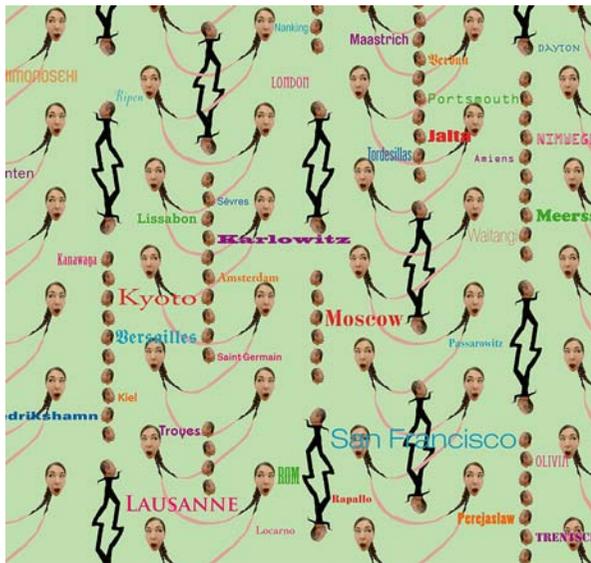
**JEANNE GANG, PETER SHIRE,
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PHILIPPE MALOUIN, ERWIN WURM,
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LEONG LEONG and more...**

SPECIAL

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Erwin Wurm, *Untitled* (2012); Wallpaper; Dimensions variable.

PORTFOLIO

WURMLAND

An Absurdist Architectural Reprise

Artwork by Erwin Wurm

Artist Erwin Wurm takes humor seriously. The 58-year-old Austrian is already known to New Yorkers (whether they are aware of it or not) by way of his *Big Kastenmann* (literally “big box man,” 2012), which, from July through November, commanded attention in the forecourt of the Standard Hotel. An 18-foot-high head-and-pants-less figure, doused in pink paint and resplendent in an 80s-style, broad-shouldered suit jacket, it winked knowingly at the bipedal form of the building behind it (which was built astride the High Line by Ennead Architects in 2009). Architecture has often figured prominently in Wurm’s inimitable hybrid approach to sculpture, both in the museum setting and the public realm — indeed in 2011, Miami’s Bass Museum of Art staged “Beauty Business,” an exhibition of Wurm’s sculpture comprising works that showcased the artist’s alluring, absurdist perspective on the dwelling and the home. At scales both large and small, Wurm endows his perplexing structures with a cartoonishly droll plasticity that is at once whimsical and disorienting. Pieces like *Fat House* (2003) and *Narrow House* (2010, a slimmed-down reconstruction of the house he grew up in in the Austrian countryside) distort classic building typologies in order to examine notions of the body and consumer culture, while simultaneously confounding notions of what it means to dwell. *House Attack* (2006) — dangerously perched upside down off the side of the Museum Moderner Kunst Stiftung Ludwig (MUMOK) in Vienna — imbues architecture with the twisted humor of a Tex Avery cartoon, while Wurm’s series of *Melting Houses* (2009–10) are playful pieces that dissolve deliciously into gallery floors or well-groomed fields of grass like enormous pats of butter. Exclusively for PIN-UP, Wurm combined all these different elements into an architectural reprise, which he set against the backdrop of the capricious collages that wallpapered his contribution to “Art and Press” — a recent show at Berlin’s Martin-Gropius-Bau — full of the artist’s goofy self-portraits, suggesting, amongst other shenanigans, rear-end penetration with a newspaper. Those on the move this winter can catch Wurm in the act as he undermines the seriousness of various vaunted institutions: a survey at the Vitra Design Museum in Weil am Rhein runs through January 20, 2013, while a new show will open at New York’s Lehmann Maupin gallery around the first of the year.

Kevin Greenberg

