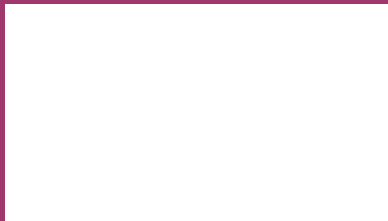


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SculptureCenter
Magali Reus: Spring for a Ground



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Magali Reus: Spring for a Ground
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SculptureCenter
Magali Reus

Remembered over time: Magali Reus

Ruba Katrib

The nonfunctional combination locks and sidewalks in Magali Reus's exhibition *Spring for a Ground* evoke a sense of order and logic that, paradoxically, evades analysis. The locks appear to operate by month, weekday, and color, and the street curbs contain objects and patterns, both providing nagging clues to a system we can't quite grasp. One is reminded of George Perec's book *An Attempt at Exhausting a Place in Paris*, in which he takes note of all the events and things appearing at Place Saint-Sulpice during one weekend in 1974: "A woman goes by; she is eating a piece of tart," "A bus. Japanese," "A 63 goes by," "Pigeons on the plaza." This exhaustion of place reminds us only of what is missing. A catalogue of things and events, mostly mundane, condenses time into passing moments that might have been noticed, and likely not. In her work, Reus similarly observes, in detail, seldom-considered public places and mechanisms, and produces something surreal and puzzling out of them. Ostensibly less empirical in approach than Perec, Reus likewise takes inventory of time and space, collecting things that have moved through the urban landscape; in recording them, she finds the poetic in the clinical.

The sidewalk that Reus references in fragmented form in her series, *In Place Of* (2015), is a surface that contains the physical and psychic traces of time. The title of the series evokes transition and suggests the interchangeability of forms and structures that characterizes the urban experience. Mixing in domestic objects and materials—keys and toilet paper pattern imprint—the curb becomes that specific field between inside and out. Reus's sidewalks contain imprints of textures, small objects, forgotten items. There is a fossil of rat skeleton etched into *In Place Of: Sundries*, reinforcing the notion of the passage of time and life without specifying its details. There is a footprint. Broken mugs rest on the curb surface in *In Place Of: Pin Drop* and a pine tree car freshener dangles in *In Place Of: Tectonics*, suggesting fields of space that contain a variety of components rather than constituting whole structures. The individual objects left on the curbs are missing information. Sculptures of toothpaste containers without any text still retain their fresh message through color and image. Clothes hangers dangle on bike racks. Expertly rendered, the sculptures are full of partial bits of information, clearly incomplete.

The sidewalk is a product of urban engineering, a largely ignored surface we step on to get from here to there. It's a space designated to support bodies and facilitate their movement; its curb separates and protects them from danger. It's the interstitial realm between architecture and the machine-congested street. A majority of life is lived there. Over time, it becomes littered with trash, pieces of gum that could be ancient; its texture is mapped by the events resulting from quick passage. Moldy toast and a cave drawing with a phone number doodled next to it further an archaeological quality to the works; these are things caught in the arc of time. What is dropped on the sidewalk is usually left behind, until Reus returns us to it.

In Reus's new series of lock sculptures, *Leaves* (2015), another ordinary thing becomes the subject of bemused scrutiny. Here, however, a bizarre rationale is at play. These combination locks, too large for most lockers, do not operate as we expect. In their exposed interior, we see months of the year, colors, and numbers organized without any comprehensible order. The locks seem to be confused with clocks—perhaps a phonetic slip—or a calendar. They appear to protect or contain things and space, as well as time. Their mechanical function is exaggerated through the presentation of interior springs and levers, even a zipper, suggesting a complex function for the mysterious contraption they house.

Accumulations of mundane things create perplexing landscapes in Reus's street curbs and locks. The information the objects, numbers, letters, and other elements provide point to what's absent. The partially rendered fragments incorporate codes and systems that announce their subjective construction and alert us to our inability to discern their exact meaning in these new scenarios. Like Perec, Reus records things and times that have caught the eye, indicating what has been remembered, hinting at what has been forgotten, and reflecting how little is known.



In Place Of (Sundries), 2015, Installation view, *Magali Reus: Spring for a Ground*, SculptureCenter, 2015.
Black waxed and clear waxed Jesmonite, black waxed polyester resin, silicone rubber, polyurethane rubber, latex, powder coated laser cut steel, phosphated and powder coated steel, steel rod, magnets, sanded paper, polyurethane plastic, fabric, air brushed polyester resin, pigments, polyurethane resin, polyester filler, putty wax, vinyl. 55.5 x 74 x 35.4; 41.1 x 57.1 x 35.4; 57.7 x 30.7 x 35.4 inches (141 x 188 x 90 cm, 104.5 x 145 x 90 cm and 146.5 x 78 x 90 cm). Courtesy the artist; The approach, London; and Freymond-Guth Fine Arts, Zurich. Photo: Jason Mandella



In Place Of (Sundries), 2015, Installation view, *Magali Reus: Spring for a Ground*, SculptureCenter, 2015.
Black waxed and clear waxed Jesmonite, black waxed polyester resin, silicone rubber, polyurethane rubber, latex, powder coated laser cut steel, phosphated and powder coated steel, steel rod, magnets, sanded paper, polyurethane plastic, fabric, air brushed polyester resin, pigments, polyurethane resin, polyester filler, putty wax, vinyl. 55.5 x 74 x 35.4; 41.1 x 57.1 x 35.4; 57.7 x 30.7 x 35.4 inches (141 x 188 x 90 cm, 104.5 x 145 x 90 cm and 146.5 x 78 x 90 cm). Courtesy the artist; The approach, London; and Freymond-Guth Fine Arts, Zurich. Photo: Jason Mandella



Installation view, *Magali Reus: Spring for a Ground*, SculptureCenter, 2015.
Courtesy the artist; The approach, London; and Freymond-Guth Fine Arts, Zurich. Photo: Jason Mandella



Installation view, *Magali Reus: Spring for a Ground*, SculptureCenter, 2015.
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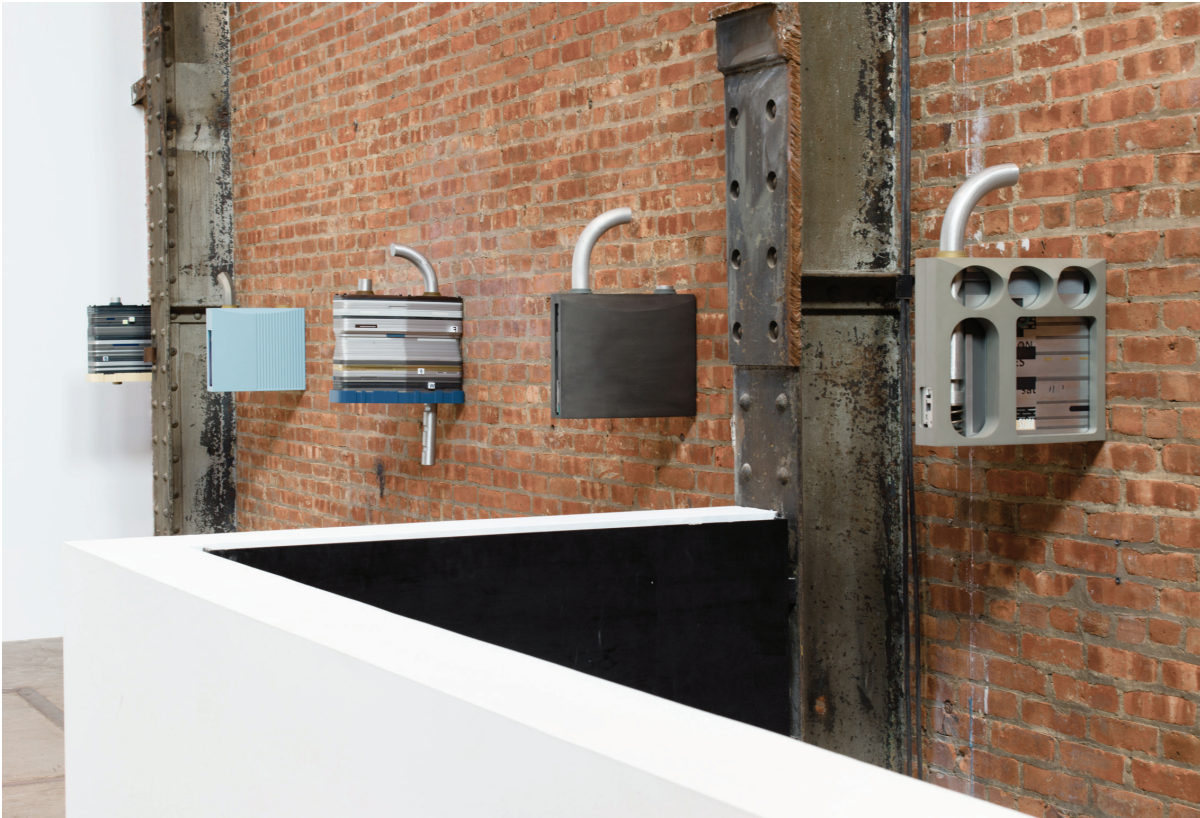
Installation view, *Magali Reus: Spring for a Ground*, SculptureCenter, 2015.
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Checklist of Works in the Exhibition

Higher Attic, 2015

Anodized aluminum, powder coated laser cut steel, Jesmonite, pigments
7.1 x 2 x 120.5 inches
(18 x 5 x 306 cm)

In Place Of (Mint), 2015

Fiberglass, polyester resin, pigments, spray paint, laser cut steel, car body filler, stainless steel rods, steel threaded rods and nuts, rubber washers, air brushed steel tube, polyurethane plastic, perforated phosphated and powder coated steel
50 x 66.9 x 11.6 inches
(127 x 170 x 29.5 cm)

In Place Of (Ordinance), 2015

Fiberglass, polyester resin, textured spray paint, powder coated aluminum, laser cut phosphated and powder coated steel, air brushed steel, PVC cord, silicone rubber, pigments, car tire, polyurethane resin, putty wax, bolts, perforated powder coated steel, leather cord
35.8 x 48.4 x 11.4 inches
(91 x 123 x 29 cm)

In Place Of (Pin Drop), 2015

Fiberglass, polyester resin, textured spray paint, spray painted and black waxed resin, threaded rods, nuts, PVC cord, powder coated aluminum foil, sand coated paper, air brushed polyester resin, pigments, steel wire, woven postal bags behind laminated resin, plywood
38.2 x 56.1 x 11.6 inches
(97 x 142.5 x 29.5 cm)

In Place Of (Sundries), 2015

Black waxed and clear waxed Jesmonite, black waxed polyester resin, silicone rubber, polyurethane rubber, latex, powder coated laser cut steel, phosphated and powder coated steel, steel rod, magnets, sanded paper, polyurethane plastic, fabric, air brushed polyester resin, pigments, polyurethane resin, polyester filler, putty wax, vinyl
55.5 x 74 x 35.4; 41.1 x 57.1 x 35.4; 57.7 x 30.7 x 35.4 inches
(141 x 188 x 90 cm, 104.5 x 145 x 90 cm and 146.5 x 78 x 90 cm)

In Place of (Tectonics), 2015

Fiberglass, polyester resin, textured spray paint, powder coated aluminum, laser cut phosphated and powder coated steel, PVC cord, polyester resin, polyurethane plastic, cotton, air brushed polyester resin, pigments, polyurethane rubber, brick, steel rod, bolts, perforated powder coated steel, leather cord
53.7 x 81.3 x 11.4
(136.5 x 206.5 x 29 cm)

Leaves (Agate, October), 2015

Milled and spray painted model board, aluminum tube, polyurethane rubber, pigments, powder coated, anodized, phosphated, blackened and etched laser cut aluminum and steel, bolts
18.3 x 7.3 x 19.1 inches
(46.5 x 18.5 x 48.5 cm)

Leaves (Amber Line, May), 2015

Milled and spray painted model board, aluminum tube, polyurethane rubber, pigments, powder coated, zinc plated, anodized, phosphated and blackened and etched laser cut aluminum and steel, bolts
17.3 x 6.5 x 30.3 inches
(44 x 16.5 x 77 cm)

Leaves (Clay Writ, July), 2015

Milled and waxed model board, aluminum tube, polyurethane rubber, powder coated, anodized, phosphated and blackened laser cut aluminum and steel, brass, Perspex
15.2 x 5.1 x 20.9 inches
(38.5 x 13 x 53 cm)

Leaves (Ivy Tranche, December), 2015

Milled and black waxed model board, aluminum tube, polyurethane rubber, pigments, powder coated, zinc plated, anodized, phosphated, brushed and blackened laser cut aluminum and steel, brass, Perspex
14.8 x 4.9 x 21.7 inches
(37.5 x 12.5 x 55 cm)

Leaves (Peat, March), 2015

Milled and spray painted model board, aluminum tube, polyurethane rubber, powder coated, anodized, phosphated and blackened laser cut aluminum and steel, brass, Perspex
14.6 x 4.1 x 18.3 inches
(37 x 10.5 x 46.5 cm)

All works courtesy the artist; The approach, London; and Freymond-Güth, Zurich

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