

REGEN PROJECTS

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FABRIK
ART, DESIGN | ARCHITECTURE

COMING OUT/GOING IN

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WORDS PETER FRANK

COMING OUT: Anish Kapoor (January 31-March 7)

Anish Kapoor's audience has come to expect of him either emphatically polished, reflective objects of irregular, somewhat organic shape or much more perfectly rounded things whose pigmented surfaces are so deeply, darkly colored that all light seems to disappear into them. Another of Kapoor's popular gambits, immense, usually accessible structures, essentially posits one of the other formulas on a grand scale; the dramatic effect turns the spectator into the object, but does not contradict his aesthetic. Included in Kapoor's latest Los Angeles exhibition, however, were sculptures that do seem to bring him into new aesthetic realms. Such seemingly atypical works – which dominated this show, both in number and in size – have Kapoor whipping material into a violent froth, as if he were casting the waves of a turbulent ocean. The free-standing sculptures of this ilk are enterable, like portable caves – if, that is, the mouths of caves could be wind-whipped. Not formed over eons by water erosion, mind you, but actually sculpted in a matter of hours by blasts of air strong enough to twist and cool the flow of lava into permanently gnarled hyper-rocks.

To be sure, the show included more typical confabulations (and one or two mirroring discs, which in their slick constancy combine aspects of Kapoor's two popular approaches). The presence of these crowd-pleasers contrasted with the odd objects out, making the latter seem that much stranger. But they are natively strange, huge and angry and yet marvelously self-possessed, like mythic beasts ripped from a mountainside, given life and then frozen by some gargantuan taxidermist into their wildest gestures. They are not friendly or playful or soothing, as are their more familiar counterparts, but they are mysterious and grippingly resonant, even alluring in their imposing presence. They add a whole dimension to Kapoor's sculpture, a dimension that conflates manufacture with natural process, if not in reality, then at least in metaphoric presence. The single most unworldly work in Kapoor's show imposes the gritty, opaque surface of the new "monster" pieces onto a monster-size disk leaning against the wall. Here, the relative regularity of the sculpture's perimeter hints at some designated function, as if a titan's hand mirror had been dredged up from the ocean floor.

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©ANISH KAPOOR. *GOLD CORNER*, 2014. FIBREGLASS AND GOLD. 25 X 25 X 25 INCHES. (63.5 X 63.5 X 63.5 CM).
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