

MUNICH

Arne Quinze

Galerie Thomas Modern

Arne Quinze's works are immediately recognizable—composed of multiple bright orange boards that flow together at seemingly arbitrary angles to make huge, organic, cloud-like shapes, meant as metaphors for cooperation between people. He frequently designs his sculptures as bridge-like forms; for instance, in Brussels, he created an 80-meter-long installation connecting the Flemish Parliament to the House of Representatives, and in Shanghai, his *Red Beacon* is meant to inspire conversation. But the works in “My Home My House My Stilthouse” appear to be less interested in the fluidity that Quinze has explored for years, returning instead to the strong 90-degree angles found in his earlier constructed stilthouses and in the “Bidonvilleview” series.

The exhibition included pieces in four categories: Chaos Boxes, Stilthouses, Views, and one large Stilthouse-like installation. The most polished forms are the Chaos Boxes—neatly packaged collections of brightly painted, intersecting sticks contained in large glass boxes. “Every wooden stick represents a human, and when they cross each other it means a connection,” Quinze says in the exhibition catalogue. A few of the boxes are filled and backed with mirrors, but *Chaos Life 210709* forms a triptych of boxes, each framed and supported on Minimalist black metal legs. Each of the 56-centimeter-deep boxes is filled approximately halfway, the surface area resembling topography and reminiscent of the surfaces in the large cloud-like installations.

Above: Arne Quinze, *My Home My House My Stilthouse 100910*, 2010.

Wood, paint, nails, and print plates, dimensions variable. Right: Arne Quinze, *Chaos Life 210709*, 2008.

Wood, paint, glass boxes, and metal frame, 3 elements, 141 x 205 x 56 cm.



Quinze considers the Chaos Boxes as self-portraits.

Stilthouses hover on wooden legs with a frail human quality. They appear to have been temporarily articulated to support cell-like or flag-like compositions and carry dystopian connotations, appearing to be in decline or deconstruction. They also speak to the scarcity of land and how people are becoming more cut off from each other as resources become scarce. A large Stilthouse—one of many with the title *My Home My House My Stilthouse*—was the only installation in the show and the

first piece, aside from the work on the gallery's exterior, visible to viewers. The construction resembled a giant fort, conjuring childish curiosity and extending an impossible invitation to enter its unreachable abode.

The “Bidonvilleview” series, which takes its name from French slang for the slums on the outskirts of cities, epitomizes cramped living spaces. The pieces form tight groups of three-dimensional boxes that give the impression of an aerial or hillside view of a shantytown. The Bidonvilleviews are constructed of wood, painted entirely in black or in Quinze's

calling-card fluorescent orange-red, and glued with thick layers of polyurethane that cast an encaustic glow.

“My Home My House My Stilthouse” underscored the compartmentalization of people in the modern world. Tucked into separate living spaces—whether small cubicles or hovering shanties on stilts—they have little contact with others. These new works deny the thrust of Quinze's previous work, with its emphasis on the fluid connections joining individuals, replacing cooperation with a more dystopian vision.

—Elizabeth Lopeman

