



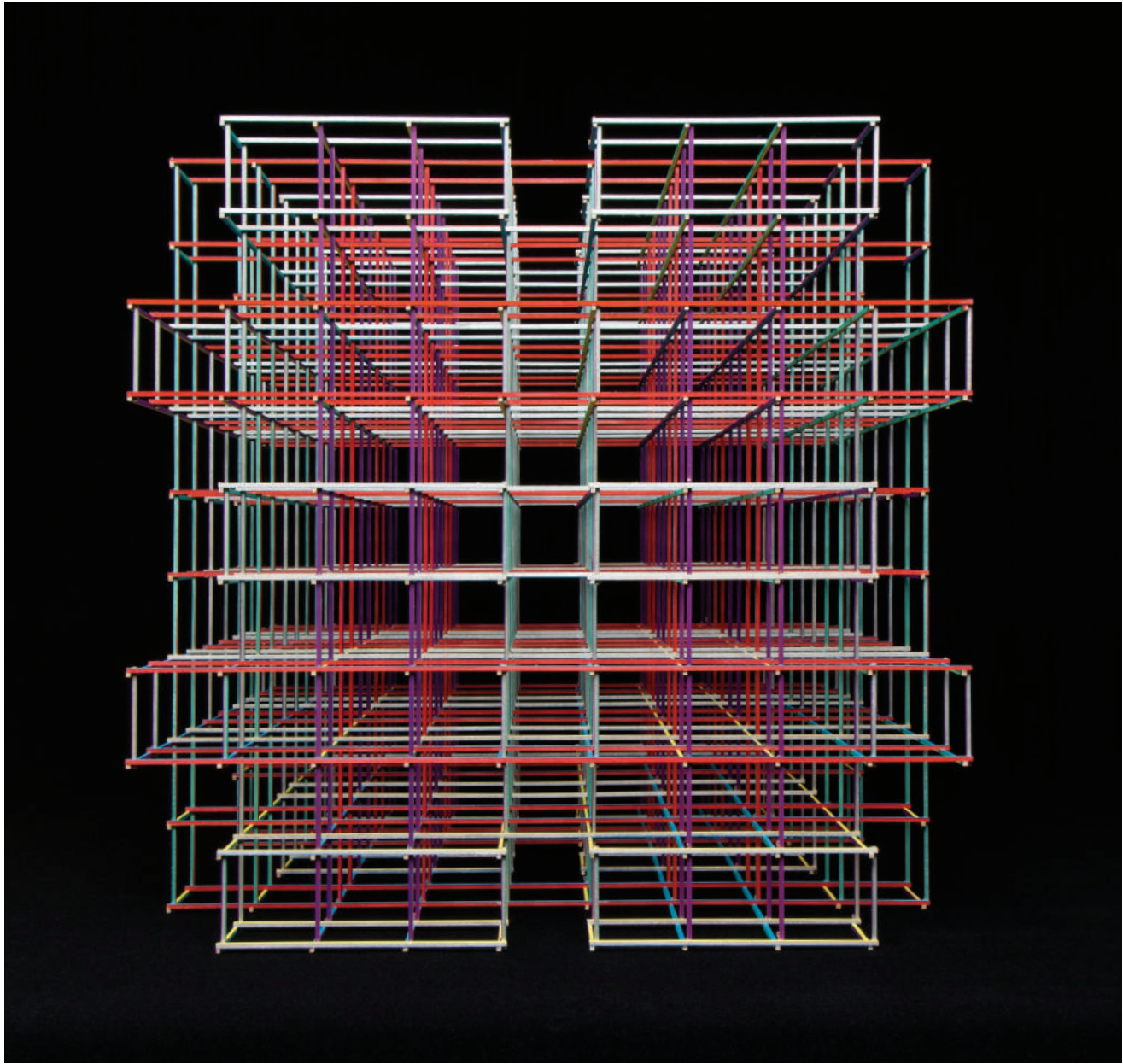
ALOIS KRONSLAEGER





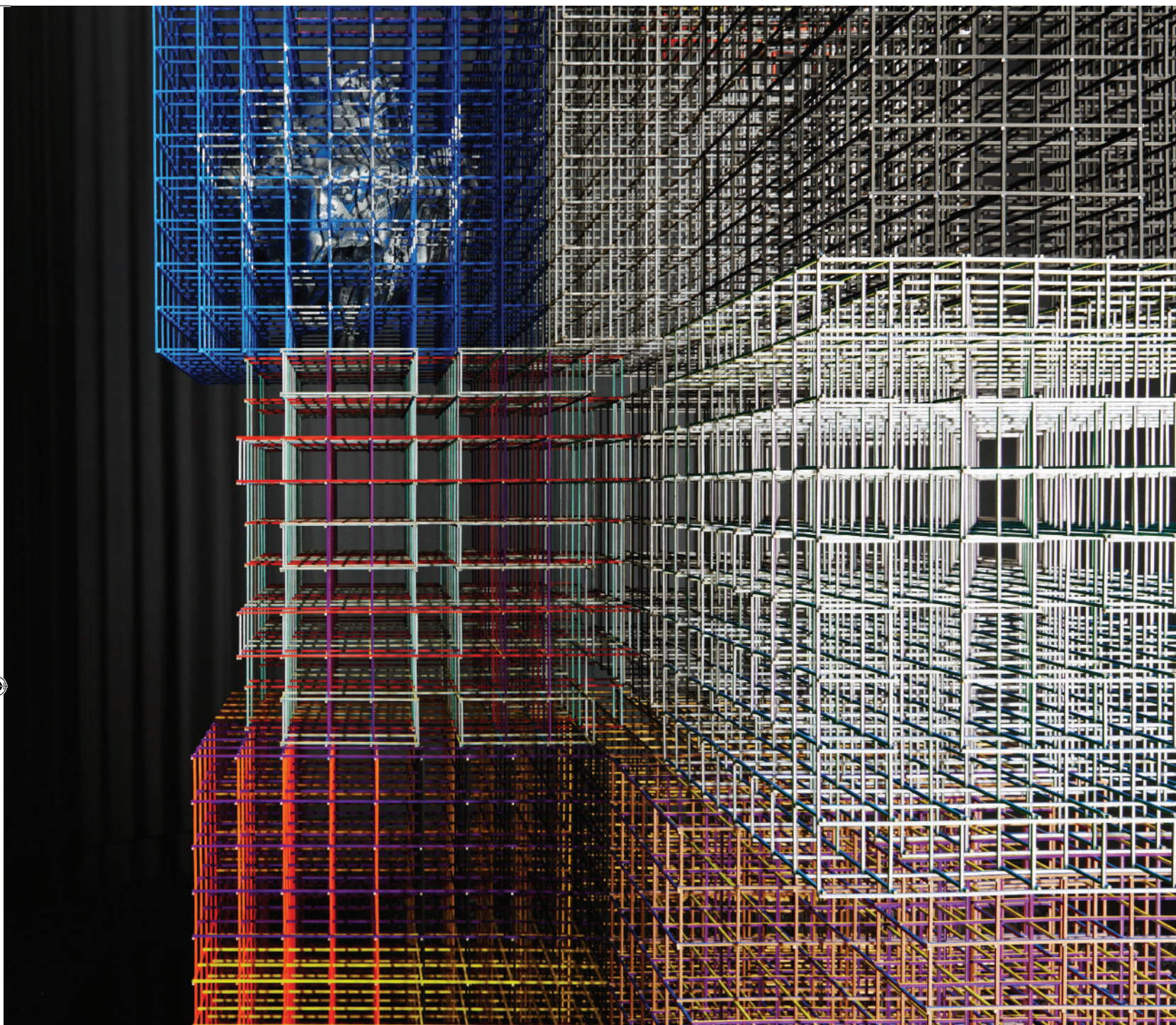
Cover:
(Untitled) Basin and Range (detail), 2013
wood, aluminum mesh, paint
dimensions variable
site-specific installation, Museum of Contemporary Art, Tucson, Arizona
October 2013 – March 2014
Photo Marc Lins





T A 2, 2014
basswood, ink
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Private Collection
Photo Paul Mutino





Grid Structure #1 (detail 1), 2014
basswood, paint, ink, aluminum mesh
216 x 72 x 72 in. (549 x 182 x 182 cm)
site-specific installation, Bruce Museum, Greenwich, Connecticut
May–August 2014
Photo Marc Lins





GRID STRUCTURE #1

Matthias Neumann

When Italo Calvino set out to describe his beloved Venice, he put his words into the mouth of the traveler Marco Polo to address the great Kubla Khan. Polo does not describe one city, but a multitude, one more fantastic than the other, each with a distinct quality. His narrative offers an ever more complete, but ever incomplete picture of what he wishes to convey. Venice is a conceivably comprehensive, yet infinitely-faceted structure, suspended and self-contained within a lagoon—a suitable analogy to Alois Kronschlaeger's installation *Grid Structure #1* at the Bruce Museum in Greenwich, Connecticut.

Grid Structure #1 is what the title suggests: a towering structure eighteen feet high, constructed of twenty-two cubes stacked to form grids. Each cube measures 2 x 2 x 2 feet, and is meticulously assembled with wooden sticks split into 9 x 9 x 9 subdivisions. Each cube is discreetly constructed and then deconstructed according to its own logic: one is missing four corners, one is missing a layer—front and back—of its outer 9 x 9 module slice, one has diagonals arranged in a 1:9 inclination. The deviations look like posthumous scripts by Sol LeWitt, designed to explore the formal logic and structural versatility of a cube.

Every component of *Grid Structure #1* follows its own color logic. Four individually-painted sides of each wood slat combine to create a distinct color space for every individual cube, and the combination of twenty-two cubes forms a towering structure. The 24,000 discrete surfaces add up to one complete and highly complex color environment that asserts itself in the interstice between sculpture and painting.

Five of the twenty-two cubes have been treated violently and outside of the grid's Cartesian logic by topographical intrusions made of wire mesh, which confront and interrupt the solemn play of the three-dimensional structure. One mesh form—a self-contained, cloud-shaped formation—is embedded in the center of a cube; another pierces a cube to create a metallic black fissure from corner to corner. A third cuts a canyon on the diagonal axis, and so on. These allotropic intrusions juxtapose different materials and forms to create severe contrasts within the grid structure, introducing a measure of chaos into an otherwise controlled structure.

The artist Constantin Brancusi once remarked that, "[T]here are idiots who define my work as abstract; yet what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things." The *essence of things* in Kronschlaeger's *Grid Structure #1* is the interactive relationship between the grid structure and its surrounding environment: this is the central idea of the site-specific work. At the Bruce Museum, *Grid Structure #1* was situated inside a circular annex to the Museum's main exhibition galleries. Kronschlaeger's constructive approach uses the particular lighting conditions and distinct spatial proportions of the installation space to become part of the work itself. By placing the work on a reflective black surface, he creates a visual echo that emphasizes, exaggerates, and extends the vertical axis of the atrium.



The black gravel that surrounds the work is a critical part of the site, and though it may not be conceived as part of the work, a museum label encourages the visitor to walk on it, in order to obtain different views. *Grid Structure #1* is photogenic, and it is easy to snap a memorable picture from almost any angle. No photo, however, will succeed in capturing the “essence” of the work, as it reveals itself fully only as a spatial experience. Each movement of the spectator opens another view of intersecting geometries, of color planes and perspectival discoveries, combining a Brancusian realism with a spatial specificity.

Grid Structure #1, 2014
basswood, paint, ink, aluminum mesh
216 x 72 x 72 in. (549 x 182 x 182 cm)
site-specific installation, Bruce Museum, Greenwich, Connecticut
May–August 2014
Photo Marc Lins

“Il y a des imbéciles qui définissent mon œuvre comme abstraite, pourtant ce qu’ils qualifient d’abstrait est ce qu’il y a de plus réaliste, ce qui est réel n’est pas l’apparence mais l’idée, l’essence des choses.” Constantin Brancusi, translated and quoted from Claire Gilles Guilbert, “Propos de Brancusi,” *Prisme des Arts* No.12 (May 1957), pp. 5-7.







Grid Structure #1 (detail 2), 2014
basswood, paint, ink, aluminum mesh
216 x 72 x 72 in. (549 x 182 x 182 cm)
site-specific installation, Bruce Museum, Greenwich, Connecticut
May–August 2014
Photo Marc Lins









(UNTITLED) BASIN AND RANGE

Anne-Marie Russell

Alois Kronschlaeger arrived in Tucson at the peak of our monsoon season, the “wet summer,” when tropical-scale rains bring relief to the extreme aridity of our environment, where “dry summer” temperatures routinely surpass 100 degrees. He and his team then proceeded, over the course of six sweaty weeks, to construct an ethereal monument of implied geological grandeur within the Great Hall of the Museum of Contemporary Art, a six-thousand-square-foot trapezoid with a cavernous feel and extraordinary lighting conditions created by the full northern and southern exposure.

Kronschlaeger did not simply build a sculpture of a mountain in the gallery. With three simple materials and inspiration from the Western landscape viewed from his plane window as he flew into Tucson, he radically transformed the space with *Untitled (Basin and Range)*. He accomplished this complete transformation with a site-specific installation that engaged with the neo-Brutalist museum architecture designed in the early 1970s by Ukrainian émigré architect William Wilde. Over subsequent visits, Kronschlaeger’s careful study of the architecture and the play of light in this space informed his keen understanding of the architect’s intentions and desires.

Untitled (Basin and Range) was an immersive, site-specific installation of massive scale. In general, we expect to encounter the classic “basin and range” topography in the natural landscape, but when constructed in this museum

gallery setting, it completely reoriented the viewer’s sense of place and scale, and provided an unprecedented art experience. The Tucson Mountains ringing the western edge of the Tucson Valley actually slid off of the Catalina Range to the north, in a vast tectonic shift, millions of years ago. *Untitled (Basin and Range)* felt as though another mountaintop dislodged and settled into the Great Hall.

Throughout the basin and range region, the shifting tectonic plates created the region’s distinctive terrain. Moving this landscape indoors shifted the viewer’s sense of scale and time, and reminded us of the presence of “geological time” relative to our sense of day-to-day time. This experience was both awe-inspiring and humbling, reminiscent of Edmund Burke’s notions of “the sublime and the beautiful.” John McPhee, in his exquisite tome *Basin and Range*, suggests that geology is virtually a literary exercise, a form of close reading of the landscape that also produces a “fountain of metaphor.” Displacement, disorientation, and awesome beauty are all inherent in the topology and that experience is realized in Kronschlaeger’s evocative installation.

The installation was at once allusive—it was essentially a classic basin and range mountainous topography incongruously installed in a museum gallery space and easily part of a long tradition of landscape art—and, ultimately, highly abstract and entirely non-referential. Moving through the grid triggered dizzying optical effects. The mesh produced a moiré effect, while the translucent paint generated

(Untitled) Basin and Range (view 1), 2013

wood, aluminum mesh, paint

dimensions variable

site-specific installation, Museum of Contemporary Art, Tucson, Arizona

October 2013 – March 2014

Photo Marc Lins





continually shifting, reflected and refracted light. The total effect was a highly dramatized cinematic space, reminiscent of László Moholy-Nagy's *Light Space Modulator* (1930), writ large. The literal, figurative qualities of a mountain range disappeared as the vertiginous, cantilevered moments and visual whirl of sensations created a hallucinogenic experience not unlike the space created in Robert Wiene's *The Cabinet of Dr. Caligari* (1920).

The superstructure of the installation was comprised of a wooden grid, which was then draped with wire mesh. Translucent paint was then poured over the mesh, creating a magical light environment that changed throughout the day and across the seasons, with low sun angles that produced a dramatic effect from early fall to mid-winter. The rigid, rectilinear geometries of the wooden grid gave way to the sensual, fractal geometries of the aluminum wire mesh. Kronschlaeger's work is heir to the Russian Constructivists via the Minimalists of the 1960s. Primary engagements with the liminal space between architecture and sculpture interest all of these artists. Like its artistic predecessors, *(Untitled) Basin and Range* asks the viewer to consider how objects psychically alter the space they occupy. How does the human body—our primary metric of scale—relate to the altered space?

Rarely have our visitors made such extensive repeat visits to the same exhibition. With *(Untitled) Basin and Range*, however, each visit was a new experience, depending on the time of day or the point in the season. Walking through the installation was akin to taking a hike, in that one felt immersed in an environment, a landscape, rather than merely gazing upon a work of art. There were moments of pause and reflection, constricting cleavages and grand vistas, subtle disorientation, and sites of drama, where perilously cantilevered masses hovered above, paradoxically monumental and weighty yet simultaneously diaphanous and ethereal. *(Untitled) Basin and Range* was ephemeral, fleeting...perhaps just as earth's geology, simply at a different rate of time.

"If you free yourself from the conventional reaction to a quantity like a million years, you free yourself a bit from the boundaries of human time. And then in a way you do not live at all, but in another way you live forever."

—John McPhee, *Basin and Range*

Scale model of *Untitled (Basin and Range)*, 2013
wood, aluminum mesh, paint
scale of 1:24
dimensions variable





(Untitled) Basin and Range (view 2), 2013
wood, aluminum mesh, paint
dimensions variable
site-specific installation, Museum of Contemporary Art, Tucson, Arizona
October 2013 – March 2014
Photo Marc Lins

Following pages:
(Untitled) Basin and Range (view 3), 2013
wood, aluminum mesh, paint
dimensions variable
site-specific installation, Museum of Contemporary Art, Tucson, Arizona
October 2013 – March 2014
Photo Marc Lins







Habitat (view 1), 2012
various media
dimensions variable
site-specific installation, SiTE:LAB, former Grand Rapids Public Museum, Michigan
September–October 2012
Photo Marc Lins





Alois Kronschlaeger with *Habitat* (view 2), 2012
various media
dimensions variable
site-specific installation, SiTE:LAB, former Grand Rapids Public Museum, Michigan
September–October 2012
Photo Marc Lins





ALOIS KRONSCHLAEGER: THE RIGHT ANGLE AS A NECESSITY

Muriel Pérez

The following is an excerpt from a forthcoming article by the author.

An artistic process often develops from the small and refined to a forceful eruption into a large format. In Alois Kronschlaeger's work, the site-specific installation *Grid Structure #1* (2014) represents the opposite. With its delicate features, the sculpture casts no less of a spell over its viewer than Kronschlaeger's monumental works *Allotropisms* (2011), *Spire* (2011) or *Habitat* (2012), and is a logical continuation of his previous works, despite the reduction in scale.

Grid Structure #1 consists of twenty-two individual cubes that are made of roughly 6,500 basswood sticks. The individual square sticks are dyed different colors on each side (a total of 24,000 surfaces) and set up in a right-angled, three-dimensional grid. Not all of the cubes are evenly divided; rather, using spacing, they form complex geometrical shapes. Sometimes corners are omitted and sometimes the interiors are absent. In five cubes, the regularity of the inner grid structure is disturbed by hand-crushed aluminum mesh. These organic shapes disturb any geometric logic at irregular intervals and bring disorder to its appearance.

The asymmetrical stacking of the cubes tapers off towards the top and divides the sculpture into nine horizontal planes, a division that is barely noticeable. For reasons related to statics, larger and primarily dense cubes—those with a largely continuous inner grid structure—are located in the lower area. The top cube, in contrast, has no grid except for two facing sides, and is instead composed of vertical connections. The handling of the cubes as stand-alone

modules held together with wire allows them to be put together differently and according to the spatial situation. This makes the sculpture, as such, ephemeral.

Kronschlaeger's *Cubes* function as stand-alone works, monochromatic in white, black, grey, or blue colors. He later allowed the *Cubes*, which were initially statically conceived, to turn along one of their diagonal axes, which led to his first kinetic sculptures. *Grid Structure #1*, however, requires no movement in order to create a flickering vibration. The geometric variations of the cubes, and particularly the new aspects of Kronschlaeger's work—color and lighting—play with the viewer's perception. Depending on the way the light falls, varying light-dark areas are generated, and this effect does not allow the viewer's gaze to rest.

Kronschlaeger, who for a long time maintained, "I'm very bad with colors," lost his hesitation and began to use color after he became acquainted with the work of the Venezuelan artist Carlos Cruz-Diez. In his series *Fisicromías* [Physichromies] (Figure 1), Cruz-Diez generates one module out of two adjacent colors, which, in its multiplication, and with the help of the viewing eye, generates a third color, as well as a picture that is constantly in motion. The physiology of the eye makes possible the recognition of the color and the generation of movement. Kronschlaeger embraces this approach and implements it similarly with the individual *Cubes*. The colors do not lie next to one another, but instead are multiplied, one after another, through the three-dimensional structure, thus generating the effect of vibration.

Grid Structure #1 (detail 3), 2014

basswood, paint, ink, aluminum mesh
216 x 72 x 72 in. (549 x 182 x 182 cm)

site-specific installation, Bruce Museum, Greenwich, Connecticut
May–August 2014

Photo Marc Lins







Figure 1
Carlos Cruz-Diez (b. 1923)
Psychromie n° 506, 1970
acrylic paint on PVC strips mounted on wood, plexiglass, aluminum frame
70.88 x 70.88 in. (180 x 180 cm)
Paris, Centre Pompidou, MNAM-CCI
© Philippe Migeat © 2014 Artists Rights Society (ARS),
New York / ADAGP, Paris

Many other Venezuelan artists, such as Alejandro Otero and Jesús Rafael Soto, tried to generate movement using color and form studies in the second half of the twentieth century. Otero's series *Coloritmos* and *Abra solar*, along with Soto's installation *Penetrables* are considered some of the most significant representatives of kinetic art. They all draw the viewer in with spatial interventions. In Soto's installation *Penetrables*, the artist transforms entire spaces through color. He relies on the movement of the viewer, and the large-scale work invites us to choose our own path through colorful, moving elements.

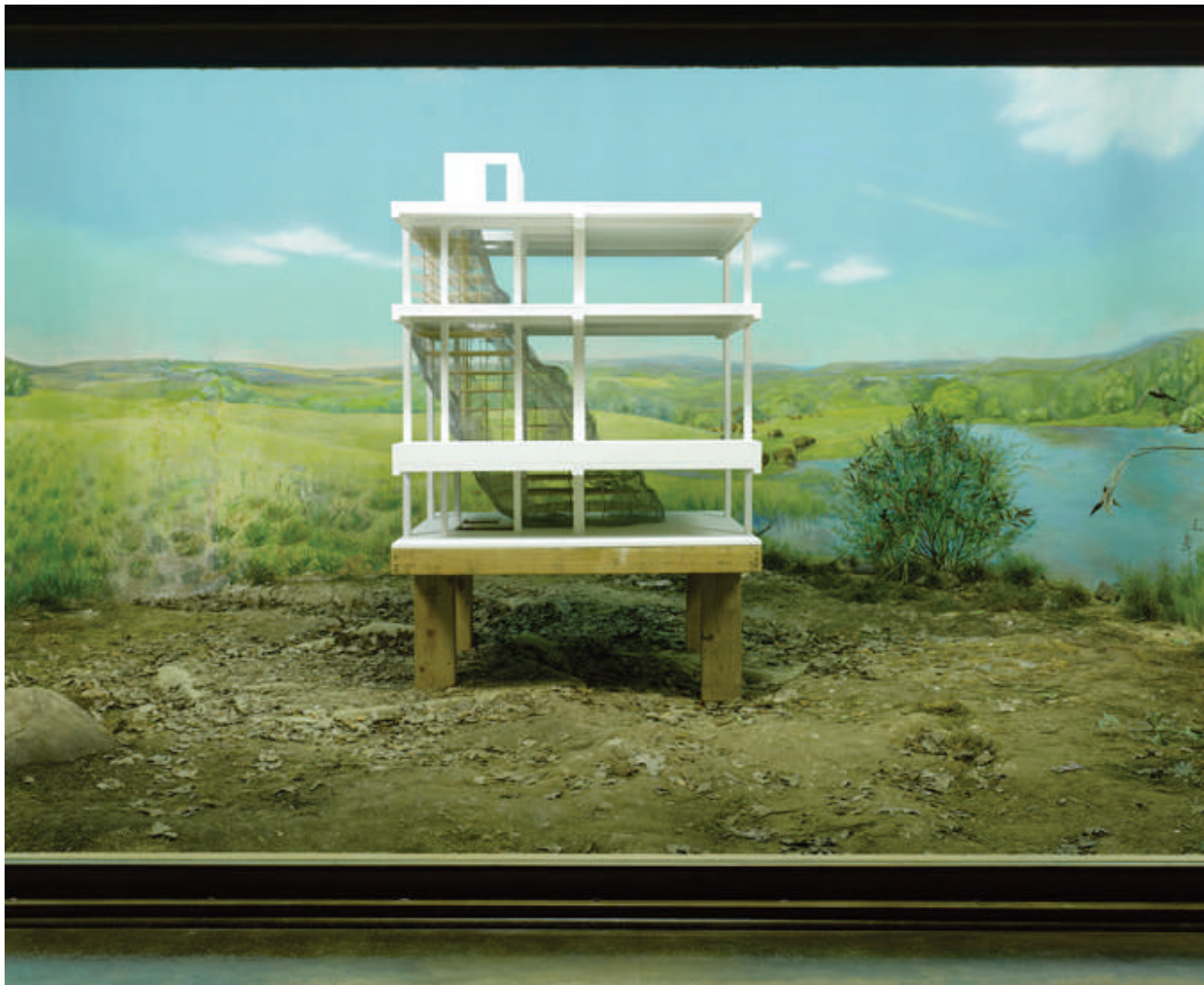
In these artworks, color and light play central roles; however, the role of the visitor is emphasized above all else. Without the viewer's participation the works cannot be "activated." In space, art is a whole body experience, and no longer solely the work of the light-sensitive cells in the eye that control color perception in the brain. The incorporation of the viewer in the work is perceived as the expression of an ideal society. In Venezuela and other parts of Latin America, the formal language of abstract art is interpreted as a step towards modernization—art is something that everyone should be able to experience, an idea that is again found in the integration of art and architecture—the often-cited synthesis of the arts.

Kronschlaeger does not give in to the temptation of transferring these premises of the modern age to our time, but instead studies them from a distance. He draws on the color theory of the Venezuelan kineticists but does not let the viewer become part of the work; likewise, he resists creating a total synthesis between art and architecture. Rather, he allows the viewer to participate in his fascination for architecture while he dissects it into its essential anatomical elements, as is exhibited in works such as *Allotropisms* and *Spire*. Technically, these works are based on a three-dimensional grid structure, and thus, also on a geometric *Urform* of architecture. Two lines at right angles to one another are the start of countless architectural and planning designs. These have appeared in diverse contexts, from the two-dimensional *cardo decumanus*, or east-west and north-south axis intersections of ancient city plans, to Lucio Costa's first sketch of Brasilia's *Plano Piloto* ("Pilot Plan") and in the three-dimensional structure of Sou Fujimoto's Serpentine Pavilion in London, in 2013. The right angle becomes an apparent necessity for every design.

Kronschlaeger, however, does not make the grid structure into the actual work itself, like Sol LeWitt or Dan Flavin did before him. Instead, he uses it in order to bring himself closer to the existing spaces. In *Allotropisms*, he explores the limits of the exhibition space by letting a grid structure surrounded by an aluminum mesh, grow downwards from the ceiling. With *Spire*, he not only feels out the architectural space, but also conquers it. The structure, which is also made of a wood and aluminum mesh, forces itself upwards from the basement through three stories until it breaks through the roof as the victor, and reaches up towards the sky. The power dynamic between the materials—wood and aluminum mesh versus concrete—is an architectural David and Goliath. It breaks with any architectural logic and forces the viewer to question preexisting assumptions about the materials of construction.

Kronschlaeger's installations are always foreign bodies in existing spaces. They penetrate and establish themselves, and evoke fascination and anxiety at the same time. This strategy is most palpably felt in *Habitat*. In the former Public Museum in Grand Rapids, Michigan, the staged, intact





living spaces of American mammals are disturbed using different interventions. The deer find themselves in a grid structure, the puma moves on an uneven textile formation, and, in another diorama, two Native Americans cover in the grass and observe the creation that served as the model for *Spire*. In this anachronistic scene, two conflicting cultural spaces overlap in the same physical space to form a whole.

This contrast of technically opposing design principles anchors many of Kronschlaeger's works. Whether the grid structure forces its way roughly and forcefully through a concrete ceiling, or whether it gracefully and vibrantly withstands the monumentality of a postmodern structure, the right angle is a necessity.

Muriel Pérez, October 2014

Habitat (view 3), 2012
various media
dimensions variable
site-specific installation, SITE:LAB, former Grand Rapids Public Museum, Michigan
September–October 2012
Photo Marc Lins





Following pages:

Allotropisms (view 2, from below), 2011

wire mesh, wood, poured paint

dimensions variable

site-specific installation, Cristin Tierney Gallery, New York

January–February 2011

Photo Marc Lins

Allotropisms (view 1), 2011

wire mesh, wood, poured paint

dimensions variable

site-specific installation, Cristin Tierney Gallery, New York

January–February 2011

Photo Marc Lins











Spire (view 1, from below), 2011
wire mesh, wood, poured paint
dimensions variable
site-specific installation, SiTE:LAB, 2 East Fulton, Grand Rapids, Michigan
Photo Marc Lins

Spire (view 2), 2011
wire mesh, wood, poured paint
dimensions variable
site-specific installation, SiTE:LAB, 2 East Fulton, Grand Rapids, Michigan
Photo Marc Lins











Previous pages
Spire (view 3, exterior), 2011
wire mesh, wood, poured paint
dimensions variable
site-specific installation, SiTE:LAB, 2 East Fulton, Grand Rapids, Michigan
Photo Marc Lins

BA, 2013
blue aluminum mesh, basswood, paint
30 x 28 x 25 in. (76.2 x 71.12 x 63.5 cm)
Collection of the Artist
Photo John Muggenborg

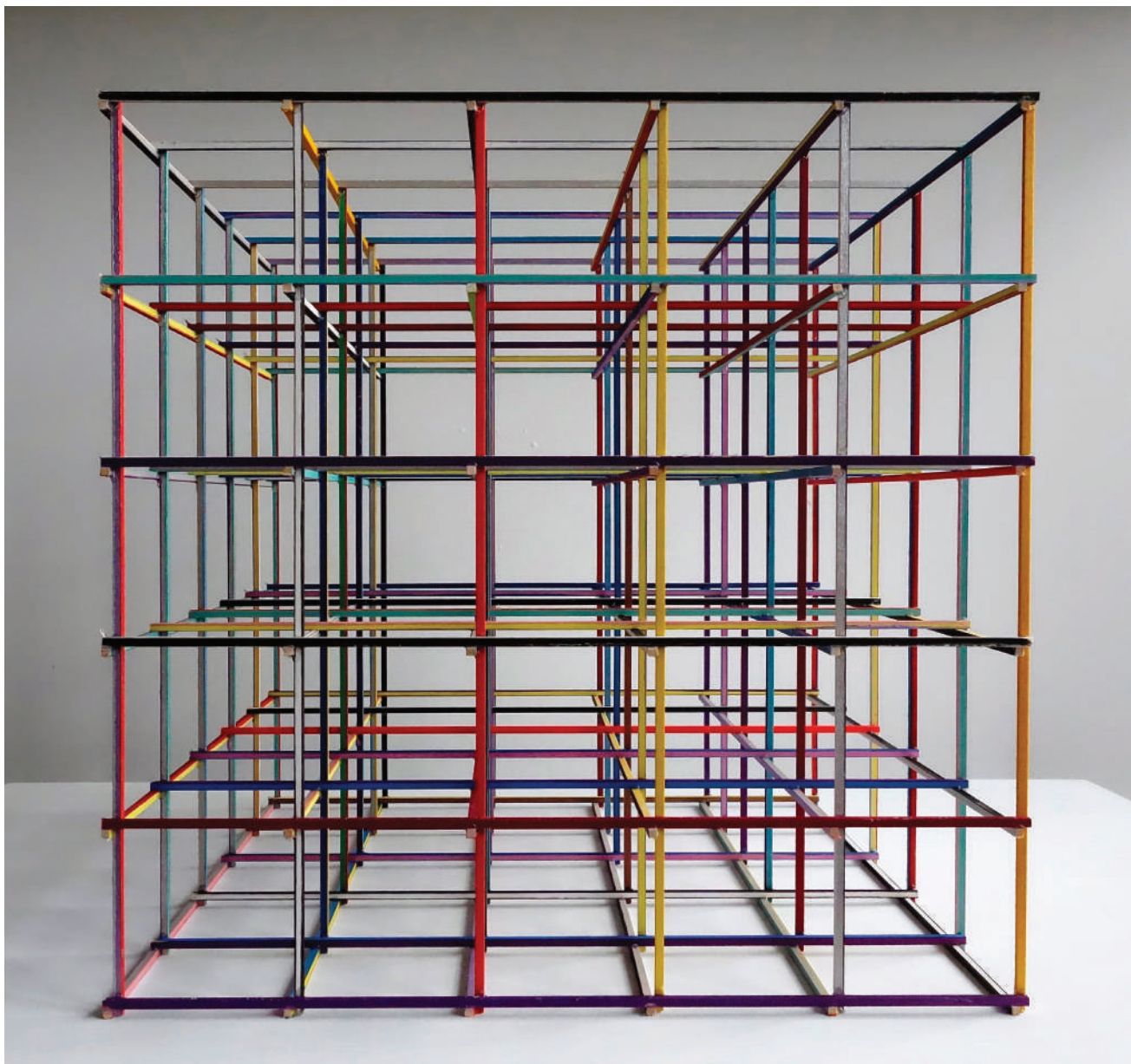






Untitled (Red and Clear on Aluminum Mesh), 2010
aluminum mesh, paint
32 x 20 x 20 in. (81.28 x 50.8 x 50.8 cm)
Private Collection





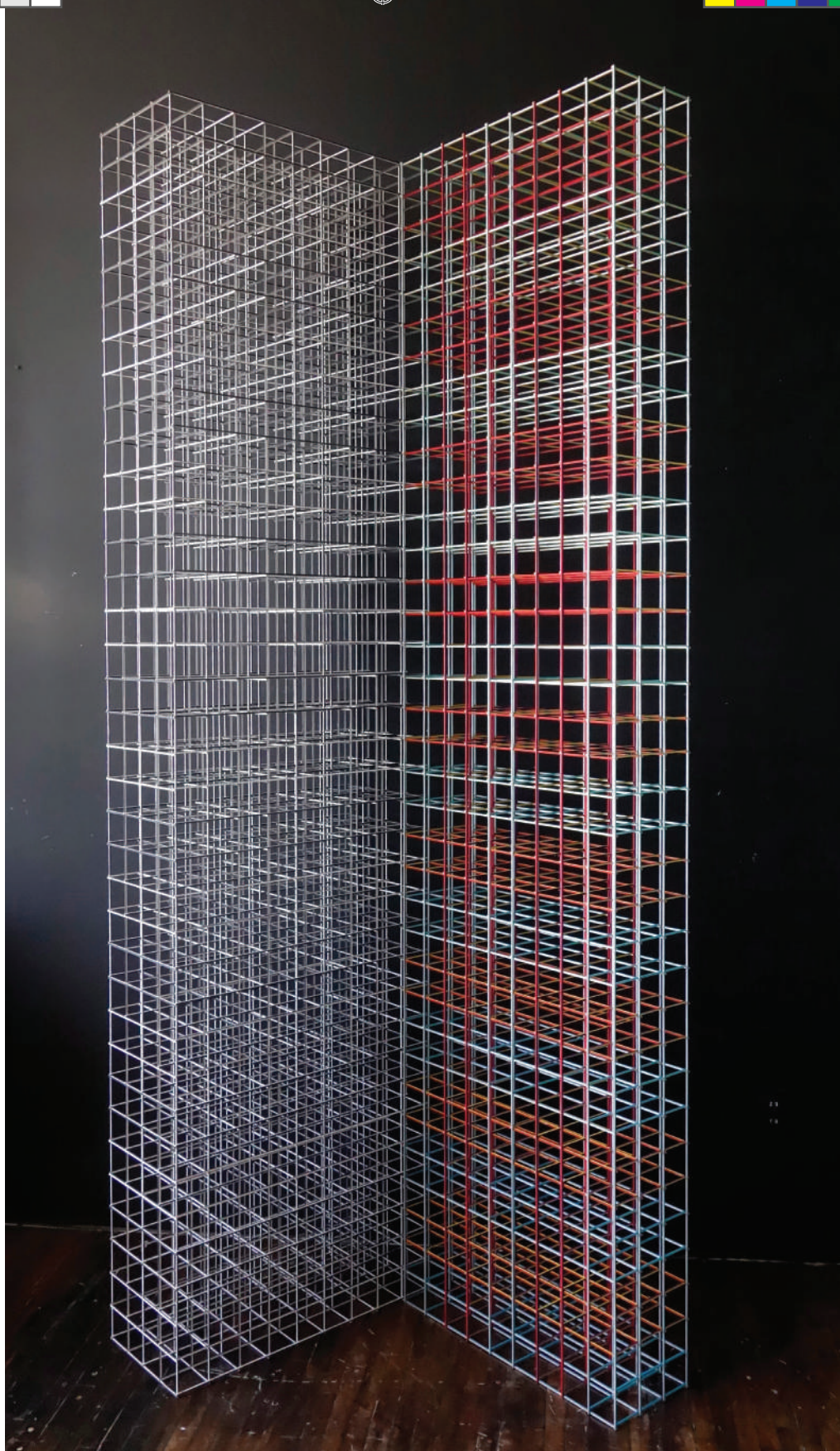
Quilt, 2014
basswood, ink
13.5 x 13.5 x 13.5 in. (34.29 x 34.29 x 34.29 cm)
Private Collection





L Tower, 2014
basswood, ink
2 pieces: 95 x 24 x 10.75 in. (241.3 x 60.96 x 27.3 cm) each
Collection of the Artist

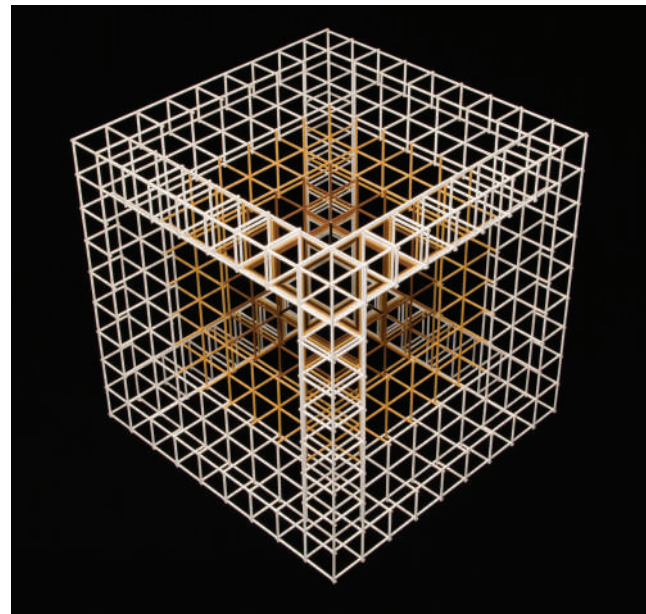
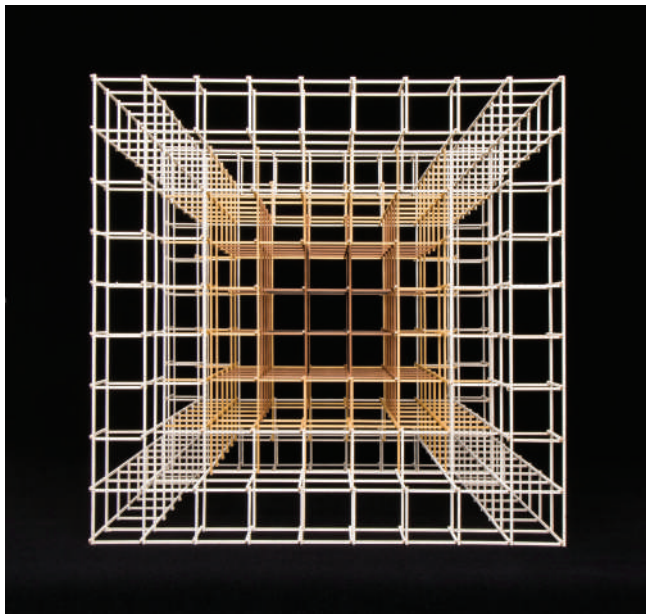






Sphera, 2009
wood, aluminum mesh, paint
168 x 168 x 132 in. (426.72 x 426.72 x 335.28 cm)
Photo Marc Lins





from left to right:
T B 7 (view 1), 2014
basswood, ink
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Collection of the Artist
Photo Paul Mutino

T B 7 (view 2), 2014
basswood, ink
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Collection of the Artist
Photo Paul Mutino





Alois Kronschlaeger installing *Habitat*, 2012
SITE:LAB, former Grand Rapids Public Museum, Michigan
Photo Florencia Minniti





JOE FIG, INTERVIEW WITH ALOIS KRONSCHAEGER

Greenpoint, Brooklyn, February 6, 2013

*The following is an excerpt from the forthcoming book *Inside The Artist's Studio* published by Princeton Architectural Press.*

JOE FIG: *Where was your first site-specific piece?*

ALOIS KRONSCHLAEGER: In Graz, Austria. It was at an international residency called Art and Technology. That piece dealt with visualizing the shadow on the day of the equinox. It was a riff on a sundial, but a sundial measures the shadow within a day. I traced the shadow over an entire year and on the day of the equinox the gnomon, (the pointer) casts a shadow making a perfectly straight line.

Luckily, on that day it was sunny and the shadow could be traced, and the tip of the shadow followed the boundary of my demarcation line for the sculpture. I needed the shadow to be exactly fifteen meters long and had an engineer calculate how tall the pointer needed to be in Austria on that day of the equinox when the sun is exactly above the equator. It was a complex piece, and this is where I thought, "hey, this is pretty good to get so many people involved and get the funding and the permits and get this accomplished."

JF: *You live and work here [in your studio], is that what you prefer?*

AK: I do prefer this situation. Right now I'm a workaholic; I like being surrounded by the work. I work with paint, it has to dry, so at two o'clock in the morning I can put down another layer [of paint]. I go to bed, and in the morning I continue working, so I'm more productive in this situation.

JF: *Did you have a plan for the layout of this studio, or did it develop organically?*

AK: The layout was basically two-thirds studio and one-third living space. Also I picked this space because of the very large window, the southeastern exposure. I wanted to have light because in my previous studio I only had frosted glass bricks for windows.

JF: *Has the location of the studio had any influence on your work?*

AK: The location, not directly, but the light, yes. I had been working with paper, but the first piece I did here, I used aluminum wire mesh mounted on a frame that sat in the window. It created certain transparencies where the light filters through my sculptural material. The paint layers [on the mesh] created shadows. It was a huge transition for me.

JF: *Can you tell me about the materials you're using and how they came into your practice?*

AK: What I'm using now is aluminum wire mesh. New York Wire Company in Pennsylvania produces it. There's a large roll—it's about six feet wide. That's the largest one they make, and it's thirty yards long. I really love the product, and it has a very good weave. It's very flexible.

I came across this product years ago when I built a scale model for a proposal in Austria. I used it over a wooden platform and wooden dowels to recreate the topography of a landscape. Now it's like my canvas. This is my main material.

JF: *What kind of paints are you using on these pieces?*

AK: A lot of different paints, from oil-based paint to acrylic to polyurethane and Polycrylic by Minwax. It has to do with viscosity. I love oil-based paints because they run really, really fast. Latex paint is like slow-moving lava; it creates a slow pool that runs down. It creates something like landmasses. The oil-based paint is more linear—it runs faster—and the fastest-running paint is Polycrylic, which dries totally clear. It looks like water that's trapped in the mesh. That's where initially I worked out the idea of pouring paint onto these mesh sculptures. One day it rained on my mesh piece in the window, and I thought, hey, actually this is interesting. What would paint do on the surface of that piece?





The paint makes you decipher the intricacy of a shape. For example, when you look at the piece in the window, you just see the mesh compressed. You don't really know how the shapes go—you can't see the depth or shadows. As soon as you start pouring the paint onto it, the composition suddenly becomes very readable and traceable.

JF: *So the window piece, your first piece, one day it rained and you were watching the water fall on that, and you thought, "wow, how would that look with paint?"*

AK: Exactly! The paint now makes you decipher the intricacy of a shape. For example, when you look over on this wall, you just see the mesh compressed, you don't really know where the shapes go, you can't see the depth or shadows. As soon as you start pouring the paint onto it the composition suddenly becomes very readable and traceable.

What I'm now doing with the paint is mixing the colors but also creating different patinas. For example this silver one is very, very bright. I would go with a chalky white latex paint on top of it. Then I use the spray bottles to wash it off which creates a very thin layer. It allows me to have more control over the surface.

The earlier works were all monochromatic [paint] pours in which case the lighting creates the shadows. Now I play more with things like how the light reflects within the piece and then pour on top of it. I have different cross-pours. For example, on this one, you already have two pours. The clear goes horizontally where the black goes vertically, so there are multiple layers.

The wire mesh doesn't wrinkle or crease. I want to have very smooth folds, like baroque- or rococo-type swirls, like swivels, where you don't have that hard edge. Within my earlier *Repercussion* series you have hard-edged creases, ridges, and crunches. With this work I want to have very smooth transitions.

I'm juxtaposing the 1960s with the 1990s. I'm thinking about Gilles Deleuze's book *The Fold: Leibniz and the Baroque*. I'm talking about the idea of how you map out space, creating biomorphic cavities that eat into that structure.



Above: Alois Kronschlaeger and Paul Amenta installing *Habitat*, 2012
SITE:LAB, former Grand Rapids Public Museum, Michigan

Right: Alois Kronschlaeger and Henry Kerr installing
Untitled (Basin and Range), 2013
Museum of Contemporary Art, Tucson, Arizona
Photos Florencia Minniti

JF: *Do you have a favorite color?*

AK: Right now, I would say this indigo blue. I find certain metallics or certain color combinations extremely interesting. I feel like I know too little about color, but that indigo blue really works nicely. It's an ink that I use on the basswood, so it gets absorbed. I like using inks on wood.

JF: *Do you have any special tools or devices that are unique to your creative process?*

AK: I do, and it relates to the paint and how I pour the paint. Right behind you is a funnel and hose; I use this to get the paint into crevices where the pouring cup won't fit. And then, for the very large, site-specific pieces like *Spire*, [a four-story installation] I did two years ago with SITE:LAB in Grand Rapids, my friend Florian made me a special tool that is a six-foot pole that can be extended up to sixteen feet. Mounted on the end is a gallon bucket with a string and a release mechanism. I can pull the string to release and pour the paint.





JF: So a large part of your work are these enormous site specific installations that take up floors of building spaces and hundreds, if not thousands, of square feet. How is working on something like that different than working on the smaller pieces, and how do you even go about visualizing the large pieces and then actually go about building them? Can you talk about that process?

AK: I absolutely love the shift in scale. I can work on a piece that's two feet by two feet by two feet and then work on a piece that's seventy-two feet tall by thirty-six feet by thirty-six feet. With the large, site-specific pieces I start by going to the location. I take photographs and measurements, and then I come back to the studio and I build a scale model. I've done three large installations so far, and I've found that there is a direct correspondence from the model to the full-size installation.

For example, this project. [Points to a scale model for *Basin and Range* for MOCA Tucson.] The scale model took me two months to build. I know now it will take me two months to install the actual piece. On *Spire* there was this question of, "Would you build a structure from the top down or from the bottom up?" Because it was four stories

tall, everybody would say from the bottom up. But no—actually the scale model taught me that I had to build it from the top down. If you have a piece of wood twelve feet long it only takes one screw at the top to plumb it straight, then gravity plumbs itself. If you were to build it from the bottom up, it would sway left to right and be much more difficult to make level.

I also learn from the scale model how much material I'll need to use. For example this will need 1,500 two-by-twos, twelve feet long. The scale models are very exact. People ask, Why don't I do a SketchUp drawing or a computer-generated image? Because using the scale model, I can also figure out the lighting: how the lighting affects the mesh, the paint, the grid, et cetera. So I figure out the material and then how many assistants I need. I get a good sense of what it's going to entail. It's easy to place yourself within the scale model and let your assistants know where and what you are working on. That's where I build the grid structure, and then I cut into it. I shave it. I sculpt it. Then I tweak it, and when I install the real thing, I always have the scale model; it acts as a reference.





JF: *How do you come up with titles?*

AK: I usually don't title them. Within the larger site-specific installations, the title "Basin and Range" came during my research. Within the smaller sculptures, they'll be like *The Blue Cube*, and *The Black Cube*, some very obvious ones. But otherwise, they are just untitled. I don't pay too much attention to titles.

JF: *Do you have a motto or a creed that, as an artist, you live by?*

AK: Yes. Coming out of graduate school and preparing for my first show with Ed [Winkelman], I was doing a lot of freelance work on the side; I divided my day into three seven-hour units.

I call it seven, seven, seven. [laughs] Seven hours of sleep, seven hours of making money (teaching, the gallery selling work, or freelance jobs), and seven hours in my studio to do my art. The other three hours are used for traveling between the three locations.

I've been in New York for so many years, and I've seen people become extremely successful or really fuck up royally or become very sinister. If you put everything on the same priority list, then there's not an excuse why you cannot do your work, because everything is an equal priority. There's no reason why you wouldn't have time with that balance.

Alois Kronschlaeger installing *Allotropisms*, 2011
Cristin Tierney Gallery, New York
Photo Rainer Hosch





Untitled, 2009
metal mesh, black latex paint, wood structure
43 x 29 x 13 in. (109.22 x 73.66 x 33.02 cm)
Private Collection





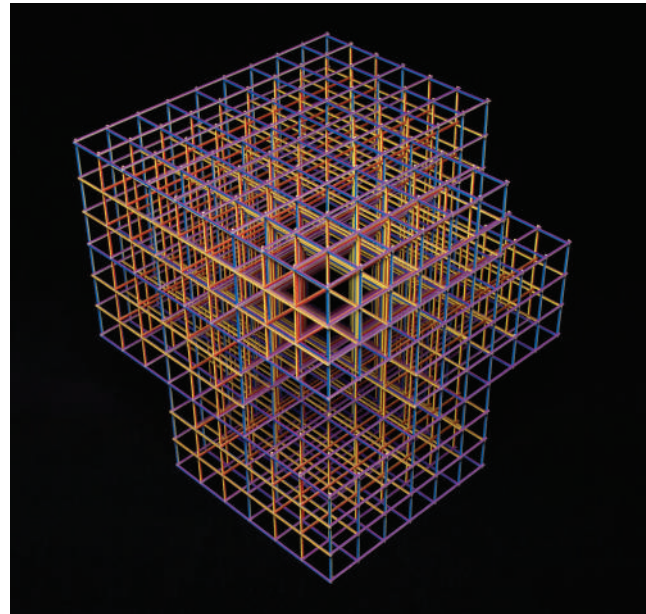
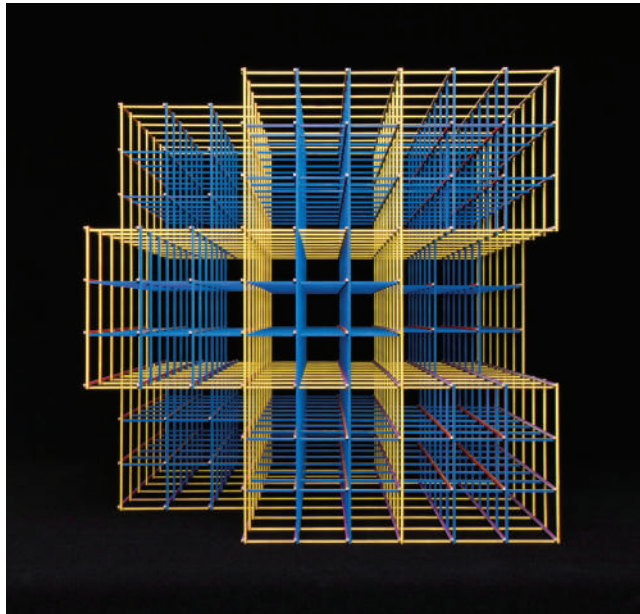


30' (detail), 2013
wood, paint, steel cables
300 x 120 x 120 in. (762 x 304.8 x 304.8 cm)
site-specific installation, SiTE:LAB, Miami, Florida
December 2013

30', 2013
wood, paint, steel cables
300 x 120 x 120 in. (762 x 304.8 x 304.8 cm)
site-specific installation, SiTE:LAB, Miami, Florida
December 2013



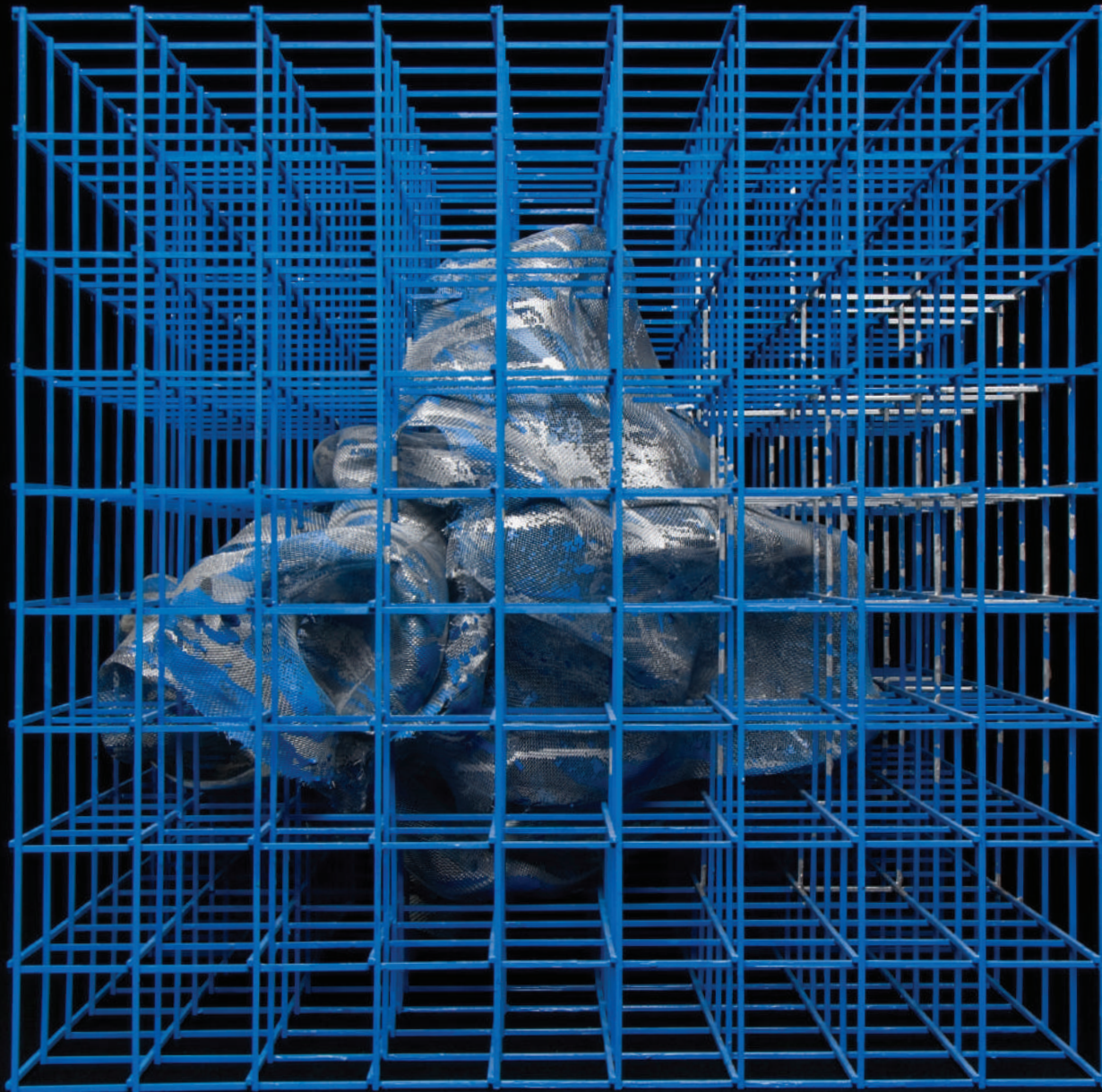




from left to right:
TC 1 (view 1), 2014
basswood, ink
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Private Collection
Photo Paul Mutino

TC 1 (view 2), 2014
basswood, ink
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Private Collection
Photo Paul Mutino





Blue Cube (T A 3), 2013
basswood, indigo blue ink, aluminum mesh
24 x 24 x 24 in. (60.96 x 60.96 x 60.96 cm)
Collection of the Artist
Photo Paul Mutino





ARTIST BIOGRAPHY

Born: Grieskirchen, Austria, 1966

Lives and works in Brooklyn, New York

Alois Kronschlaeger's work exists at the intersection of art, architecture, fashion and design. Kronschlaeger is best known for his site-specific installations and sculptures, which demonstrate a preoccupation with environment and light, as well as an interest in exploring time and space via geometry. Most recently, Kronschlaeger's site-specific installation, *Grid Structure #1*, was featured at the Bruce Museum in Greenwich, Connecticut. In 2013, Kronschlaeger had his first major institutional solo

exhibition at the Museum of Contemporary Art in Tucson, Arizona, where his installation *Untitled (Basin and Range)* took over the Great Hall of the museum, and he was part of a group exhibition at the Yuan Art Museum in Beijing, China the same year. From 2011–2012, Kronschlaeger produced two site-specific installations with SiTE:LAB in Grand Rapids, Michigan, including *Spire*, which stretched over three stories tall, and *Habitat*, which was staged in the former Grand Rapids Public Museum. Kronschlaeger will exhibit in Mexico City in 2015. He is represented by Cristin Tierney Gallery in New York.

ACKNOWLEDGEMENTS

First and foremost, a very special thanks to Florencia Minniti. Without her dedication, hard work, and good humor, many of the fabulous artworks illustrated in this text would not have been possible. Thanks also go to Florian Altenberg, Alois's dear friend, collaborator, and frequent partner in crime; and to Paul Amenta, for giving Alois unprecedented square footage and support. Thanks to Dr. Diedrich Holtkamp, Rob and Kathryn Stewart, Enrique Macotela and Raiza Larios, for being dedicated patrons and supporters of Alois and his art. Other supporters we would like to thank include Christian Anwander, Aldo Chaparro, Tom Clinton, Mike Hein, Henry Kerr, Mathias Kessler, Lenny Kohlmayer, Heinrich Kronschläger, Maria Kucinski, Sandra Lee, Alexander Lins, Marc Lins, Lucia Minniti, Augustin Podesta, Bob Rogers, Paulo Rojas, Johans Steinreich, Enrique Tellez, Lin Yan, and the talented students from Kendall College of Art and Design who worked with Alois in 2013.

As with any project worth doing, there are a great many people who helped make this book possible. Juliana Kreinik proved herself an invaluable editor. She worked with tight deadlines and outsized personalities, but never lost her sense of humor. The same is true of our talented and patient designer Brian Sisco, a true pleasure to work with.

Our authors were flexible, intelligent and generous; very special thanks to Joe Fig, Matthias Neumann, Muriel Pérez, and Anne-Marie Russell (and extra thanks to Anne-Marie, for taking a chance on Alois as an emerging artist at the Museum of Contemporary Art in Tucson). Thanks, too, to Heidi Zwicker, our able translator, and to our indefatigable and remarkably good-natured gallery staff: William Petroni, Candace Moeller, Jasper Goodrich and Derrick Foust.

Cristin Tierney, November 2014

Copyright © 2014 Joe Fig, Matthias Neumann, Muriel Pérez, Anne-Marie Russell, Cristin Tierney Gallery. All rights reserved.

Printed by: The Arts Marketing Partnership
Edited by: Juliana Kreinik
Catalogue designer: Brian Sisco

ISBN: 978-0-692-33107-1

Individual works of art appearing herein may be protected by copyright law in the United States of America or elsewhere, and may thus not be reproduced in any form without the permission of the copyright owners.

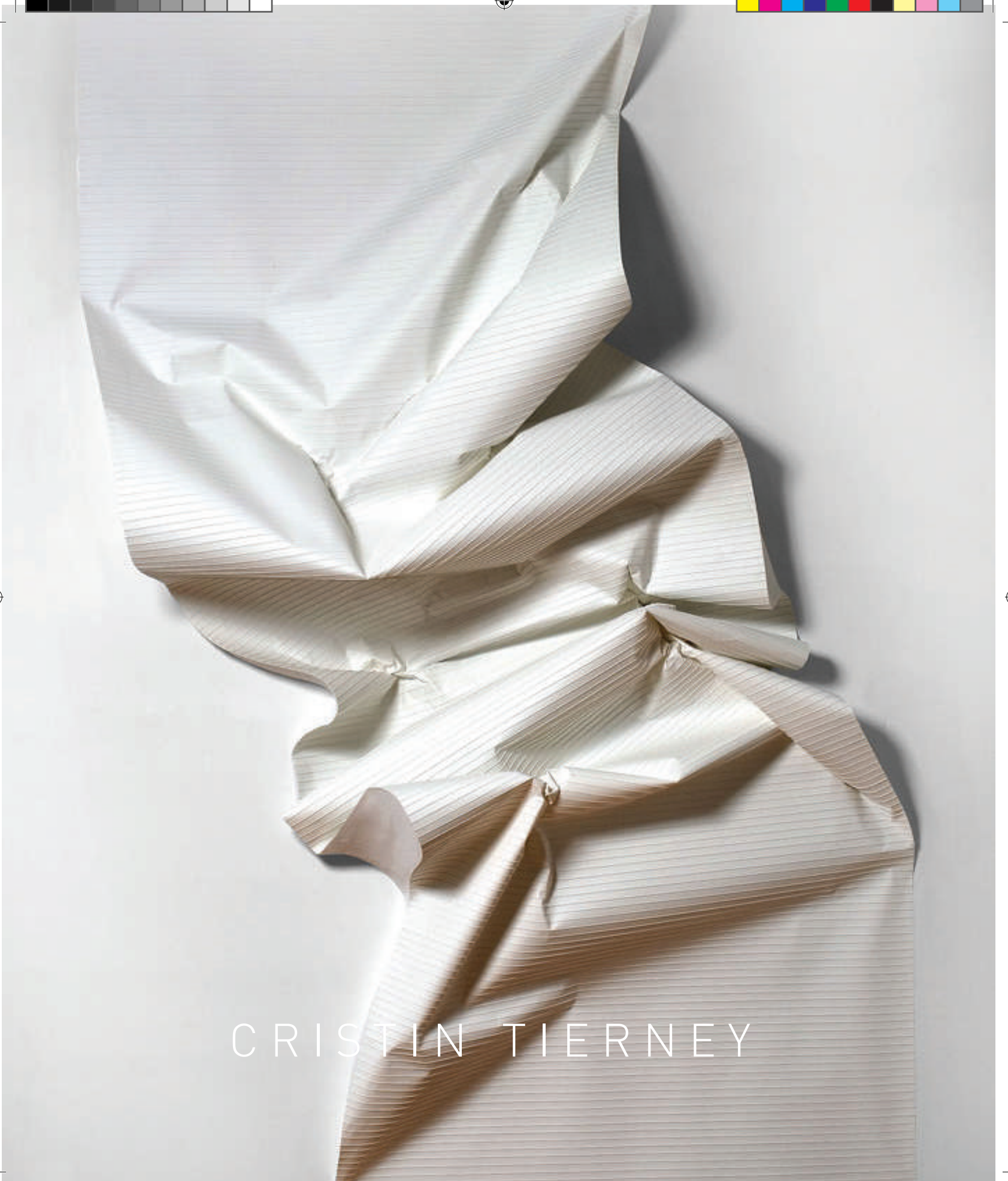
www.cristintierney.com





Back cover:
Untitled, 2006
latex caulk, polystyrene base
144 x 120 x 24 in. (365.76 x 304.8 x 60.96 cm)
site-specific installation, Plus Ultra Gallery; now destroyed
Photo Mathias Kessler





CRISTIN TIERNEY

