

XXL ART WHEN ARTISTS THINK BIG

Éléa Baucheron · Diane Routex

 PRESTEL

ART IN THE COUNTRYSIDE

JEAN DUBUFFET	16
TOMIE OHTAKE	20
ARMAN	22
NILS-UDO	24
ROBERT SMITHSON	28
JEAN VERAME	30
BERNAR VENET	34
HUANG YONG PING	36
STUART MURDOCH	38
JIM DENEVAN	40
MEHMET ALI UYSAL	44
DAVID MCCRACKEN	46

CONQUERING THE CITIES

ALEXANDER CALDER	56
LOUISE BOURGEOIS	58
CÉSAR	60
CHRISTO AND	62
JEANNE-CLAUDE	
DANIEL BUREN	66
JEFF KOONS	68
CAI GUO-QIANG	70
DAVID ČERNÝ	72
FLORENTIJN HOFMAN	74
ARNE QUINZE	78
ARAM BARTHOLL	82
OSGEMEOS	86
JR	88

PUSHING THE BOUNDARIES

RICHARD SERRA	102
RON MUECK	106
MAURIZIO CATTELAN	110
PHILIPPE PERRIN	112
ZHANG HUAN	116
FIONA BANNER	118
DANIEL FIRMAN	122
DAMIÁN ORTEGA	124
ADEL ABDESSEMED	126
JOANA VASCONCELOS	130

TRANSFORMING THE MUSEUM

YAYOI KUSAMA	142
JAMES TURRELL	146
ANTONY GORMLEY	150
FELICE VARINI	154
TADASHI KAWAMATA	156
ANISH KAPOOR	158
AI WEIWEI	162
DORIS SALCEDO	166
KRIJN DE KONING	168
ERNESTO NETO	170
CHIHARU SHIOTA	172
BAPTISTE DEBOMBOURG	174

BAPTISTE DEBOMBOURG

(b. 1978)

An “accident in space” has happened in the Patricia-Dorfmann gallery in Paris. The debris of a white wall, in the process of being completely blown apart, is frozen in a transitory state, in suspension, at the very moment of explosion. This radical work is a sculpture by French artist Baptiste Debombourg, the majority of whose creations revolve around the destruction of supporting structures.

Baptiste Debombourg prefers “everyday” and “inexpensive” materials such as glass, cardboard boxes, polystyrene and even DIY furniture kits! He uses their component parts to create new objects or environments. The supporting structure is demolished after serving to fashion a new work, which may be, for example, an altar in polystyrene (*Alléluia*, 1999) or a historic monument made from cardboard (*Arc de Triomphe*, 2001). The artist finds his main source of inspiration in mundane, everyday objects which he elevates to a plane above that of the mediocre and trivial. Ennobled in this way, staples, toys and vehicle chassis require us to look at them in a different way, inviting us to examine and question our usage of them and how we relate to them. By covering a wall, or sometimes an entire room, in wood or in glass, Baptiste Debombourg modifies our perception of space.

That is exactly what is happening with *Turbo*, a chipboard wall that is collapsing as if pulverised from the inside. The work is a reflection on our desire for power and the appearance of masculine strength. Turbo, as a turbocharger in cars or as “turbofolk” in the world of music, is an almost invisible element which brings a new energy and boosts power (the power of an engine or of a rhythm). Debombourg’s *Turbo* denounces a culture that seeks to acquire a power which is seen as signifying strength, a culture that tends to constantly flaunt its superiority. This work questions the striving for supremacy, because this monumental sculpture is paradox: it seems at the same time fragile and precarious. The artist’s warning to us: a hunger for power often leads to failure and evil.

Turbo, 2008,
3.2 × 7.3 × 3 m, chipboard, white melamine, Patricia Dorfmann gallery, Paris, France