

<https://www.schinkelpavillon.de/exhibition/spams-of-misuse>

OSCAR TUAZON

Spams of Misuse

26. April 2013 – 9. June 2013

“When you built a new room, that was supposed to make the world a bit bigger. It don’t come out that way when I do it, let me tell you. Still though I can’t say that really explains it for me. I’m looking at it close, got the surface of my eyeballs practically grazing the damn surface of the plaster, and I can’t shake the overwhelming suspicion that this room is fall down drunk, man. When you go around sticking a plumber’s masonry bit in the wall like I do, sometimes you’ll hit a nerve, tap a live wire, get your hair done in, that’s more or less inevitable—pray it’s not the main— and which, like I said, is another subtle reminder that, man, things run things. Fuck it and find out. The most basic form of painting, which I guess nobody has figured out how to make money off of yet, is just white paint on drywall. (Workin on it.) That’s real illusionistic painting. Living in a white room, living in a ram’s skull, whatever you want to call it it’s mostly air.”

– Oscar Tuazon

LA-based artist, Oscar Tuazon, developed an extensive sculpture for Schinkel Pavillon. It is based on a system of steel frames, each about the size of a doorway, which Tuazon arranges into three modules. Tuazon configures the modules: an equilateral triangle, a square, and a parallelogram, into a range of different spaces and passages.

Compartmentalized yet monumental, the steel sculpture reacts to the transparency of the glass pavilion in a disruptive way.