

Kelly Nipper

Inside Room Outside Elements

May 4 - June 9, 2024

Let's begin with a bunch of nuts and bolts: Kelly Nipper's art making manifests as sculpture, photography, film and video, performance, text, and various combinations of each, all dependent upon concept. Through rigorous research, her work is informed by alchemy, esoteric practices and theories of the occult. In many of our conversations, she has used the word "witchy." Indeed, we have discussed modern dance pioneer Mary Wigman's performance *Witch Dance*, as well as Alistair Crowley, hurricanes, MIT Self-Assembly Labs, and photographic darkrooms. We have also talked about Laban/Bartenieff Movement Analysis, a method and language for describing, visualizing, and documenting human movement; Étienne Jules Marey's study of locomotion through the construction of his Physiological Station, a building-sized camera; Oskar Schlemmer's experimental Bauhaus performances with black screen technology; Eliot Kaplan's documentary of the making of Merce Cunningham's *CRWDSPCR*; and the influence of Allan Kaprow, for whom she once worked as an archivist and assistant. With her ongoing projects, many of which she has been working through and with for over a decade and often involve collaboration with designers, engineers, dancers, and scientists, Nipper maps movement, stretches and suspends images in time, and attempts to bridge the gap between performance and object/image.

This may or may not be readily apparent. *Inside Room Outside Elements* includes three framed color photographs of a figure interacting with black folding screens in an ambiguous space of black panels and gaffer's tape; five typographic prints on lavender paper affixed directly to the wall that allude to time, movement, and architecture; five collage works that reveal elements of the artist's ways of working through ideas, moving in and out of different dimensions of time and space through sketches, text and various materials of various weights; and a wallpaper of poinsettias. While distinct and seemingly disconnected, their collective presence creates a sense of something in the gallery. The figure interacts with the pleated black screen, its form mimicking a camera bellows. This interaction and its purpose are unclear, but interpretation is less important than observation. Dissimilar from the photos in every way but scale, the text on lavender with its irregular kerning, misspaced by an invisible graph, imitates a voiceover for a film unseen. This information, absent further context, could be describing an actual place or a dream. A decorative pattern of poinsettias originally made for a previous project, also conjured from a dream, maybe, provide an environment for the disparate pieces, a structure or container with which to hold everything together.

The Japanese performance duo, Eiko & Koma, once said something along the lines of, "art is a corridor between worlds." In Nipper's exhibition, such corridors present themselves amidst an exhibition's environment and its architecture, repetition and pattern, giving a glimpse into the hypotheses, propositions and inchoate systems that make up various worlds of her work. As divisions between disciplines collapse, constructed environments shape shift, and temporal registers of various media do not align, Nipper's looping, generative work invokes irrational forces that reveal connections between physical intimacy, technological advancement, and the spaces they meet.

DAVID PETERSEN GALLERY

4116 Cedar Avenue South

Minneapolis, MN 55407

+1 612-221-9539

www.davidpetersengallery.com