

A walk through without an ending

For the Spring exhibition Larry Bell and Sarah Crowner, Meet Marlow Moss, Kunstverein extended its research into alternative retrospectives with a mise-en-scène by Sarah Crowner containing very recent and lesser-known works by Larry Bell, and an historical insert by Marlow Moss. The 5 pieces by Larry Bell covered a time span of four decades, Crowner's A corner painting for Larry was made as a site specific work for the show and Marlow Moss's painting entitled Composition with Double line and Blue Square or Composition with blue square or Composition With Double Line and Blue Surface (1934) was on loan from de Vleeshal (Middelburg, NL). The yellow table placed half way down the space, was a ghost version of Sarah's studio table designed by the German duo E15 of solid oak, sprayed a perfect, glossy canary yellow. Benjamin Roth and Daniel Hofstede recreated the table as a replica, shortening it, simplifying its finish, in order to let it stand as a replica, echoing the real thing. The chair, CHAIR DE LUX SERIES II (1998) is Larry Bell's studio chair. So we had Sarah's table and Larry's chair on Moss-blue not quite shag carpet with a lilac wall tracing its source back through Crowner to the Stedelijk Museum 1967 bulletin for the Larry Bell exhibition, designed by Wim Crouwel – a deeper violet. The bulletin was in stock on the Kunstverein Publishing shelves alongside the Stedelijk Museum Marlow Moss bulletin of her posthumous show in 1962, this bulletin designed by Willem Sandberg. Next to these was the Beatles album Sgt. Pepper's Lonely Hearts Club Band on which Bell is a cutout, right behind Ringo and Lennon, shown as well with the fictional books by A. H. Nijhoff, Marlow Moss's longtime partner (though married), the catalog by Florette Dijkstra, Marlow Moss: Constructivist + the Reconstruction Project, in which the author digitally reconstructed all the works by Moss she could find information about (a number of works were only known through black and white reproductions, or written description, and furthermore, many were destroyed during a WWII bombing of her French castle).

And Sarah Crowner took Larry Bell's glass cube piece called Memories of Mike (1966-67) as a starting point, to create A corner painting for Larry, which explodes or dissects this early work by Bell. A visitor also saw the work as the possibility of an opening to another space. Across from Sarah's corner for Larry is a Pace edition from 1967 that is a glass cube set within a mirror cube held by a white frame and finished off with a larger black frame, all echoing the same square shape with its upper left and lower right corners cut off.

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