

aesthetics” is born, meaning: architectural shapes in a public space create a specific response in the behavior of a group. For instance, he discovered that people instinctively gather underneath canopies, rain or not. Hence his *Discussion Bench Platform Black* (2010), a purple-stained glass canopy above a black bench. I noticed that the canopy and the bench are intentionally misplaced relative to one another (they should be placed perpendicularly in order to optimize shelter.) The same happens with *Restricted Roundrail* (2012), whose height commands painfully low use and defeats its purpose. Or again the *Prototype Ibuka! Coffee Table/Stage (Act 1)* (1995), which is too low and too vast a table to be used in a seated or standing position. These different structures act as anomalies, forcing an uncomfortable behavior. Their shape and their purpose are in conflict. The rigor of the design, of the material, and their production accentuates that conflict. What is the artist's intention? When Donald Judd designs radical furniture, it is to convey a sense of discipline and rigor, an ascetic and elevated lifestyle in which style and shape become the pure manifestation of a function – and in which there is no “miserable” function. Gillick in that sense would be Judd looking away from an ideal, distracted from a coherent utopia. But furthermore, this survey challenges our definition of social comfort, both physical and mental, and redefines it through notions of freedom, detachment, self-reflection, agility, and resilience.

arranged in the space of ICA’s project room. In Kelly’s work, the practice of the objet trouvé is contaminated by techniques and materials belonging to modernist sculpture. Indeed, amid several items that the artist found around her studio – mattresses, tires, plastic furniture – we can identify techniques such as collage, drawing, and assemblage. Her sculptural compositions are juxtapositions of heterogeneous elements, mostly mass-produced objects or artifacts associated with essential needs. The artist merges, combines, or alters them to transcend their original function, creating structures with an unexpected nature.

For example, *Untitled* (2019) is a circular mattress presented on a flat plinth with an onyx fountain drain embedded in the center; *Untitled (small circular bench)* (2017) appears to be a seating unit whose functionality is undermined by its reduced size and circular design; and *Untitled* (2020) comprises five bisected tires vertically arranged and modified with cans, plaster, fabric, and colored pencil.

The tension that floats on the surface of Kelly’s sculptures seems to originate from a combination of intimate choices and formalist concerns. The aim of these uncanny assemblages is not to suggest new contexts or identities for these discarded everyday objects, but to open up mysterious, unexplored scenarios. Although their allure derives from the familiarity of their forms, the artist’s manipulations contradict our first impression.

Volumes and shapes that we might otherwise recognize collapse into elusive compositions that avoid any form of sublimation. Neither allegorical nor illustrative, Kelly’s sculptures give voice to a silent world of things where the body is merely a trace. Although conceived as distinct elements, the sculptures and drawings are linked by a common sensibility. The latter embrace complex scenes crowded by a wide



4 ANN GREENE KELLY  
ICA, Los Angeles  
by Vincenzo Di Rosa

The first institutional solo show of Los Angeles-based artist Ann Greene Kelly is marked by a cryptic atmosphere. The exhibition includes sculptures and drawings produced between 2017 and 2020, smartly

range of elements: chairs, fruit, windows, magazines, wallpaper, hallways, coffee tables, glasses. The artist reproduces them in a staggered way, following an internal rhythm that is not known to us. Here too, the artist rewrites our relationship with things, exploring new configurations and proposing unprecedented points of view that seem to emerge from the objects themselves.

4 Ann Greene Kelly, *Untitled*, 2020. Tires, hardware, plaster, cans, graphite, colored pencil, paper, fabric. Approx 54 × 28 × 27 in. Photography by Jeff McLane. Courtesy of the artist; Chapter NY, New York; and Michael Benevento, Los Angeles.

4a Ann Greene Kelly, *Untitled (folding chair building with boot)*, 2018. Plastic furniture, folding chair, resin, plaster, graphite. 33 × 19 × 16 in. Photography by Jeff McLane. Collection of Patrick and Lindsey Collins. Courtesy of The Institute of Contemporary Arts, Los Angeles.