

Daniel ARSHAM

Modern Luxury,

Daniel Arsham

December 2020

MODERN LUXURY

MIAMI



The Art Issue

DANIEL

Like many of us, artist Daniel Arsham (danielarsham.com) spent this year focusing on the fundamentals. “I would say the largest thing is that I’ve spent a lot of time going back to the early techniques in my practice, which were largely in drawing and painting,” he shares. “It’s been interesting, allowing some refocusing of priorities in the studio as well.”

The New York-based, Miami-bred artist, who has collaborated with everyone from Pharrell Williams to Adidas and Dior, is known for blending architecture, archaeology, sculpture and art—crystallizing the paradoxical. After studying at The Cooper Union, Arsham co-founded Snarkitecture, a collaborative practice to make architecture perform the unexpected. Arsham was only 12 when Hurricane Andrew swept through his Florida home, causing massive devastation that impacted his lifelong exploration of the destructive powers of nature. “I think Miami as a city, for me, has always been about fantasy in a way,” Arsham offers. “Not like science fiction fantasy, but it’s a place where, literally, the city was built out of a swamp. The land that it’s on just didn’t physically exist. And I’ve always found it to be a magical place in terms of the more direct connection with nature. I grew up in Coconut Grove and spent a lot of time out in the Everglades, in and out on the water, when I was a kid.”

Arsham’s work often centers on perplexing gestures of time dislocation—literally casting modern objects of millennial culture in stone to create future relics of the present. “I’ve often used objects from the present that were reformed in materials that we associate with a kind of geological time frame,” he explains. “So taking a computer or a camera, reforming it in crystal



From top: Daniel Arsham, “Blue Calcite Eroded Bust of Rome Divided” (2020, blue calcite, quartz, hydrostone); Daniel Arsham, “Quartz Eroded Bust of Diane the Hunter (Named Diane of Versailles)” (2020, quartz, selenite, hydrostone).

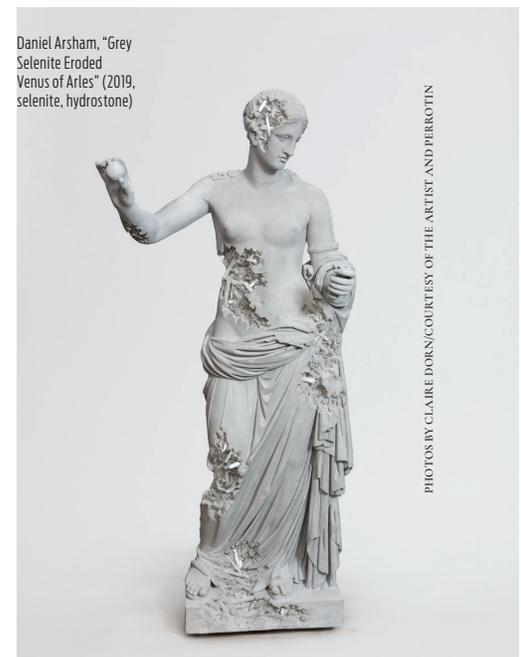


or volcanic ash—and seeing these objects from your own experience, your own life, with this kind of bizarre perspective of time. It’s almost as if either you’ve traveled forward into the future, and you’re viewing the remnants of your era, or those objects have been kind of brought back from the distant future.”

The artist’s recent work even further complicates the time continuum, presenting ancient relics filtered through Arsham’s artistic lens. “These sculptures that were originally made in stone or bronze—so there’s a color shift in them. They appear as if they’re in a state of decay, yet the materials that they’re made of are actually materials we associate with growth,” he says.

Next month, Arsham’s latest work will overtake Perrotin New York’s Orchard Street gallery (Jan. 16 to Feb. 20, perrotin.com). “It’s going to occupy all three levels of the gallery,” he shares. “So it’s a robust exhibition that covers really all the mediums in which I work. So there’s painting in the show, a whole new series of sculptural work, as well as drawings.”

Daniel Arsham, “Grey Selenite Eroded Venus of Arles” (2019, selenite, hydrostone)



ARSHAM



PORTRAIT BY GUILLAUME ZICCARRELLI/COURTESY OF THE ARTIST AND PIERROTIN