

CURVE[®]

AUG | SEP 2019

DREAMS OF COLOR

*Dive into Avant
Garde Designs*

ISSUE 51 LBP10000



5 287000 647045

curve-magazine.com

READY TO GO

Joseph Klibansky's Big Bang White Lights up LA with its Endless Sense of Fun



House of Fine Art recently presented All I Ever Wanted Was Everything, a solo exhibition of new sculpture and painting works by Amsterdam-based artist Joseph Klibansky. The solo exhibition marked Klibansky's first in Los Angeles. Implication and paradox are at the heart of Joseph Klibansky's work. What can first appear joyous can descend into bleak melancholy and his recent solo exhibition exhibited select

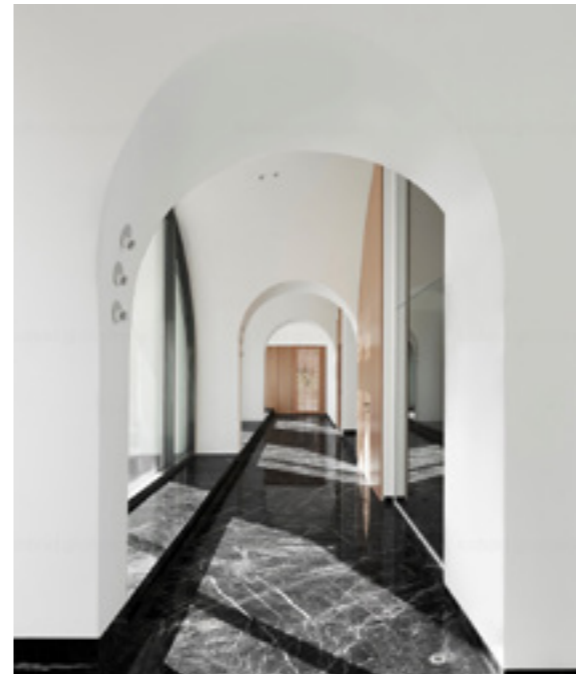
Photos © Joseph Klibansky

pieces from Klibansky's series of bronze sculptures, the playful figures aim to represent the juxtaposition between symbol and association. Renowned art critic Peter Frank said of the show: "Joseph Klibansky is making conceptual sculpture, not Pop sculpture per se, so he operates in a discourse closer to Hirst than to Koons, but directly related to neither. I see clearly what he is saying as an individual artist, and how he is saying it, and how he evolved to this point."

Klibansky's works serve as portraits of an alarming utopia that may not be what it appears. Nothing should be taken at face value in his works. In order to tell the truth, Klibansky takes advantage of a lie. One of the highlights of the show was Big Bang White, a spray painted bronze sculpture of a gorilla head that is set to party with its paper hat and party favor ready to go. The fun piece certainly pokes fun at something, even if we're not sure quite what that is. Limited to 20 pieces, this irreverent sculpture is something that we'd love to have sitting in the corner of our room, winking away and ready for a good time. josephklibansky.com

PAST AND PRESENT

Next to an Ancient Shrine Sits an Homage to the Past and a Vision of the Future



Perched on the edge of the Shouf Mountains and overlooking the Mediterranean Sea, the House of Many Vaults sits below the shrine of the prophet Job, in the village of Niha, one of the most popular religious sites in Lebanon. Designed by L.E.F.T Architects, the 30mx30m residence is a reinterpretation of the cross-vaulted houses that used to spot the heights of the local mountains at the turn of the century. A series of vaults, each pertaining to a different residential program, scale up both in plan and in section, in ascending slopes towards the view, and intersect with perpendicular vaults to create access points for circulation. Akin to a position of prostration, the house's scale kneels at its lowest towards the shrine, and opens up at its highest towards the view. The vaults organize the program

Photos © L.E.F.T Architects

both on the ground floor and the upper floor with the main public functions of living rooms, dining area, office, guest bedroom and kitchen on the ground floor, and sleeping quarters on the first floor in the case of the two master bedrooms each occupying one vault, and also in the semi-open basement level that houses the children's bedrooms. The historic volume is here redefined, from a normative pitched roof sitting on a box with cross vaults below, collapsing into a new geometry where the roof of the house becomes pitched from above, vaulted from below and twisted from the sides to form the rectangular base. An homage to history, the House of Many Vaults brings traditional Lebanese design into the new, contemporary century. leftish.net