



BACKGROUND

ARSHAM born 1980 in Cleveland, Ohio, USA; is a New York based multidisciplinary artist blurring the line between architecture and performance.

Like Paul Rand, Design for Arsham is a calling influenced by his self realization after nearly dying in the destruction of his family home by Hurricane Andrew in 1992. Nature's power of destruction sparked a fascination with Architecture.

Architecture is a prevalent subject throughout his work; he makes it do things it is not supposed to do. Environments with eroded walls, stairs that lead nowhere, landscapes where nature overrides structures, all while playing within existing architecture. His everyday experiences and opportunities confuse and confound our expectations of space and form.

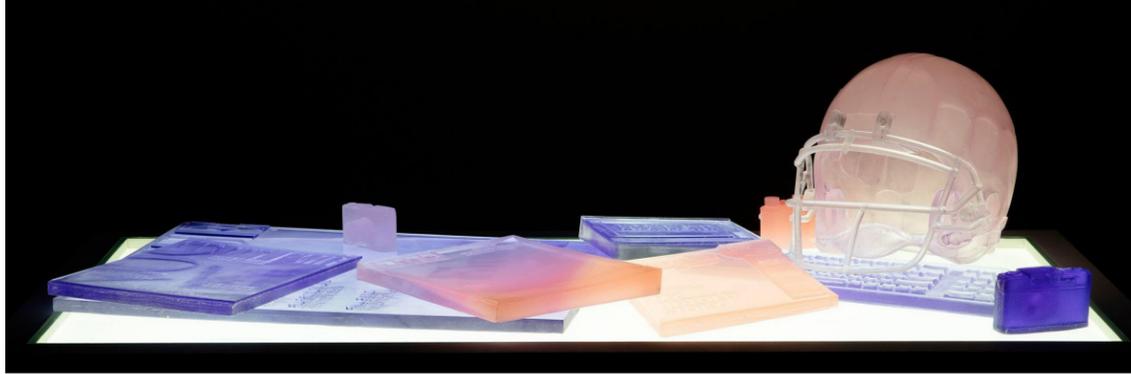
The present, the future and the past poetically collide in his haunting yet playful visions between romanticism and pop art. Experimenting with timelessness of certain symbols and gestures across cultures.



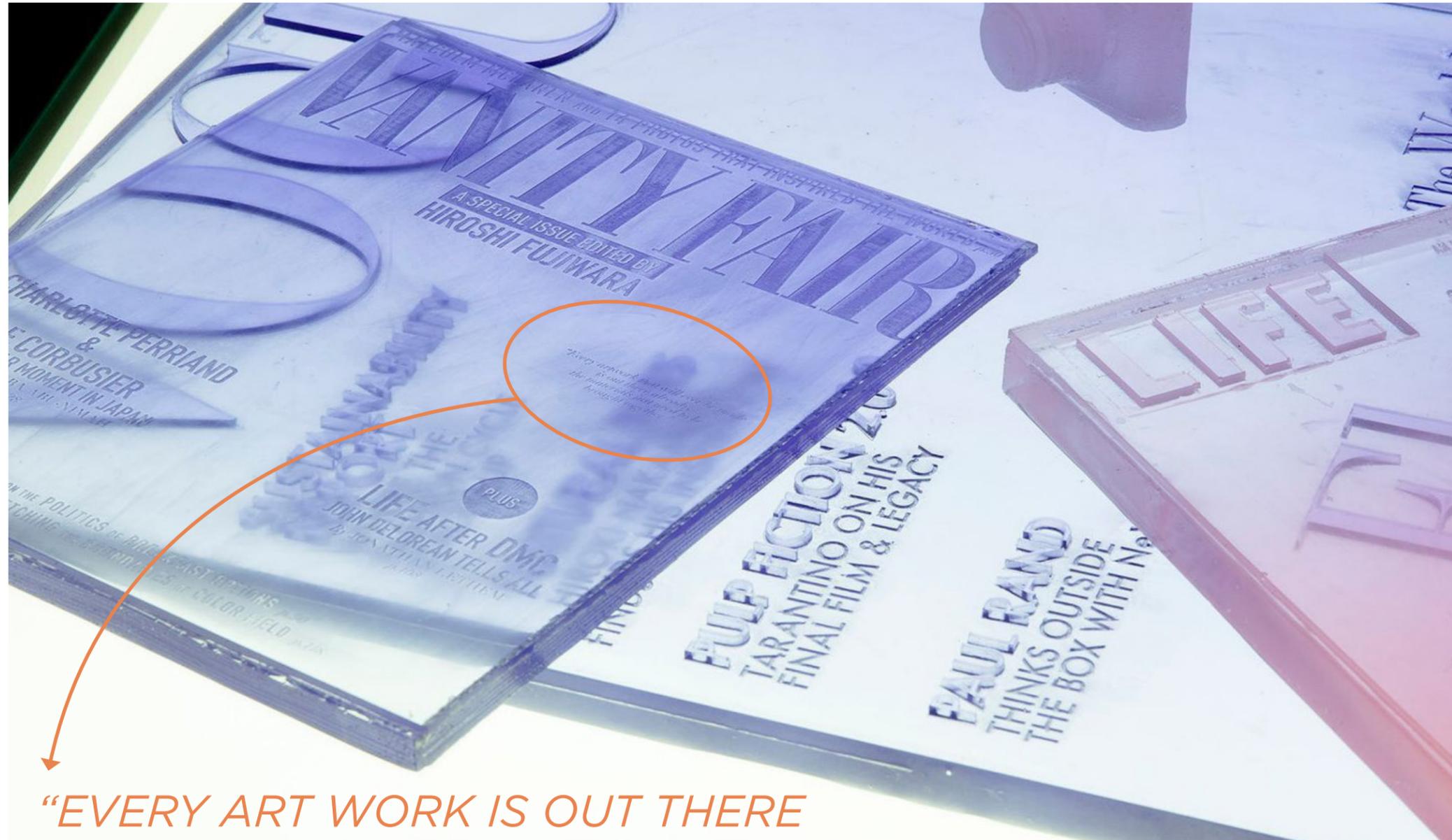
ABOVE: Early works

LEFT:
Bronze Eroded Venus of Arles, 2020
Bronze, polished stainless steel
Approx. : 260 × 128 × 93 cm | 102
3/8 × 50 3/8 × 36 5/8 inch
2/3 editions + 2 AP
Perrotin | Time Dilation





LEFT:
 Untitled, 2020
 Resin, LED backlight
 89.9 × 124.8 × 63.8 cm | 35 3/8 × 49 1/8 × 25 1/8 inch
 Perrotin | Time Dilation



“EVERY ART WORK IS OUT THERE ALREADY. THE MATERIALS JUST NEED TO BE BROUGHT TOGETHER”

— VANITY FAIR Cover

COMD3504 | A. Crull

WHAT SETS ARTISTS APART?

AN ARTIST is a person who can take something they physically see, and manipulate it with their own style for others to view. Art involves using a part of the brain that focuses on problem solving and learning how to see. Most people look at things but they do not see what they are looking at.

In a video called Design in Dialogue Arsham is asked what advice he would give aspiring artists:

“You just have to get your work out there, create avenues for your work, the vehicle is there.”

He gutted a house in Miami with some friends. They made their own exhibition, and the “rest is history.”

“Have the willingness to jump into anything. I bring other mediums into the existing medium.”

Marshall McLuhan has a similar mindset. As artists we begin by understanding the effects of media, then invent new forms. McLuhan believed technology and other forms of media are extensions of the human body. Art is with intent, we have to plan the message before the medium.



LEFT & RIGHT: Welcome to the Future, 2015,

Some would say Arsham is at a disadvantage because he is colorblind. This happens to 8% of men and 1/2% of women. For many years he did not realize how different everyone else viewed the world.

Once he experienced the color reflecting glasses he began incorporating color. However, within a short amount of time, seeing color made life distracting. He was having difficulty focusing on structures because the world's colors were so bright. Eventually as a choice he no longer used the glasses while creating; only to see the finished product how we "normal" viewers would.

Collaborators never even noticed he was color blind until he mentioned it. His work did not suffer. If anything it thrived.

For Arsham, Everyday objects are archeological discoveries from a future dystopian world. Influenced by antiquity, alchemy, modernism, scale, perspective, time and a fascination for complex backgrounds Arsham has become mainstream.

His willingness has landed him multiple collaborations. The work spans multiple disciplines, having caught the eye of other artists like Pharrell, The Weekend, and JAY-Z to Ronnie Fieg.

Surprisingly or not a lot of Arsham's work was influenced by Caspar David Friedrich (1774 -

1840) who was a 19th-century German Romantic landscape painter. His primary interest was the contemplation of nature, and his often symbolic and anti-classical work seeks to convey a subjective, emotional response to the natural world.

Subconsciously Arsham's painting background and world knowledge encompasses some of these other famous design processes.

Lev Manovich, - Believed that we were limited by media capabilities. Designers today can cross boundaries creating parallel visual languages through print, film, and screens. Arsham's work directly reflects remixability. Using materials like Quartz, gypsum, cement, blue calcite, hydrostone, amethyst, selenite, volcanic ash, and stainless steel. Some of which is the same materials used for classical sculpture, while adding his personal touch with crystallisation.

Switching gears Arsham becomes a producer and curator of films, exhibitions and performance space. Robert Venturi, Denise Scott Brown, Steven Izenour talk about how we look backward at history and tradition to go forward; For me Arsham, unlike some architects, prefers to change the existing environment through enhancing what is already there.



He studied Greek, Roman, and Athenian (classical antiquity) sculptures and he collaborated closely with the casting workshop of the Réunion des Musées Nationaux (RMN) Paris.

Arsham stages between classical statuary and Pokémon. It's as if he were enacting the half-life of these icons: trophies, meet entropy. Two different cultural universes, in a high low, head-on crash. Or is it a crossroads?

According to Roland Barthes the semiology would be the materials used. They imitate nature and are not linear.

The coded iconic message throughout his work is the question of is it forming or decaying? Is it past or present?

Arsham's work is straightforward at first glance but when you take the time to understand you realize how he brings his own style to each project he does.

The absence of color served the way he views the world. It was not until he experienced color that he valued his own point of view more.

Because Arsham is a multimedia artist I believe he brings the abstraction of his point of view through all his work. Following Gyorgy Kepes, the photos used to document his work function within the complexity of machine cultures.



TOP LEFT:
Rose Quartz Eroded Apollo Belvedere, 2020
Rose quartz, quartz, hydrostone
234 × 162 × 110 cm | 92 1/8 × 63 3/4 × 43 5/16 inch

MIDDLE:
Ash and Pyrite Eroded Bust of Veiled Woman (Aspasia), 2020
Volcanic ash, pyrite, selenite, hydrostone
65 × 30 × 30 cm | 25 9/16 × 11 13/16 × 11 13/16 inch

RIGHT: Scale

Snarkitecture is a New York-based collaborative design practice established to investigate the boundaries between disciplines founded in 2007 by Daniel Arsham and Alex Mustonen.

Their participation in society combines printing 3D as well as using unexpected materials.

A collaboration with Berlin-based brand Pentatonic, Fractured collection is made entirely from post-consumer waste. The bench seat and backrest are made from Plyfix felt, which is cre-

ated entirely from old plastic but resembles and feels like a textile covering. Each bench is made using over 240 recycled plastic bottles and 40 soda cans.

The surface of the Fractured table is made from recycled aluminum, and depending on the height of the base, functions as either a cocktail table or small dining table. Over 1,200 soda cans, 130 plastic cartons and 5 car bumpers are recycled into each Fractured table.



FUNCTIONAL DESIGN



THE second adidas Originals x Daniel Arsham sneaker has been named the “PRESENT,” a continuation of the first “PAST IS PRESENT” sneaker.

The “New York PRESENT” is a manifestation of Arsham’s unique style into footwear and arrives swathed in a subtle matte grey color scheme. The concrete-toned silhouette features a neoprene upper with a textured side panel that all rests atop a greyed out BOOST sole. The monochromatic sneaker carries the signature branding of both Adidas Originals and Arsham himself.

Arsham has also made an affordable clock that can be purchased at IKEA.



A collab with Porsche transformed a 992 by applying his signature erosion technique, although the car remained fully functional.