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DANIEL TURNER

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Daniel Turner works primarily in sculpture involving the creation or manipulation of materials, objects and environments into tactile or atmospheric forms. These forms are often characterized by a specific response to an environment under a controlled set of processes. This approach has enabled Turner to base form on transposition, preserving a sensory link to geographical locations, cultural associations and human contact. These elements are present in former works where an entire waiting room is cast into a series of solid bars, a psychiatric facility burnished to a darkened stain against an exhibition wall, or a cafeteria dissolved across the expanse of a floor.

Daniel Turner was born in 1983 in Portsmouth, Virginia, and currently lives and works in New York. The artist's work has been the subject of numerous solo exhibitions, including Musée des Arts Contemporains Grand-Hornu, Hornu, Belgium; Kunsthalle Basel, Basel, Switzerland; and The Chinati Foundation, Marfa, Texas.

Group exhibitions include Musée d'Art Moderne de Paris, Paris, France; Palais de Tokyo, Paris, France; Musée de l'Orangerie in Paris, France; Museum Dhondt-Dhaenens, Deurle, Belgium; Mori Art Museum, Tokyo, Japan; Pinchuk Art Centre, Kyiv, Ukraine; Kunstmuseum Thun, Thun, Switzerland; and Museen Haus Esters und Haus Lange, Krefeld, Germany. Turner's works are held in the collections of Kunstmuseum Basel, Centre Pompidou, Musée d'Art Moderne de la Ville de Paris, FRAC Bretagne, S.M.A.K. Ghent, Musée des Arts Contemporains Grand-Hornu, ICA Miami, among others.

DANIEL TURNER

Daniel Turner travaille principalement dans le domaine de la sculpture, créant ou manipulant des matériaux, des objets et des environnements pour leur donner des formes tactiles ou atmosphériques. Ces formes se caractérisent souvent par une réponse spécifique à un environnement dans le cadre d'un ensemble de processus contrôlés. Cette approche a permis à Turner de fonder la forme sur la transposition, en préservant un lien sensoriel avec des lieux géographiques, des associations culturelles et des contacts humains. Ces éléments sont présents dans ses œuvres antérieures, où une salle d'attente entière est moulée en une série de barres solides, un établissement psychiatrique est poli jusqu'à devenir une tache sombre contre un mur d'exposition, ou une cafétéria se dissout sur toute la surface d'un sol.

Daniel Turner est né en 1983 à Portsmouth, en Virginie, et vit et travaille actuellement à New York. Le travail de l'artiste a fait l'objet de nombreuses expositions individuelles, notamment au Musée des Arts Contemporains Grand-Hornu, à Hornu, en Belgique, à la Kunsthalle Basel, à Bâle, en Suisse, et à la Chinati Foundation, à Marfa, au Texas.

Parmi ses expositions collectives, figurent celles du Musée d'Art Moderne de Paris, Paris, France ; du Palais de Tokyo, Paris, France ; du Musée de l'Orangerie à Paris, France ; du Musée Dhondt-Dhaenens, Deurle, Belgique ; du Mori Art Museum, Tokyo, Japon ; du Pinchuk Art Centre, Kiev, Ukraine ; du Kunstmuseum Thun, Thoune, Suisse ; et du Museen Haus Esters und Haus Lange, Krefeld, Allemagne. Les œuvres de Turner font partie des collections du Kunstmuseum Basel, du Centre Pompidou, du Musée d'Art Moderne de la Ville de Paris, du FRAC Bretagne, du S.M.A.K. Gand, du Musée des Arts Contemporains Grand-Hornu, de l'ICA Miami, parmi bien d'autres.

DANIEL TURNER

Born in 1983 in Portsmouth, VA, USA
Lives and works in New York, NY, USA

EDUCATION

2006 BFA The San Francisco Art Institute, CA, USA

SELECTED SOLO EXHIBITIONS

- 2025 *Mercury Release*, Galerie Allen, Paris, FR
2024 *Daniel Turner*, Hauser & Wirth, Los Angeles, CA, USA
Compresseur, curated by Denis Gielen, Musée des Arts Contemporains Grand Hornu, Hornu, BE
2022 *Three Sites*, Kunsthalle Basel, curated by Elena Filipovic, Basel, CH
2021 *Daniel Turner*, The Maria Leuff Foundation, Columbia County, NY, USA
Daniel Turner, Galerie Allen, Paris, FR
2019 *Daniel Turner*, Mast Books, New York, NY, USA
2018 (IPN), Le Confort Moderne, curated by Sarina Basta, Poitiers, FR
Daniel Turner, Galerie Allen, Paris, FR
2017 *Three Movements (Bronze) no.3*, Karma Amagansett, Amagansett, New York, NY, USA
Three Movements (Bronze) no.2, Karma Amagansett, Amagansett, New York, NY, USA
2016 *Three Movements (Bronze) no.1*, Karma Amagansett, Amagansett, New York, NY, USA
RH 21/2 RH 1, Museum of America Books (MoAb), Brooklyn, New York, NY, USA
Particle Processed Cafeteria, KÖNIG GALERIE, St. Agnes Nave, Berlin, DE
Daniel Turner, Corbett vs. Dempsey, Chicago, IL, USA
110/120, Franklin Parrasch Gallery, New York, NY, USA
Daniel Turner, Parrasch Heijnen Gallery, Los Angeles, California, USA
2015 *Daniel Turner*, König Galerie, St. Agnes Chapel, Berlin, DE
Daniel Turner, New Positions: Art Cologne, DE
2014 *Daniel Turner*, The Chinati Foundation, Marfa, TX, USA
PM, Team Gallery, New York, NY, USA
Daniel Turner, And Now, Dallas, TX, USA
2 220, Objectif Exhibitions, Antwerp, BE
2013 *Daniel Turner*, Bischoff Projects, Frankfurt, DE
Daniel Turner, Franklin Parrasch Gallery, New York, USA
2012 *Daniel Turner*, White Cube, London, UK
Daniel Turner, The Journal Gallery, New York, USA
2011 *Mariana*, The Journal Gallery, New York, USA
Britannica, Pianissimo Gallery, Milan, IT
2010 *Daniel Turner*, Jericho Ditch, Isle of Wight, Virginia, USA
2006 *Daniel Turner*, Gregory Lind Gallery, San Francisco, California, USA
2005 *Daniel Turner*, SoMa Projects, San Francisco, California, USA
2003 *Daniel Turner*, The Rawls Museum of Art, Courtland, Virginia, USA
2001 *Daniel Turner*, Old Dominion University Fine Arts Center, Norfolk, Virginia, USA

SELECTED GROUP EXHIBITIONS

- 2026 *Le Syndrome de Bonnard*, Frac Île-de-France (Plateau & Réserves), Paris & Romainville, FR
Out of Focus: A New Vision of Art from 1945 to Today, curated by Claire Bernardi, CaixaForum Barcelona, ES
Out of Focus: A New Vision of Art from 1945 to Today, curated by Claire Bernardi, CaixaForum Madrid, Madrid, ES
2025 *Out of Focus: A New Vision of Art from 1945 to Today*, curated by Claire Bernardi, Musée de l'Orangerie, Paris, FR
2024 *Stories From The Ground: 9th Biennial of Painting*, curated by Martin Germann, Museum Dhondt-Dhaenens, Deurle, BE
2024 Inaugural Exhibition, The Campus, curated by Timo Kappeller in partnership with NXTHVN, Hudson NY, USA

- Beware**, curated by Ari Marcopoulos, Musée d'art Moderne de Paris, Paris, FR
- 2023 *Our Ecology*, Mori Art Museum, curated by Martin Germann, Tsubaki Reiko, Tokuyama Hirokazu, Tokyo, JPN
- 2022 *Humpty Dumpty*, Palais de Tokyo, curated by Cyprien Galliard and Rebecca Lamarche-Vidal, Paris, FR
- Interstices: Turns #3*, Galerie Allen, Paris, FR
- 2021 *Like the Wall Awaiting the Ivy*, Musée des Arts Contemporains Grand Hornu, Hornu, BE
- Inaspettatamente*, The Frédéric de Goldschmidt Collection, Brussels, BE
- Anne Appleby*, Vija Celmins, On Kawara, Daniel Turner, Franklin Parrasch Gallery, New York, NY, USA
- Lost Weekend*, Yvon Lambert & Galerie Allen, Paris, FR
- All Roads Lead To More Roads*, curated by Beth Dewoody - Franklin Parrasch, The Bunker, Palm Beach FL, USA
- 2020 *Recent Acquisitions*, Musée d'art Moderne de la ville de Paris, Paris, FR
- 2019 *The Extreme Present*, The Moore Building, curated by Jeffrey Deitch and Larry Gagosian, Miami, USA
- Les Abeilles de l'invisible*, MAC's Grand Hornu, BE
- Fiac Projects*, Petit Palais, Paris, FR
- Parcours*, Art| 50| Basel curated by Samuel Leuenberger Basel, CH
- Ship of Fellows*, The Virginia Museum of Fine Arts / The Rawls Museum, Courtland, VA, USA
- Future Generation Art Award*, Pinchuk Art Center, Kiev, UA
- 2018 *Future Relics*, MoCT Center for Contemporary Art, Moscow, RU
- Anne Truitt / Daniel Turner*, Parrasch Heijnen Gallery, Los Angeles CA, USA
- 2017 *Eleven Madison Park Commission*, Eleven Madison Park, New York, USA
- Inaugural Exhibition*, The Bunker, Palm Beach Florida, USA
- 2016 *Die Kräfte Hinter Den Formen*, Kunstmuseum Thun, Thun, CH
- Becoming Each Other*, Moscow International Biennale 5, Trehgornaya Manufatura, Moscow, RU
- Riveria:Etudes*, Istituto Svizzero, Milan, IT
- Under a Fallen Sky*, Laura Bartlet Gallery, London, UK
- Die Kräfte Hinter Den Formen*, Kunstmuseum Krefeld, Museen Haus Esters und Haus Lange, Krefeld, DE
- Burning Small Fires*, Franklin Parrasch Gallery, New York, NY, USA
- 2015 *Die Kräfte Hinter Den Formen*, Galerie im Taxispalais, Innsbruck, AT
- Condensed Matter Community*, Synchrotron Radiation Center, Stoughton, curated by Kristoph Wickman Wisconsin, USA
- Material*, Johan König Gallery, Berlin, DE
- Drip, Drop*, Thud, McCabe Fine Art, Stockholm, SE
- 2014 *Freezer Burn*, Hauser & Wirth, curated by Rita Ackermann, New York, USA
- Art | 45 | Basel | Unlimited*, curated by Giani Jetzer Basel, CH
- Clear*, Gagosian Gallery, Los Angeles, California, USA
- L' expostion D' un Film*, Centre d' Art Contemporain / Foundation Arditis, Geneva, CH
- Eclat Attraction de la Ruine*, Université Sorbonne Nouvelle, Paris, FR
- PLIAGE / FOLD*, Gagosian Gallery, Paris, FR
- Another Culmination*, Franklin Parrasch Gallery, New York, USA
- Idiosynchromism*, Dickinson Roundell Gallery, curated by Alex Glauber, New York, USA
- 2013 *My Crippled Friend*, Columbus College of Art and Design: Canzani Center Gallery, Columbus, Ohio, USA
- Surviving Sandy*, The Dedalus Foundation, Brooklyn, curated by Phong Bui, New York, USA
- 356 Sculptures*, 356 Mission Road, Los Angeles, California, USA
- Eggleston / Turner / McLaughlin*, Franklin Parrasch Gallery, New York, USA
- 2012 *Bulletin Boards*, White Columns / Venus over Manhattan, curated by Matthew Higgs, New York, USA
- A Rebours*, Venus over Manhattan, New York, USA
- Modern Talking*, Muzeul National de Arta din Cluj-Napoca, curated by Nicola Trezzi, Cluj, RO
- New York: Directions, Points of Interest*, Massimo De Carlo, curated by Elena Tavecchia Milan, IT
- You, your sun and shadow*, Virginia Commonwealth University, Anderson Gallery, curated by Michael Jones Mckean, Richmond, Virginia, USA
- John McCracken + Daniel Turner*, Franklin Parrasch Gallery, New York NY, USA
- Colin Snapp/Daniel Turner*, Martos Gallery, New York NY, USA
- 2011 *Four Rooms*, The Centre for Contemporary Art Ujazdowski Castle, curated by Nicola Trezzi, Warsaw, PL
- Expanded Painting*, Prague Biennale 5, curated by Nicola Trezzi, Prague, CZ
- Perfect Man II*, White Columns, curated by Rita Ackermann and Parinaz Mogadassi, New York, USA
- ReMap 3*, Copper Kettle, Athens, GR
- Jericho Ditch Field Project Space*, Isle of Wight, VA, USA
- Flash Light / Festival of Ideas*, The New Museum of Contemporary Art, New York, USA
- AEO LED Billboard Project*, Times Square, New York, USA
- 2010 *Its all American*, New Jersey Museum of Contemporary Art, curated by Alex Gartenfeld and Haley Mellin, Asbury Park, New Jersey, USA
- Something*, Pratt Institute, New York, USA

- Saturn Return*, Wall Space, curated by Elizabeth Lovero, New York, USA
Over Before it Started, West Street Gallery, New York, USA
Public Service, Invisible Exports, New York, USA
John Connelly Presents Selections from Untitled Television Show, New York, USA
Vessel, Brennan Courthouse, curated by Kenya Roberson, Jersey City, New Jersey, USA
2006 *Thesis Exhibition*, Art Institute Walter and Mcbean Galleries, San Francisco, California, USA
2000 *Tribute to Jim Dine*, The Museum of Contemporary Art, Virginia Beach, Virginia, USA
Selections from GSA, The Chrysler Museum of Art, Norfolk, Virginia, USA
Public Service, Invisible Exports, New York, USA
John Connelly Presents Selections from Untitled Television Show, New York, USA
Vessel, Brennan Courthouse, curated by Kenya Roberson, Jersey City, New Jersey, USA

PUBLIC COLLECTIONS

- Centre Pompidou, Paris, FR
FRAC Ile-de-France, Paris, FR
ICA Institute of Contemporary Art Miami, Florida, USA
Kunstmuseum Basel, Basel, CH
FRAC Bretagne, Rennes, FR
MAM Paris, FR
MoNA, Tasmania, AU
Musée des Arts Contemporains Grand Hornu, BE
The Stedelijk Museum voor Actuele Kunst, Ghent, BE
Sammlung Hauser & Wirth, Henau, CH
The Maria Leuff Foundation, New York, USA
Museum of Contemporary Art San Diego, California, USA
The Stedelijk Museum voor Actuele Kunst, Ghent, BE

AWARDS

- 2022 The Pollock-Krasner Foundation Award
2021 The Borlem Prize
2018 The Pollock-Krasner Foundation Award
2008 Virginia Museum Of Fine Arts Fellowship Award
2005 Virginia Museum Of Fine Arts Fellowship Award
2004 Virginia Museum Of Fine Arts Fellowship Award

RESIDENCIES

- 2018 Hauser & Wirth, Artist in Residence, Bruton, UK
2018 Confort Moderne, Poitiers, FR
2014 The Chinati Foundation, Artist in Residence, Marfa, TX, USA
2014 Residences inFormelles, Artist in Residence, Martinique, FR
2010 New York University, Visiting Scholar Artist in Residence, New York NY, USA
2009 Lower Manhattan Cultural Council's Workspace Studio Residency Program, New York, NY, USA

LECTURE

- 2019 America House Kyiv, Kiev, UA
2018 Ecole Européenne Supérieure de l'Image, (ESSI), Poitiers, FR
2017 The Syracuse University School of art, Syracuse New York, NY, USA
2011 The Maryland Institute College of Art, Baltimore Maryland, USA
2006 The San Francisco Art Institute, San Francisco California, USA
2001 The Old Dominion University Fine Arts Center, Norfolk Virginia, USA

MONOGRAPHS

- 2024 *Compresseur*, Publisher: Musée des Arts Contemporains Grand Hornu; Denis Gielen, 60 pages, ill.
- 2021 *Daniel Turner*, Publisher: The Maria Leuff Foundation, 36 pages, ill.
Daniel Turner, Publisher: The Borlem Prize; Elena Filipovic, 58 pages, ill.
- 2018 *Three Movements (Bronze)*, Publisher: Karma Book; Roberto Toscano, Jack Self, Brad Wearstler, 136 pages, ill.
- 2017 *5150*, Publisher: American Art Catalogs; Jeffrey Grunthaner, 110 pages, ill.
- 2015 *Majorie*, Publisher: Etudes Books, 48 pages, ill.
- 2014 *2 220*, Publisher: Karma Books, 110 pages, ill.
- 2013 *Daniel Turner*, Publisher: Franklin Parrasch Gallery; Jeffrey Grunthaner, 48 pages, ill.
- 2012 *Daniel Turner*, Publisher: White Cube Gallery; Franciska Zolyom, 64 pages, ill.

PUBLICATIONS

- 2024 'Amis du Centre Pompidou, Floraine de Sant Pierre; page 143, May, 2024, ill.
'Our Ecology, Towards a Planetary Living', Martin Germann; (exh.cat), pages 134-139, February, 2024, ill.
- 2022 *Humpty Dumpty*, Palais de Tokyo; Rebecca Larmarche-Vadel, (exh.cat), page 51, December, 2022, ill.
Material, 22 Interviews with Artist, Hessische Kulturstiftung; Sandra Danicke, pages, 246-258, May 2022, ill.
- 2021 *La Collection 1983-2019*, Frac Île-de-France; Xavier Franceschi, pages 168, 512, 513, 547, April, 2021, ill.
Like the Wall Awaiting the Ivy, Musée des Arts Contemporains Grand Hornu; Denis Gielen, (exh.cat), pages 14, 15, October, 2021, ill.
Parcours, Art Basel; Samuel Leuenberger, (exh.cat), pages 40, 41 June 1, ill.
- 2019 *Les Abeilles de L' Invisible*, Musée des Arts Contemporains Grand Hornu; Denis Gielen, (exh.cat), pages 45, 47, October, 1, 2019, ill.
Ship of Fellows, Virginia Museum of Fine Arts; Paul D'Agostino, (exh.cat), pages 38, 39, February, 12, 2019, ill.
- 2018 *When Etudes Become Form*, Skira Rizzoli; Grant Schofield, pages 220, 225, 238, November, 2018, ill.
- 2016 *Die Kräfte Hinter Den Formen*, Geology Matter Process in Contemporary Art", Snoeck; Jens Risch, pages 194, 195, April 2016, ill.
Die unendliche Feinheit des Kausalgewebes, Snoeck, Jens Risch, pages 14, 17, April 2016, ill.
- 2014 *Freezer Burn*, Hauser & Wirth Publishers; Donatien Grau, (exh.cat), page 13, November 2014, ill.
The Dedalus Foundation / Surviving Sandy, Skira Rizzoli; Phong Bui, pages 25, 27, 30, 31, 268, 269, September 2014, ill.
Idiosynchronism, Dickinson Roundell Inc; Alex Glauber, (exh.cat), page 45, 2014, ill.
- 2012 *You, your sun, and you Shadow*, Virginia Commonwealth University Press; Michael Jones Mckean, (exh.cat), pages 17, 18, March 2012, ill.
New York: Directions Points of interest, Mousse Publishing; Elena Tavecchia, (exh.cat), pages 64, 65, March 2012, ill.
- 2011 *Painting Overall*, Prague Biennale; Nicola Trezzi, (exh.cat), page 39, 2011, ill.

BIBLIOGRAPHY

- 2025 Brooklyn Rail Magazine, 'Daniel Turner: Compresseur', Pamela Kort, Artseen, March 2025, ill.
Purple Magazine, 'Daniel Turner, Compresseur', Purple Art, February 14, 2025, ill.
Neo Magazine, 'Daniel Turner presenta Compresseur en el Macs de Bélgica', Belén Vera, February 2025, ill.
RTBF ACTUS, Culture: 'Denis Gielen présente "Compresseur" de Daniel Turner, la première exposition de l'artiste en Belgique', TRT: 2min, January 23, 2025.
ArtForum, 'Critics Pick: Daniel Turner Musée des Arts Contemporains Grand Hornu', Yoan Parys, January 21, 2025, ill.
VRT Max, Pompidou, TRT: 60min, Chantal Pattyn, Barbara De Coninck, January 1, 2025.
- 2024 Collect FR, No. 529, 'Sélection Musées / Reliquats de prison 15-12 au 06-04 MACs', page 50, Winter 2024-2025, ill.
TELE MB TV, 'Daniel Turner : les fantômes de la prison de Forest hantent le Grand Hornu', TRT 2:15min, December, 20, 2024.
LeSoir, Culture, 'Daniel Turner sculpte le souvenir d'une présence humaine', Jean-Marie Wynants, page 15, December 19, 2024, ill.
RTBF Culture, 'Daniel TURNER / Compresseur – Une expo à voir au MAC'S jusqu'au 6 avril', December 16, 2024, ill.

- FLUX NEWS, 'Compresseur', exposition de Daniel Turner au MACS', Judith Kazmierczak, December 15, 2025, ill.
- La Libre, 'Au Macs, une exposition sur les "fantômes" de la prison de Forest', Guy Duplat, December 14, 2024, ill.
- LM Magazine, No. 203, 'Daniel Turner', page 90, December 2024, ill.
- Ursula Magazine, Daniel Turner: 'Material: Metal' video series published by Hauser & Wirth, Randy Kennedy, TRT 7:55min, December 14, 2024.
- Ursula Magazine, Issue No 11. 'Daniel Turner: Frequencies, On tuning into the essence of objects', Randy Kennedy, pages 100-107, October 20, 2024, ill.
- Vogue Magazine, 'Francesco Clemente Collaborates with Eleven Madison Park', Grace Edquist, August 30, 2024.
- WhiteWall Magazine, 'Inside Clemente Bar', Eliza Jordan, September 20, 2024.
- Notofu, 'Alchemy of Industrial Remnants: Daniel Turner at Hauser & Wirth Los Angeles', August, 7, 2024, ill.
- WallPaper Magazine, 'Los Angeles art exhibitions: the best shows to see in July', Carole Dixon, June, 30, 2024, ill.
- Forbes Magazine, 'Heavy Metal', Daniel Turner at Hauser & Wirth Downtown LA', Tom Teicholz, June 17, 2024, ill.
- FAD Magazine, 'Daniel Turner', Mark Westall, June 14, 2024, ill.
- Bijutsutecho Magazine, 'Our Ecology', Kana Miyazawa, February 17, 2024, ill.
- 2023 ADF Magazine, 'Our Ecology: Toward a Planetary Living, Matteo Belfiore, October 29, 2023, ill.
- Ocula Magazine, '5 Must-See Exhibitions During Art Week Tokyo, Shanyu Zhong, October 25, 2023.
- Vogue Magazine, 'Eat More Plants', Joshua Glass, August 30, 2023.
- Architecture Digest, 'Inside AD 100 Designer Andre Mellone's Elegant Manhattan Home', Sam Cochran, August 4, 2023, ill.
- Artnet News, 'Art Industry News: Hauser & Wirth Now Represents Daniel Turner', June 29, 2023.
- Widewalls, 'Daniel Turner Now Represented Worldwide by Hauser & Wirth', June 29, 2023, ill.
- Art News, Daniel Turner, 'Sculptor of Minimalist Objects with an Edge, Heads to Hauser & Wirth', Alex Greenberger, June 28, 2023, ill.
- Art Das Kunstmagazin, 'DAS GLÜCK DER TÜCHTIGEN', Sandra Danicke, pages 26-27, July, 2023, ill.
- Art Forum, 'Review: Three Sites, Kunsthalle Basel', Adam Jasper, pages 147-148, January, 2023, ill.
- 2022 Art Das Kunstmazin, "Daniel Turner Präsenz des Abwesenden", Sandra Danicke, pages 90-97, December 2022, ill.
- Flash Art, "Humpty / Dumpty", Palais de Tokyo and Lafayette Anticipations". Lillian Davies, December 6, 2022.
- Gallerytalk Wir Schreiben Kunst, "Sehnsucht nach vergangener Ordnung Cyprien Gaillard im Palais de Tokyo", Teresa Hantke, November 23, 2022 ill.
- Frieze, "Cyprien Gaillard's Personal Portrait of a Lost Paris", Pablo Larios, November 22, 2022, ill.
- Artline>, "Daniel Turner, Three Sites: Spurenelemente der Erinnerung", Dietrich Roeschmann, November 18, 2022, ill.
- Acumen Magazine, "Daniel Turner / Galerie Allen", Stephanie Dulout, page 111, November 2022, ill.
- Les Journal Des Arts, "Le double regard sur le monde de Cyprien Gaillard", Par Anne-Cecile Sanchez, November, 22, 2022
- Der Spiegel, Stadt-& Kultur-Tipps, "Daniel Turner - Three Sites in der Kunsthalle Basel", page 31, November 4, 2022, ill.
- Flash Art, "Gigantism in Paris and Other Considerations", Pascale Krief, November 3, 2022
- Paris La Douce, "Humpty / Dumpty - Cyprien Gaillard - Palais de Tokyo et Fondation Lafayette Anticipations", Caroline Hauer, November 2, 2022, ill.
- Art - Das Kunstmazin, "Erscheint", Nov 18, November, 2022, ill.
- BaZ Kultur, "Der Heizkörper behält seine Chemie", Simon Baur, October, 25, 2022, ill.
- Wallpaper Magazine, "Cyprien Gaillard on chaos, reorder and excavating a Paris in flux", Harriet Lloyd-Smith, page 86, November 2022
- Les Journal Des Arts, "Les galeries françaises sortent le grand jeu", Par Anne-Cecile Sanchez, October 5, 2022
- Badische Zeitung, "Das Gedächtnis des Materials: Daniel Turner in Basel", Dietrich Roeschmann. September 22, 2022, ill.
- Basellandschaftliche Zeitung, "US-Künstler Daniel Turner betreibt Spurensicherung in der Basler Pharmaindustrie" Hannes Nüsseler, September 19, 2022, ill.
- Larry's List, "The Talks, How Roberto Toscano Transformed his Grief into an Art Award", Ricko Leung, May 2022, ill.
- Artnet News, "What I Buy and Why", Naomi Rea, April 4, 2022
- Artnetnews "Artist Award Roundup Maximiliano Duron", February 7
- Artnet News, "A New Prize for Mental Health Charities", Artnet, February 1
- 2021 White Hot Magazine, "Spirits In the Material World: Daniel Turner at The Maria Leuff Foundation" Jeffrey Grunthaner, October 25
- Vanity Fair, "True Colors: Laurene Powell Jobs, Daniel Humm, and a Closer Look at a Burgeoning Art World Power Couple", Nate Freeman, September 3
- Nasty Magazine "Alchemical Matters / Conversation with Daniel Turner", Maria Bamenko, March 5

- 2019 The New York Times “*Sharing Art Once Hidden in Private Collections*” Sophie Haigney, August 15, Ill.
 Collecteurs Magazine McGivern, Monica. “Roberto Toscano: Composing a Collection” January 15
 Art News, “*Old Town Road*”, Andrew Russeth, June 13, 2019, ill.
 Art News, “*Pollock-Krasner Foundation Awards More Than 3 Million in Grants*”, Claire Selvin, April 17, 2019
 The Art Newspaper, “*Works by finalists competing for \$100,000 Future Generation Art Prize*”, Richard Unwin, February 13, 2019
 Kyiv Post, “*Future Generation Art Prize 2019 exhibition kicks off in Kyiv*”, Irynka Hromotska, February, 11, 2019
 Ignant Magazine, “*To Create Is To Destroy: In Conversation With Daniel Turner*”, Rosie Flanagan, January 17, 2019, ill.
 Collecteurs Magazine, “*Roberto Toscano: Composing a Collection*”, Monica McGivern, January 15, 2019, ill.
- 2018 Bomb Magazine, “*Studio Visit: Less is much more*”, Jeffrey Grunthner, November 6, 2018, ill.
 Art Info, “*Fiac 2018- Our Picks for Top Works*”, Anya Harrison, October 20, 2018, ill.
 The Art Newspaper, No 1, “*Duos d’artistes, entre dialogue et confrontation*”, Cédric Aurelle, page 38, October, 2018
 The Art Newspaper, “*Can an increase in two-artist booths spur sales at Fiac?*”, Gareth Harris, October 18, 2018.
 Le Journal des Arts, cahier numéro 2, No 508, “*Jeunes galeries et nouvelles expériences*”, Anne-Cécile Sanchez, pages 12-13, Octobre 2018
 Art News, “*Pinchuk Art Centre Names Shortlist for 2018 Future Generation Art Prize*”, Alex Greenberger, September 28, 2018
 Art News, “*Muses: Rita Ackermann and Daniel Turner at Eleven Madison Park*”, July 27, 2018.
 Art Press, “*Expositions Reviews*”, Erik Verhagen, page 34, Issue 456, June, 2018, ill.
 Art Forum, “*Critics Pick*”, Mara Hoberman, May 22, 2018, ill.
 Gagosian Magazine, “*Elemental*”, Bret Littman, Brad Cloepfil, Daniel Humm, page 136, Spring, 2018.
 König Magazine, “*Daniel Turner EMP Step*”, Nils Markwardt, pages 4-11, Issue 2, Spring, 2018, ill.
 ArtInfo, “*Daniel Turner at Galerie Allen, Paris*”, Louise Blouin, May 11, 2018, ill.
 The Art Newspaper, “*In Pictures: Notre Sélection d’expositions dans les galeries parisiennes*”, Ed. Francaise, page 10, No.29, April 13, 2018, ill.
 LesInrockuptibles, “*Daniel Turner, un artiste sur les traces du monde industriel*”, Julie Ackermann, Spring, 2018, ill.
 ArchiSTORM, “*Le Confort Moderne De Poitiers, Identique Et Different A La Fois*”, Alexandra Fau, ArchiSTORM #89, Spring 2018
 Purple Diary: Purple Art, “*Daniel Turner Solo Exhibition At Galerie Allen, Paris*”, Eugénie Devos, April 13, 2018, ill.
 La Nouvelle République, Poitiers: “*Trois couches de vernis au Confort Moderne*”, Laurent Favreuille, April 6, 2018
 Parisart, “*Daniel Turner (IPN)*”, April 6, 2018, ill.
 Radio Pulsar, “*Interview with Sarina Basta*”, April 4, 2018.
 7a Poitiers, “*Face to Face*”, Romain Mudrak Le, April 4, 2018.
 Les Inrockuptibles, “*Le tour d’écrou*”, Ingrid Luquet-Gad, April 3, 2018, ill.
 The Wall Street Journal, “*A Day in the Life of Eleven Madison Park Designer Brad Cloepfil*”, Jennifer Conrad, April 4, 2018
 La Nouvelle République, Poitiers: “*Daniel Turner crée in situ au Confort Moderne*”, Laurent Favreuille, March 30, 2018
 The Art Newspaper, “*Flying High with Cyprien Gaillard at Gladstone Gallery*”, Linda Yablonsky, March 5, 2018.
 La Nouvelle République, Poitiers: “*Sarina Basta, globe-trotteuse de l’art contemporain*”, Laurent Favreuille, February 26, 2018
 CBS News, “*Re-creating Eleven Madison Park, The World’s Best Restaurant*”, Mo Rocca, February 25, 2018.
- 2017 White Wall Magazine, “*Eleven Madisons Park New Look*”, Eliza Jordan, December 14, 2017
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Daniel Turner
Compresseur, 2024
Four channel HD video, b/w, sound
36 mins, looped
Edition of 3+2 artist proofs
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Conduction, 2024
Glass, oil extracted from wooden tables, (Provenance: Prison de Forest)
31 x 22 x 22 cm
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Compresseur, 2024
Exhibition view, The Wallonia-Brussels Federation Museum of
Contemporary Arts (MACS), Hornu, Belgium
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Isofeed, 2024 (detail view)
Mixed media (Provenance: Prison de Forest)
Variable dimensions
Courtesy the artist and Galerie Allen, Paris
Collection of (MACS), Hornu, Belgium



Daniel Turner
Isofeed, 2024 (detail view)
Mixed media (Provenance: Prison de Forest)
Variable dimensions
Courtesy the artist and Galerie Allen, Paris
Collection of (MACS), Hornu, Belgium



Daniel Turner
110/220, 2024
HD digital video, sound, color
36 mins, looped
Edition of 3+2 artist proofs
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Oxnard Burnish (04.07.24), *Oxnard Burnish* (03.07.24), *Oxnard Burnish*
(02.07.24), *Oxnard Burnish* (01.07.24), 2024
Exhibition view, Hauser & Wirth Gallery, Los Angeles CA, US
Copper, lanolin, and gesso on canvas (Provenance: Oxnard Generating
Station)
259,1 x 345,4 x 3,8 cm each



Daniel Turner
20/20, 2021
Waiting room chair cast into a solid bar inset into the foundation floor of
The Maria Leuff Foundation
Cast steel aluminum alloy, fiber
50 x 7 x 5 cm
Courtesy of the artist and The Maria Leuff Foundation



Daniel Turner
VRPH Bar 1 and VRPH Bar 2, 2019
Exhibition view, *Future Generation Art Prize*, PinchukArtCenter, Kiev,
2019
Cast steel (Provenance: Vinnitsa Regional Psychoneurological Hospital)
365 x 15,25 x 7,65 cm each
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
VRPH Bar 1, 2019
Cast steel (Provenance: Vinnitsa Regional Psychoneurological Hospital)
365 x 15,25 x 7,65 cm
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Mercury Release, 2009/2025
Fluorescent filament, glass
Variable dimensions
Courtesy the artist and The Maria Leuff Foundation
Collection of The Maria Leuff Foundation



Daniel Turner
Exhibition view, *Daniel Turner*, White Cube Bermondsey, London
Untitled 5150, (4/10/12), 2012
Untitled 5150, (4/26/12), 2012
Untitled 5150, 4/18/12), 2012
Bitumen emulsion, transparent vinyl, wood
43,18 x 38 x 5 cm each
Courtesy of the artist and White Cube, London



Daniel Turner
PM, 2014
Exhibition view, Team Gallery, New York, 2014
Maple, polyethylene, aluminum, stainless steel, mixed mediums
396,24 x 71,12 x 60,96 cm (two parts)



Daniel Turner
PM (detail), 2014
Exhibition view, Team Gallery, New York, 2014
Maple, polyethylene, aluminum, stainless steel, mixed mediums
396,24 x 71,12 x 60,96 cm (two parts)



Daniel Turner
Britannica, 2012
Maple, formica, stainless steel, saltwater, soil
109,22 x 129,54 x 365,76 each
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Britannica (detail), 2012
Maple, formica, stainless steel, saltwater, soil
109,22 x 129,54 x 365,76 cm each
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
(*WHSC 44102 Bar*), 2018
Cast stainless steel (Provenance: WAMC Psychiatric Facility)
300 x 6 x 13 cm
Courtesy of the artist and Galerie Allen, Paris
Collection of the MAM Paris, France



Daniel Turner
(*WHSC 44102 Bar*), 2018
Cast stainless steel (Provenance: WAMC Psychiatric Facility)
300 x 6 x 13 cm
Courtesy of the artist and Galerie Allen, Paris
Collection of the MAM Paris, France



Daniel Turner
(de Forest) Radiator Bar 1 (detail), 2024
Iron (Provenance: Prison de Forest)
17,78 x 365,76 x 10,16 cm
Courtesy of the artist and Galerie Allen, Paris
Collection of (MACS), Hornu, Belgium



Daniel Turner
Compresseur, 2024
Exhibition view, The Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium
Courtesy of the artist and Galerie Allen, Paris



Daniel Turner
(BASF K410) Radiator Bar, (Novartis WKL 135) Radiator Bar, (Holdenweid) Radiator Bar, 2022
27,94 x 10,16 x 294,64 cm each
Steel (Provenance: Ciba-Geigy, BASF, Swiss Life), (Provenance: Ciba-Geigy, Novartis, Rhystadt), (Provenance: Kantonale Heil- und Pflegeanstalt Friedmatt, Psychiatrische Altersstation Holdenweid; Impulszentrum Holdenweid)
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
*(BASF K410) Radiator Bar, (Novartis WKL 135) Radiator Bar, (Holden-
weid) Radiator Bar, 2022*
27,94 x 10,16 x 294,64 cm each
Steel (Provenance: Ciba-Geigy, BASF, Swiss Life), (Provenance: Ciba-
Geigy, Novartis, Rhystadt), (Provenance: Kantonale Heil- und Pflege-
anstalt Friedmatt, Psychiatrische Altersstation Holdenweid;
Impulszentrum Holdenweid)
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
Three Sites, 2022
Exhibition view, Kunsthalle Basel, Switzerland
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
(Holdenweid) Burnish 1, 2022
Canvas, gesso, steel burnish, 2022. (Provenance: Kantonale Heil- und
Pflegeanstalt Friedmatt, Psychiatrische Altersstation Holdenweid;
Impulszentrum Holdenweid)
274,32 x 365,76 x 3.5 cm
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
(Holdenweid) Burnish 2, 2022
Canvas, gesso, steel burnish, 2022. (Provenance: Kantonale Heil- und
Pflegeanstalt Friedmatt, Psychiatrische Altersstation Holdenweid;
Impulszentrum Holdenweid)
274,32 x 365,76 x 3.5 cm
Collection of Centre Pompidou, Paris, France
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
NOUN 30:30, 2022
Exhibition view, *Three Sites*, Kunsthalle Basel, Switzerland
Mixed media (Provenance: Ciba-Geigy, Novartis, Rhystadt)
Variable dimensions
Collection of Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
NOUN 30:30, 2022
Exhibition view, *Three Sites*, Kunsthalle Basel, Switzerland
Mixed media (Provenance: Ciba-Geigy, Novartis, Rhystadt)
Variable dimensions
Collection of Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
NOUN 30:30, 2022
Exhibition view, *Three Sites*, Kunsthalle Basel, Switzerland
Mixed media (Provenance: Ciba-Geigy, Novartis, Rhystadt)
Collection of Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Courtesy the artist and Kunsthalle Basel, Switzerland



Daniel Turner
Channel Conduit (detail), 2024
Steel, brass, rubber, and mixed media (Provenance: Oxnard Generating
Station)
35,6 x 365,8 x 274,3 cm



Daniel Turner
Channel Conduit, 2024
Steel, brass, rubber, and mixed media (Provenance: Oxnard Generating
Station)
35,6 x 365,8 x 274,3 cm
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Particle Processed Cafeteria (detail), 2016
Exhibition view, Konig Gallery, Berlin, 2016
Steel, fiber, (Dissolved cafeteria) (Provenance: Suffolk Civic Center)
Variable dimensions
Collection of ICA Miami, USA
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
Particle Processed Cafeteria, 2016
Exhibition view, Konig Gallery, Berlin, 2016
Steel, fiber, (Dissolved cafeteria) (Provenance: Suffolk Civic Center)
Variable dimensions
Collection of ICA Miami, USA
Courtesy the artist and Galerie Allen, Paris



Daniel Turner
BASF / Novartis / Holdenweid, 2022
HD video, b/w, sound
12 mins 13 secs, looped
Edition of 3+2 artist proofs
Collection of Kunstmuseum Basel, Switzerland
Courtesy the artist and Galerie Allen, Paris

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PRESS

BROOKLYN RAIL

CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE · INDEPENDENT AND FREE

ARTSEEN | MARCH 2025

Daniel Turner: *Compresseur*

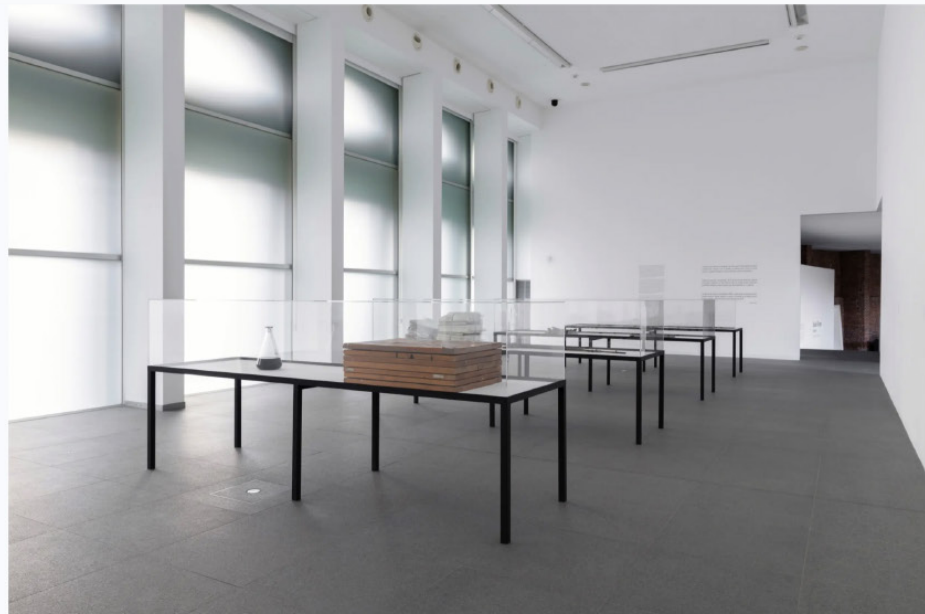
By Pamela Kort



Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

If ever there were a near-perfect union between an artist's practice and the soul of an exhibition venue, it would be Daniel Turner's current installation at the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS) at Grand-Hornu in Belgium. Its pristine galleries are housed within an architectural complex that once served as a colliery, now designated a World Heritage site. This history interlocks well with the archeological tenor of Turner's work—anchored in "sourcing materials, sifting for materials, and extracting materials." Nevertheless, after surveying the terrain, the artist fastened upon a different structure: the Forest Prison, seventy-three kilometers away in Brussels. Long emblematic of the overcrowded prisons in Belgium, it was not closed until 2022. And, unlike the mechanization of labor at the colliery—a site that, to the artist, had long since gone cold—Turner sensed that the reduction of human beings to mere numbers at the Forest Prison was still raw and palpable. The resulting show, spanning MACS full 9,800 feet, is a powerful emotional experience that resonates beyond its immediate subject. It also speaks to the increasing dehumanization of man in the contemporary world.

Compresseur
Wallonia-Brussels
Federation Museum of
Contemporary Arts
December 15, 2024–April 6,
2025
Hornu, Belgium



Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

From the minute one enters this exhibition, it is evident how much thought Turner has given to the relationship between the space and the elements he placed within it. Consider the four large vitrines awaiting contemplation in the first gallery. The initial one presents two plans of “cell-based” Forest Prison from 1907 and 1908, a newspaper clipping featuring an aerial shot of the building (1919), and a prison bulletin from December 1947, opened to three photographs. In two photographs, we see women operating knitting or sewing machines; the other features male detainees standing at attention. The remaining vitrines present a few objects sourced from the prison: links of pipe that once channeled heat to radiators, unused blankets still hermetically sealed, door handles, squeegees, and distressed wooden tabletops. The dialectic between functionality and senselessness is the operative force here. More than a dozen well-tooled door handles, clanking countless times—to no avail—by prisoners locked in tiny cells. Their isolation finds an equivalent in the conspicuous distance between these heaped latches and three encrusted squeegees, the sole elements of a second vitrine. In the last case, a large glass beaker filled with a viscous liquid sits far apart from a stack of deeply incised wooden tabletops. Visualize the sweating elbows and chests that once bent over those tables, carving into them with some sharp, secreted, instrument. Turner had one sent to his studio in New York. There, he methodically reduced it to sawdust. Then using a Soxhlet extractor, he drained every last drop of fluid from the material for weeks.

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Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

To reach the second gallery, one must navigate a series of cascading stone steps. At their bottom, a plateau opens into a small, low-ceilinged room. Its entire back wall is occupied by *110/220* (2024), a projected image of an endlessly running sewing machine. In the semi-darkness, there is nothing to focus on but its jabbing needle—threadless, piercing nothing. Turner has zoomed in so tightly that the rest of the machine disappears, amplifying its relentless, mechanical drive. A while into the thirty-six-minute loop of this video, its rhythmic plunging begins to evoke an unsettling needling away of individual identity. The

reverberating sound of the machine is as unnerving as its tightly cropped image. Many will feel caught between trance-like fixation and the urge to turn away, even flee. Yet escape is not simple. One must either retrace the descending steps or mount an identical set, ascending. The space is unreal; one seems to have stepped into the shadow of Franz Kafka's *In the Penal Colony*.



Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

Once this claustrophobic space is left behind, three galleries lie ahead, two of them flooded with light. In the first we encounter *Isofeed* (2024), a large installation that features several mattresses, worktables, pitchers, pipes, metal shavings, and four now-dark sodium lamps mounted low on opposite gallery walls, all sourced from the prison. If these components call to mind a work by Joseph Beuys, so be it. But there is nothing utopian about Turner's aesthetic, nor does it address the need to come to terms with a fraught collective past, as Beuys's work sometimes does. Instead, Turner is preoccupied with exposing the cruel and often purposeless nature of humans transacting with one another, whether in prisons, mental institutions, or other controlled environments, including those embedded in our present world. For the artist, materials bear witness to what otherwise escapes description. As he recently put it: "I've always worked with discarded materials—playing their minor keys, distilling every drop out that I can."

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Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

Two sculptures in the next gallery embody this approach: *(de Forest) Radiator Bar 1* and *2* (both 2024). Together they consist of fifty melted down radiators that once heated the prison. Turner carefully calculated how many would be needed to form two iron bars, together weighing over one ton. Each was to measure 7 by 144 by 4 inches—dimensions dictated by the way the artist wanted them framed within a 150 by 24 by 15-foot gallery, separated from one another by a large expanse. Moving through this charged space, some may hear the bars intoning the unrelenting presence of a void. For Turner, that weighty

phenomenon had reigned supreme at Forest Prison, eventually breaking even the most resilient inmates.



Installation view: Daniel Turner: *Compresseur*, the Wallonia-Brussels Federation Museum of Contemporary Arts (MACS), Hornu, Belgium, 2024–25. © Isabelle Arthuis. Courtesy MACS.

In the final gallery, Turner took one last strike at distilling the essence of that vacuum. Devoted entirely to *Compresseur* (2024), a four-channel digital video, the space is cavernous. Once inside, the viewer is bombarded with a rapid succession of 1,200 photographs taken by the artist during his prospecting of Forest Prison. They flash at the relentless pace of four per second. It is not so much these images that linger in memory. Instead, it's the black intervals between them—the void ticking away to the tune of a clock, measuring absence as much as time. Ultimately, every element in this extraordinary exhibition is not merely in harmony but conspires to deliver a decisive, eye-opening blow.

Pamela Kort Ph.D. is a curator and scholar who has written numerous books and catalog essays.

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ARTFORUM

CRITICS' PICKS HORNU, BELGIUM

Daniel Turner

Museum of Contemporary Art, Grand-Hornu
December 15, 2024 - April 6, 2025

By Yoann Van Parys ✉
January 21, 2025 2:34 pm



Daniel Turner works intently within a Minimalist aesthetic framework forged by predecessors such as Carl Andre and Richard Serra. Turner bypasses contemporary criticisms leveled at the movement, which has been accused of reflecting neoliberal, macho power. For his latest exhibition, Turner has turned his attention to the Forest Prison in Brussels, which was decommissioned in 2022 due to its dilapidated condition. There, the artist deployed his usual method of photographing the site, taking parts of it (door handles, mattresses, tables, radiators), disintegrating them, and reincorporating them into new works, or exhibiting them as ready-mades. The result is a kind of Minimalism imbued with a distinct socioeconomic and political memory.

The show opens with a space filled with found objects and archival material in display cases. The scenography mimics that of an anthropological or historical museum, as if to lend the show a historicizing distance from the shame associated with prisons. No society likes to look at its often strained correctional facilities directly. When it is forced to do so, there is this parry of museumization: Pretend it's the past, when it's still the present. Here, Turner subtly appropriates the apparatus of the museum to provoke a meditation on the prisons in contemporary times, from which we cannot look away.

A video titled *110/220, 2024*, shows a close-up view of a sewing machine used by inmates for daily chores. Strangely, the needle isn't sewing any fabric. Instead, it seems to rhythmically measure time in a way that, in prison, takes on a maddening new meaning. The show's eponymous work, *Compresseur* (Compressor), 2024, is a four-channel video that comprises twelve hundred black-and-white photographs that document Forest Prison in its final state. Views of cells and abandoned communal areas are brightly projected across the gallery, then total darkness falls in a seemingly endless loop. This alternation of seeing and not-seeing demonstrates how prisons are sites of obfuscation that cut off inmates from the outside world, while preventing their stories from penetrating beyond their cells.

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NEO2

**Daniel Turner presenta
Compresseur en el Macs de Bélgica**



**La exposición de Daniel
Turner podrá visitarse hasta
el 6 de abril en el Macs de
Grand Hornu, un antiguo
complejo industrial de
carbón.**

Daniel Turner lleva más de una década explorando la memoria contenida en los espacios industriales y en las llamadas instituciones totales, como hospitales psiquiátricos, fábricas o prisiones. Su trabajo parte de la recolección de objetos, materiales y estructuras abandonadas en estos lugares, que transforma o reduce a nuevas formas escultóricas.

Todas las imágenes: Compresseur, Daniel Turner. MACS, 2024-25 Foto: © IsabelleArthuis



Compresseur de Daniel Turner

Para su primera exposición en un museo belga, *Compresseur*, el artista estadounidense Daniel Turner ha trabajado con los restos materiales de la prisión de Forest, un antiguo centro penitenciario de Bruselas que cerró definitivamente en 2022. La exposición, organizada en el Macs (Musée des Arts Contemporains du Grand Hornu), sigue el método habitual de Turner. A través de un proceso de reducción y condensación, este transforma los objetos encontrados en nuevas piezas de una austeridad impactante. Para esta exposición, ha fundido los radiadores de la prisión, esenciales para la distribución del calor dentro del edificio, convirtiéndolos en dos pesadas barras de hierro que evocan la frialdad de la reclusión.



De la Prisión de Forest a la galería

La prisión de Forest, inaugurada en 1910, formó parte del sistema penitenciario belga basado en el modelo celular, cuyo objetivo era aislar a los reclusos en lugar de mantenerlos bajo vigilancia constante. Sin embargo, con el paso del tiempo, el centro se convirtió en un lugar de superpoblación extrema y condiciones degradantes. Sus pequeñas celdas, originalmente diseñadas para dos personas, terminaron albergando hasta tres internos en condiciones insalubres. En 2013, el Comité Europeo para la Prevención de la Tortura la declaró un espacio inhumano para la vida en reclusión.



Es en este contexto donde Turner encuentra la carga simbólica de los materiales que rescata. La prisión no solo fue un espacio de encierro físico, sino también un sistema de circulación, donde el calor, la energía y la vida fluían a través de sus estructuras. Para *Compresseur*, Turner seleccionó los radiadores de hierro del centro penitenciario, elementos que en su día proporcionaron calor a celdas, oficinas, cocinas y zonas de visita.



“Cuando descubrí las primeras imágenes, pensé que era un lugar muy interesante. Me atrajo la carga emocional incrustada en el material, la manera en que los objetos fueron abandonados y posicionados. Todo ello me habló de inmediato.”



El proceso de reducción

Turner recoge objetos con una lógica casi arqueológica, examinando la historia material de cada sitio. "La base de mi práctica es arqueológica. Localizo un lugar, exploro sus restos, extraigo materiales y los clasifico", afirma. Pero su aproximación también tiene algo de minería: "Busco objetos de interés visual, pero también aleaciones específicas de metales que pueda manipular o fundir. Pienso en cómo estos materiales fueron utilizados históricamente".



Siguiendo esta metodología, el artista recogió unos cincuenta radiadores del ala principal de la prisión y los sometió a un proceso de fundición. El resultado es Radiator Bar, dos bloques metálicos de aspecto minimalista y de gran peso simbólico. Estos objetos condensan tanto el material como la historia del espacio del que provienen, llevando consigo la memoria de la prisión y sus antiguos ocupantes. "Creo que las acciones del pasado impregnan los materiales. Si estamos atentos, podemos captar ciertas frecuencias. Pienso en los materiales como testigos de lo que ha ocurrido en un lugar", reflexiona Turner.

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El artista trabaja con la idea de hacer visible lo invisible, revelando la atmósfera de los lugares a través de sus restos materiales. En *Compresseur*, el calor que una vez fluyó por los radiadores queda atrapado en estos bloques, ahora inertes, que evocan la dureza y el aislamiento de la vida en prisión. La transformación que propone Turner es, en cierto modo, una alquimia contemporánea, en la que los residuos del pasado son sublimados en una nueva forma de arte.



Daniel Turner y la arqueología del presente

Con *Compresseur*, Daniel Turner continúa su exploración de la memoria contenida en los espacios industriales y carcelarios. Su trabajo, cercano a una arqueología del presente, no solo preserva los materiales de estos lugares antes de su desaparición, sino que los transforma en esculturas que condensan el tiempo, la historia y la experiencia humana. A pesar de todo, su interés no es puramente documental: "Me atraen los materiales que todavía están 'vivos', que no han sido completamente enterrados por el tiempo", explica el artista.



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La exposición en el Macs invita a reflexionar sobre lo que permanece en los objetos, sobre la relación entre la materia y el recuerdo, y sobre la capacidad del arte para resignificar los restos del pasado. A través de su práctica, Turner se convierte en un intérprete de la memoria de los materiales, permitiendo que los fragmentos de un lugar marcado por el encierro hablen en un nuevo contexto.

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La exposición en el Macs explora la memoria de los objetos y su transformación a través del arte. Daniel Turner reinterpreta los restos del pasado, dando voz a los materiales de un espacio marcado por el encierro. Más información sobre *Compresseur* [aquí](#).

Texto: Belén Vera | 25 febrero 2025

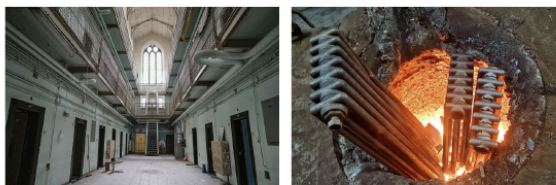
Compartir

Ursula

For the latest film in our Material series, which examines artists' transformations of raw materials, we visit Daniel Turner in his studio in upstate New York. Drawn to the atmosphere of sites and the spirit of objects, Turner speaks about the ways in which his work attempts "to elicit an emotion out of an emotionless material." For his first exhibition in Belgium, "Compresseur," Turner has transformed functional metals extracted from the notorious, now-defunct Prison de Forest in Brussels.

I didn't come from an artistic family. My mother cleaned houses and worked in hospitals while my father welded in the Norfolk Naval Shipyard. My family rarely traveled outside of Virginia, certainly not to Europe. There was no background in education or the arts.

I was born in Portsmouth, Virginia, and grew up on a rural piece of property just outside of town, in Isle of Wight County. Portsmouth is the site of the first shipyards in America. My father welded in the shipyards at night, but in order to make ends meet he established a small-scale scrap-metal demolition company, Turner Hauling. We salvaged and processed scrap materials on this property. I would arrive home from school and a section of a ship would be in the backyard, being cut with burning torches. That had a major influence on me.

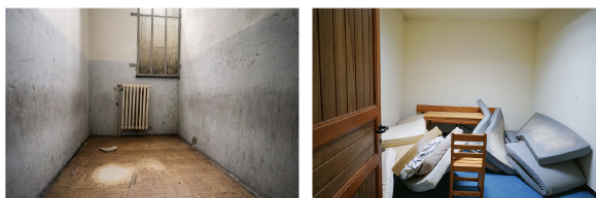


I suppose the objects that I leave as readymades, untouched, are objects I've decided don't need me. It's as if nature itself manufactured their existence. It's a hard thing to put my finger on—which objects are which. You either hear the music or you don't.

My earliest memories were drawing. Eventually, drawings made their way to collages, which eventually made their way to paintings. This led me to the Governor's School for the Arts in Norfolk, Virginia. I studied there for three years before making my way to the Bay Area, to study at the San Francisco Art Institute.

My family could see that I had a facility for drawing, which was really my way to gain affection. It was the way I was able to navigate the educational system, the manner in which I was able to pay attention in class.

At some point, I came across Robert Rauschenberg. I suppose it was in the library. And then I discovered J.M.W. Turner and his way with light. Thinking back, it was the combination of Rauschenberg and Turner that really turned me on. My earliest works were more or less Combines, working through Rauschenberg. I was working outside directly on large-scale industrial tarps, with materials like liquid aluminum, tar and resin, trying to pictorialize what was happening with the salvage operations. The paintings all lived outside in the landscape, and eventually, in 2006, I decided to burn them all, an action which I felt was necessary to move the work forward.



While I was living in the Bay Area, I had a break with reality that ended up placing me in several psychiatric institutions in San Francisco. And in those institutions I came to realize that every material possesses a hypersensitive link to geographical locations, cultural associations and human contact. Once I made that connection, the field really opened for me, and then it was just a matter of locating myself within that field.

I was trying to work around the idea of the readymade. I would come across an object and gravitate towards that object, but I didn't want to exhibit that object. Over time, I slowly came to realize that I could push objects beyond their conventional attributes toward a new form—meaning, I could still maintain an object's history of function without its form and essentially push the object to its essence. Not domestic objects so much, but commercial or functional or industrial objects—materials that have been imbued with a kind of use.

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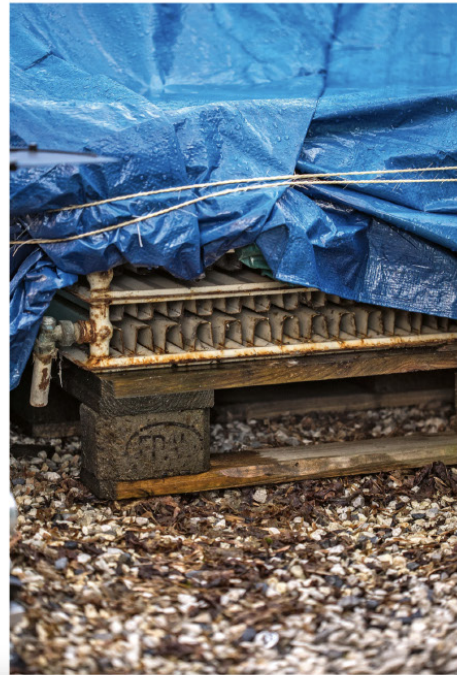
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I believe that materials resonate a certain frequency, and if you're really in tune, you can pick up on that frequency. I'm after presence. I think you can feel presence when you encounter it, and I certainly wouldn't be the first person to believe in the invisible.

I'm interested in cause and effect, in material implications that result in global ramifications. For instance, the materials that I stripped out of a Swiss pharmaceutical lab for work that I showed at the Kunsthalle Basel in 2022 are the kinds of materials that eventually make their way into your body. There's a real provenance there.

I'm fortunate to have a background in material handling. That sort of labor provided me with a great deal of understanding. I think it's important to lean into what was laid upon you.



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My working process generally involves mining sites located near the institutions where I'm exhibiting. When I mounted the show in Switzerland, I worked with the pharmaceutical labs there. In Japan, I sourced materials from Japanese chemical tankers. In Ukraine, I mined Ukrainian neuro-psych hospitals, and so on. In regards to the genesis of the show in Belgium, it came across my desk that the historic and notorious Prison de Forest in Brussels was closing. I was able to gain access to the prison and spent about a week there, photographing the site and speaking to inmates. I was able to extract materials from the interior, which included several tons of radiators used to heat the complex, as well as the entirety of the brass prison door handles.

The handles in particular have a kind of a resonance or valence. They're really a touchstone moment for the work—the threshold that exists between isolation and autonomy.



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I've been working in the Catskills for several years now. The upstate studio allows me to be able to work outside again and gives me the kind of space and privacy that enables me to really push things without the headache of ventilation and neighbors. The privacy is fantastic. There are no distractions. I'm able to really work. When I first arrived in New York, I worked as a security guard at the New Museum. As a guard, you're not supposed to lean against the walls, as it makes you appear indifferent towards the exhibitions and the visitors. But inevitably, everyone leans against the walls, and this leaning eventually produces very faint horizon lines of exhaust on the walls. Noticing that phenomenon led to a series of burnish works that is still ongoing, made with metal wool that's composed of salvaged material.

The wool is produced using a digital CNC lathe. For the Belgian project, for example, the brass door handles are taken apart and put on the lathe. Then they're turned at high revolutions and machined with a calibrated router bit that produces fine brass particles, and the particles are compacted to form brass wool. Imagine a pencil spinning at a very high rate and the introduction of a razor splices out filaments that are bound together and polished or burnished onto a surface. Or in my case, into the surface.

I would come home from school and a whole section of a ship would be in our backyard, being cut with burning torches. That had a major influence on me.



The remains of the brass door handles from the prison are ground down to powder. That powder is spliced into manufactured wool cut from the handles and then burnished into the surface of a canvas that is specially prepared to absorb the brass.

I work very slowly. It's a meticulous process. The paintings I'm working on look fairly similar to the ones that I made years ago. It's about finding new entry points that feel faithful to the material at hand.

I've been working on the exhibition in Belgium for over three years now. These things take a considerable, considerable amount of time. A vast majority of that time is spent doing bureaucratic work. A major component of that work is simply gaining access to these sites and materials. Entry takes time and the right timing. Certainly you wouldn't have a new wing of a pharmaceutical lab handing over the keys to me. It's only when a place is on the cusp of being defunct and the materials it uses are becoming unnecessary, the moment when everything is going out the door—that's when I'm able to gain access to these sites.



Once I locate a site of interest, I simply pick up the phone and start making calls. It's painful. There are a significant number of rejections. You just have to stay persistent. As soon as I'm inside, I tend to move through the sites swiftly. I document everything that I'm able to document. The process is instantaneous. I'm constantly scanning. I'm working on my heels. This is where the photographic and film elements of my work take center stage. The site itself becomes more or less my studio.

Over time, you develop an eye for utility. You develop a facility that allows you to foresee the evolution of a material, directly on the spot. You're able to retain the potentiality of a form in your memory up to the point at which you're able to gain actual physical access to extract the materials. There are usually several site visits before extraction takes place. Once materials are removed, they either get processed on the spot, back at my studio or at a foundry. Objects are often recontextualized, cut, melted or dissolved.



Daniel Turner, *Oxnard Burnish* (01.07.24), 2024. Photo: Thomas Barratt



Daniel Turner, *(de Forest) Radiator Bar*, 2024. Photo: Philippe De Gobert

The heated vats here on the land outside my studio contain a saltwater-and-acid solution that dissolves metals over time. That very liquid is then neutralized and sprayed into an environment, enabling me to distill one environment into the context of another—a process I developed through reverse engineering in the most elemental sense. In the case of the prison, the radiators will be melted and milled at a foundry I work with in France and then made into sculpture.

For me, it's always been about reduction, stripping material and objects to their most bare essence. There's a back and forth between what is essentially abstract and what is already made. I suppose the objects that I leave as readymades, untouched, are objects I've decided don't need me. It's as if nature itself manufactured their existence. It's a hard thing to put my finger on—which objects are which. You either hear the music or you don't.

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—*As told to Randy Kennedy*

—

Daniel Turner's exhibition "Compresseur" is on view at the Musée des Arts Contemporains Grand Hornu, Belgium from 15 December 2024 through 19 April 2025.

Daniel Turner is a New York-based artist. His works have been exhibited at Kunsthalle Basel; Chinati Foundation, Marfa; Palais de Tokyo, Paris; Pinchuk Art Center, Kyiv; Kunstmuseen Krefeld, Germany; Musée des Arts Contemporains Grand-Hornu, Belgium; and Musée d'art Moderne de Paris, among others.

—

Images: Taken on location at Prison de Forest in Belgium; Fonderies de la Scarpe in France; Turner's studio and Fourth State Metals, both in upstate New York. Photos: Photo: Jérôme André, Thomas Richard Mertens, Oresti Tsonopoulos and Daniel Turner



FLUX NEWS

« Compresseur », exposition de Daniel Turner au MACS

15 décembre 2024 Flux News Belgique, Focus 0

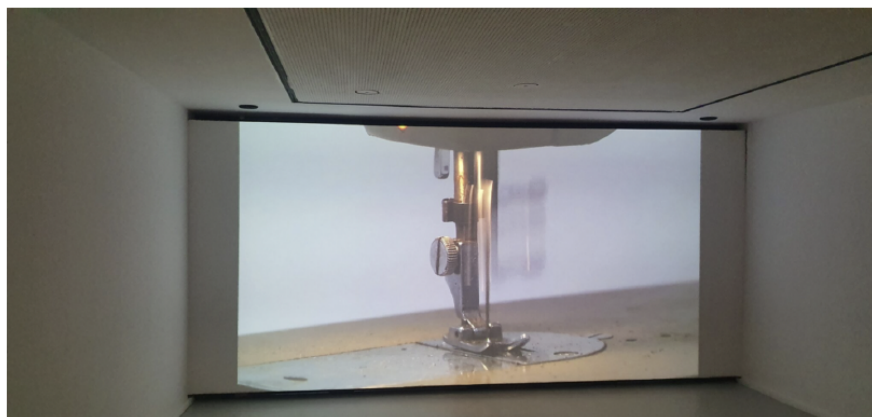


« L'oeil, le feu et la poussière »

Les grands lieux désaffectés, abandonnés voire en désolation inspirent Daniel Turner. Ce que le temps abîme. Ce que le temps sublime, l'attire. Son oeil repère les objets laissés là, sans valeur apparente si ce n'est qu'ils ont fait partie de la vie des gens qui travaillaient, passaient, vivaient là, en milieu collectif. Son oeil sélectionne, photographie ce qu'il reste du mobilier, de l'architecture, des matières, des traces. Il élira ensuite ce qui fait sens pour lui, ce qui réclamera transformation, passage par le feu pour devenir autre. Autre forme, autre volume, autre matière, autre empreinte dans l'espace. Autre langage.

Le projet au Grand Hornu a débuté il y a plus de deux ans. La prison de Forest, surpeuplée et insalubre, venait de clôturer sa mission pénitentiaire. C'était un site parfait pour Daniel Turner qui va y choisir les éléments utiles à son ouvrage, à son discours. Radiateurs, matelas, tuyaux, tables de bois, poignées de portes, cruches de plastic seront parmi les objets élus. Certains garderont leurs formes initiales; d'autres passeront au *Compresseur*, seront transformées pour l'exposition. Des raclettes sales et usées seront posées côte à côte. Des couvertures seront serrées et ligotées en fagots. De vieilles tables de travail en bois deviendront huile dans un flacon millimétré, essence mémoire des conversations tenues autour d'elles. Des clenches en laiton seront disposées en amas. Ces dernières à valeur hautement symbolique, dans le cadre d'une prison où le dedans et le dehors dépendent de leur activation, semblent échouées dans leur vitrine, comme en perte de leur pouvoir d'incarcération. Daniel Turner sensible à leur fonction et à leur matière les a aussi travaillées en les réduisant en poudre qu'il utilisera dans une autre salle du musée pour frotter un mur simulant la saleté apparaissant progressivement dans les lieux désinvestis. Les radiateurs eux seront fondus dans la fournaise d'un creuset et seront reconstitués en deux énormes barres d'acier. Un film retrace leur transformation, récit de leur passage par l'athanor. Si contempler la progression de leur réduction offre un intérêt, les retrouver installées à plat dans la grande salle centrale dite la Salle pont, est par contre décevant, les barres n'arrivant pas à répandre leur intensité, ni au sens propre ni au sens figuré. Manque le rapport à la chaleur qui se diffusait au sein des lames de chauffage de l'ancienne prison encore en activité. Manque le dialogue avec l'espace. Manque une présence.

Ce qui fonctionne bien c'est la première salle avec les vitrines reprenant les matières premières, ainsi que la salle où à la manière de Beuys, Daniel Turner a composé une installation à partir de matelas entassés contre un mur, vieux matelas meurtris et lacérés par le poids des nombreux corps qui ont défilé sur leurs housses, l'ensemble côtoyant cet autre pan de mur usé de frottements de paille de laiton. L'artiste a aussi reconstitué des taches au sol à côté de vieux tuyaux et bidons. Plus loin, des cruches en plastic sont regroupées sous une table recouverte de lambeaux de couverture. Le tout crée un lieu insolite où se rangent et s'arrangent minutieusement des objets détournés de leur emplacement initial mais qui distillent néanmoins la part de détresse vécue en milieu carcéral. L'odeur même des matériaux ajoute une touche de léger malaise qui colle bien à l'ambiance d'un lieu où personne ne voudrait sombrer.



Cette empreinte douloureuse de l'enfermement et de la folie d'un système en vase clos est particulièrement saisissante dans la petite salle en sous-sol. Là, une seule image lancinante perce le mur, perce le temps de son mouvement mécanique, perce l'absurde via le gros plan d'une aiguille de machine à coudre en pleine action de piquer à vide. Plan fixe du film sur le pied-de-biche qui ne cesse de s'agiter sans aucune issue pour fuir l'aliénation d'un travail répétitif.

Dans la dernière salle, Daniel Turner étire le public avec quatre énormes écrans diffusant des photos noir et blanc. Au rythme d'une horloge dénichée dans la prison à l'abandon et que l'artiste a enregistrée, au rythme de l'oeil qui cligne, les images de l'institution désertée sont projetées. L'artiste explique avoir voulu plonger le public dans une installation où le regard ne peut capter toutes les images à la fois puisqu'une partie des clichés se trouve derrière lui. A l'inverse, les gardiens eux voyaient tout des détenus qui n'avaient aucune possibilité d'échapper à un contrôle visuel permanent. Privation de liberté, privation d'intimité... Dans le grand espace sombre et carré, les images hypnotisent. Défilent des cellules, des barreaux, des moisissures, des prises et des fils électriques décrochés, des latrines, des vestiaires, des tasses de café, des calendriers, des murs piquetés de crasses, des escaliers, des écritures sur les murs, des gravats, un jeu de cartes, des hautes fenêtres en ogives comme dans une église, des poubelles, des sommiers dressés, des étagères de dossiers, des flots de lumière, des peintures écaillées, des guirlandes de poussières, des grilles, des mots épinglés, des matelas, un jeu de dames, une micro cour, des plantes qui poussent, des portes désormais ouvertes...

Compresseur condense les tensions d'un univers où personne ne rêve d'entrer. L'exposition, fruit d'un intense travail de l'artiste est à la fois radicale dans sa démarche et sa facture minimaliste et, à la fois émouvante quand affleure une forme de poésie, via l'âme des objets touchants car touchés de vie par le passé puis sous les mains de l'artiste, transmutés en oeuvres au présent.

Judith Kazmierczak

Daniel Turner *Compresseur* Au MACS jusqu'au 6/04/25


La Libre

L Au Macs, une exposition sur les "fantômes" de la prison de Forest

L'Américain Daniel Turner tel un archéologue, montre ou transforme des objets extraits de la prison bruxelloise.

Guy Duplat | Collaborateur culturel

Publié le 14-12-2024 à 08h21

 Enregistrer



Vue de l'exposition Daniel Turner au Macs ©Photo: D.R.

Exposition au Macs (Grand Hornu) de Daniel Turner artiste américain né en 1983 en Virginie et qui vit et travaille à New York. Il utilise le langage de l'art minimal mais y injecte ses propres affects avec des matériaux chargés d'histoire. Pour Denis Gielen, le directeur du Macs, Daniel Turner parvient ainsi à *"étendre encore le champ possible de la sculpture et de la peinture"*.

Daniel Turner est soutenu par la très grande galerie Hauser&Wirth et a déjà exposé un peu partout dont en 2022, fort remarqué, à la Kunsthalle de Bâle.

Depuis qu'il a brûlé il y a vingt ans tous ses tableaux, et singulièrement depuis dix ans, il fait un art dont le processus est aussi important, si pas plus, que l'objet. *"La base de mon processus de travail, dit-il, est archéologique. Quand je parle de mon travail, j'utilise le mot 'creuser', car je travaille, en quelque sorte, comme un mineur amateur : localiser les matériaux, trier ces matériaux, extraire ces matériaux"*. Il relie cette idée à son histoire personnelle et, son intérêt pour les métaux, à celle de son père qui était ferrailleur.



La prison de Forest ©Photo: D.R.

Quand il est invité quelque part, il s'imprègne d'un lieu proche récemment abandonné (un hôpital en Ukraine, des labos pharmaceutiques en Suisse, un ancien hôpital psychiatrique, etc.) pour en extraire des objets qui, pour lui, gardent la trace, l'âme, voire la beauté, de tous les gens qui y ont été.



Vue de l'exposition Daniel Turner au Macs ©photo:D.R.

Pour le Macs, il s'est longuement plongé dans la prison de Forest peu après qu'elle ait été vidée. Dans ce grand bâtiment construit en 1910 par Edouard Ducpétiaux et fermé désormais depuis que les détenus ont été transférés en novembre 2022 à la prison de Haren, tout est resté quasi comme avant, dans une vétusté dégradante. On retrouve

Fondre les radiateurs

Arpentant la prison déserte, Daniel Turner y a pris des milliers de photos noir et blanc et emporté avec lui des objets, des rebuts (tables, matelas, radiateurs, lampes, horloges, ...). Ensuite, soit, il les expose comme tels dans deux salles du Macs, comme des *ready-made* de Marcel Duchamp, formant aussi des natures mortes : un tas de clenches des portes des détenus, des bouts de raclettes de ménage, des couvertures ou matelas empilés, ou de grandes cruches colorées rappelant avec un peu d'imagination, si on concentre le regard, le détail d'un tableau de Chardin ou de Morandi.



Vue de l'exposition Daniel Turner au Macs ©Photo : D.R.

Soit, il transforme ces objets tel un alchimiste changeant le plomb en art : une carafe d'huile a été extraite des tables des détenus, un tas d'une cinquantaine de lourds radiateurs (la chaleur dans la froideur des prisons) ont été coulés dans une fonderie du nord de la France pour devenir deux grandes poutres métalliques barrant la longue salle par ailleurs vide du Macs, comme des Donald Judd.

Comme un Joseph Beuys qui tel un chamane cherchait l'énergie de la cire et le feutre, il précipite le passé du lieu dans ses manipulations. Répondant à Denis Gielen, sur son rapport quasi "*spirituel, animiste*" aux objets dans lesquels il semble trouver l'âme des gens qui les ont utilisés, il répondait : *"Je pense que les actions produites dans le passé pénètrent les matériaux. Je pense que ça a du sens d'imaginer que les actions ou conversations qui ont lieu quelque part survivent dans les matériaux qui en ont été les témoins. Je sens les matériaux qui auraient quelque chose à dire s'ils pouvaient parler."*

“

***Je sens les matériaux qui auraient
quelque chose à dire.***

Dans la dernière salle qui donne son nom à l'expo, l'installation "*Compresseur*" (la prison compresse) est faite de quatre immenses écrans projetant tour à tour 1200 images de la prison chaque fois montrée 1 seconde avant 1 seconde de noir, au rythme de l'horloge obsédante de l'aile psychiatrique de la prison, comme le battement d'un cœur.



Vue de l'exposition Daniel Turner au Macs ©Photo : D.R.

Une expo d'art minimal mais avec le fantôme obsédant et l'émotion d'une prison vide et de la mémoire que les choses en ont gardée. À l'image de cette vidéo qui symbolise l'absurdité d'une prison : il a filmé en gros plan une machine à coudre utilisée par les prisonniers mais qui ici n'arrête jamais et ne produit rien.

Daniel Turner, Macs, Grand Hornu, jusqu'au 6 avril

LE SOIR

Le Soir jeudi 19 décembre 2024

culture

15

ARTS PLASTIQUES

Daniel Turner sculpte le souvenir d'une présence humaine

Avec « Compresseur », l'artiste américain propose un parcours très conceptuel réalisé à partir de matériaux récupérés dans l'ancienne prison de Forest.

CRITIQUE

JEAN-MARIE WYNANTS

★★★★☆

De ferrailleur à sculpteur, n'y aurait-il qu'un pas ? On pouvait déjà le penser en voyant les compressions de César, pareilles aux véhicules usagés transformés en bloc de métal dans les casses automobiles. Avec Daniel Turner dont le Mac's propose une vaste exposition sous le titre *Compresseur*, on a un peu l'impression que cela va de soi.

A mi-parcours, on découvre en effet une courte vidéo particulièrement éclairante dans laquelle l'artiste explique à quel point il était fasciné, durant son enfance, par le travail de son père, soudeur et ferrailleur, recyclant notamment les carcasses de bateaux du chantier naval où il travaillait. « Pour mon père, c'était un métier, un gagne-pain », explique-t-il. « Moi, j'étais très impressionné par toutes ces masses de métal, mais j'aimais aussi dessiner. Rien ne m'y prédestinait, mais c'était vraiment ma passion. » On ne peut que conseiller de regarder absolument cette vidéo pour mieux appréhender l'univers très conceptuel de cette exposition qui, sans cela, peut paraître extrêmement aride et dépouillée.

De ferrailleur à sculpteur

Assemblant sa passion et le monde dans lequel il avait grandi, le jeune Américain est devenu sculpteur tout en travaillant aussi le dessin, la photographie. Mais c'est du côté de son père qu'on trouve l'origine de sa pratique actuelle : « La base de mon travail est archéologique », explique-t-il. « Quand

je parle de mon processus de travail, j'utilise le mot *creuser* car je travaille en quelque sorte comme un mineur amateur : localiser les matériaux, trier ces matériaux, extraire ces matériaux. » D'abord, il trouve ceux-ci sur des sites désaffectés où traînent encore les traces de l'activité humaine qui s'y déroulaient : hôpitaux, usines, laboratoires... Chaque fois, il s'imprègne du lieu, de son histoire, mais aussi des possibilités artistiques que lui offrent les matériaux qu'il y trouve.

Pour sa première exposition muséale en Belgique, il s'est intéressé au site de la prison de Forest, désaffectée depuis 2022. Dans la première salle, il en livre quelques éléments essentiels présentés dans quatre vitrines : plans de la prison elle-même, mais aussi des appartements du directeur, de l'aumônier et du surveillant chef, photos des ateliers où les détenus travaillaient... Un peu plus loin, on découvre un amas de poignées de portes récupérées dans les cellules. La troisième vitrine présente notamment des couvre-lits soigneusement repliés tandis qu'on découvre, dans la dernière, une série de planches récupé-

rées sur les tables de la prison avec, à côté, un grand alambic rempli d'huile extraite d'un cube de bois pressé par l'artiste. Autant d'éléments désormais inutiles, mais qui portent encore les traces de celles et ceux qui les ont utilisés.

On plonge ensuite vers la petite salle du sous-sol occupée par une unique vidéo montrant une aiguille de machine à coudre fonctionnant en gros plan. Référence au travail des détenues, la vidéo tourne en boucle, l'aiguille constamment en mouvement, mais sans la présence du moindre tissu. Un travail intensif qui dépense une énergie folle, mais ne produit strictement rien. Une sorte d'instrument de torture également avec ce martèlement incessant.

Sculpture, peinture et photographie

En remontant dans la salle 2, on découvre celle-ci entièrement fermée sur elle-même, sans aucune échappatoire. Un côté étouffant où des objets et matériaux de récupération sont soigneusement disposés. Une pile de matelas usagés, de grosses lampes fixées au bas



des murs, une table sous laquelle sont posées plusieurs cruches composant une sorte de nature morte en 3D... À côté des matelas, le mur blanc est envahi d'un nuage gris à l'étonnante provenance. Pour le réaliser, Daniel Turner a en effet réduit en poudre un grand nombre de poignées de portes, cette poussière devenant une sorte de pigment comme en fabriquaient les peintres autrefois.

Dans la première salle, on trouve toute une série d'éléments désormais inutiles, mais qui portent encore les traces de celles et ceux qui les ont utilisés.

Après l'indispensable vidéo évoquée précédemment, on débouche dans la longue salle pont pour une installation d'un minimalisme rare. Murs, plafond, sol, tout est vierge hormis la présence de deux longues barres de métal posées en travers de l'espace. Celles-ci ont été réalisées, comme on le voit également en vidéo, à partir d'une cinquantaine de radiateurs récupérés dans la prison et fondus dans une usine française avant d'être transformés en ces deux poutres de 600 kg. Une manière, pour l'artiste, d'évoquer cet objet qui dispensait de la chaleur dans tout le bâtiment, pour les détenus comme pour le personnel pénitentiaire. Étonnamment, leur unique présence dans cette longue salle vide donne aussi naissance à un sentiment de claustrophobie rappelant cette prison dont elles sont issues.

La dernière grande salle, enfin, plonge dans le noir, est occupée par une projection géante sur les quatre murs en simultané. On y voit défiler les centaines d'images réalisées par Daniel Turner lors de ses visites à la prison de Forest. Au total, 1.200 photos en noir et blanc qui apparaissent et disparaissent au rythme des secondes de l'horloge récupérée dans l'aile psychiatrique de la prison et contribuent une nouvelle fois à nous plonger dans une atmosphère étouffante, claustrophobique. Baptisée *Compresseur*, cette installation vidéo qui donne son titre à l'ensemble du parcours, vient y mettre un point final étourdissant.

Daniel Turner. *Compresseur*, jusqu'au 6 avril, Mac's, site du Grand-Hornu, rue Sainte-Louise 82, Hornu, www.mac-s.be.

A la prison de Forest, Daniel Turner a récupéré différents matériaux témoignant de la présence humaine dont ces poignées enlevées aux portes des cellules.

© ISABELLE ARTHUIS

Forbes

LIFESTYLE > ARTS

Heavy Metal: Daniel Turner At Hauser & Wirth DTLA

By [Tom Teicholz](#), Contributor  I'm a culture maven and arts enthusiast.

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Jun 11, 2024 at 01:57pm EDT



Oxnard Burnish by Daniel Turner, 2024 Copper, lanolin, and gesso on canvas (Provenance: Oxnard ... [More](#)
PHOTO BY THOMAS BARRETT COURTESY OF THE ARTIST AND HAUSER & WIRTH

Daniel Turner's debut solo exhibition at Hauser & Wirth DTLA is a site-specific work in more ways than you can imagine. The exhibition which features paintings, sculpture, and film, was installed, and conceived for the specific room and space at Hauser & Wirth's gallery at their location in Downtown LA.

The artworks themselves are inspired by California's Light and Space Movement and derived from Turner's investigation and eventual transmutation of elements from a specific place, the Mandalay Generating station, a decommissioned power plant in Oxnard, CA, (closed in 2017) that once supplied power to light Los Angeles and Southern California.

However, what you see in the gallery is large canvases that look to have a white background with a series of stain-like forms which photographs do not do justice. In person, up close, one can see the variety of depth and gradations, the subtle color variations that seem to dance across the canvas, even the gestural qualities and the rhythm of the marks (made somewhat like an abstract expressionist work). The main floor also features a sculpture made of an oil can surrounded by a series of pipes that despite its source is strangely elegant; and in its own room, a film in which a drone flies around the power plant at close range.

The connection between the work and its location is not obvious, but it is direct: Turner makes his art with metals taken from the site which are melted and sliced into copper wool-like pads that Turner rubs into the canvas to make the images we see.



Portrait of Daniel Turner, Oxnard Power Plant 2024 © Daniel Turner
PHOTO: REBECCA MARTINEZ. COURTESY OF THE ARTIST AND HAUSER & WIRTH

To understand the nature of Turner's Art, it helps to know his history: Turner was born in Portsmouth, Virginia, where America's first shipyards were established. Turner's father and grandfather both worked at the shipyards. His father also worked as a "scrap man" to make ends meet. Turner grew up on a rural property just outside Portsmouth where his father would be burning copper at night.

"I'd come home from school and there's be a section of a ship in the backyard being cut up." From a young age, Turner was "fascinated by these large pieces of metal" and was always drawing them.

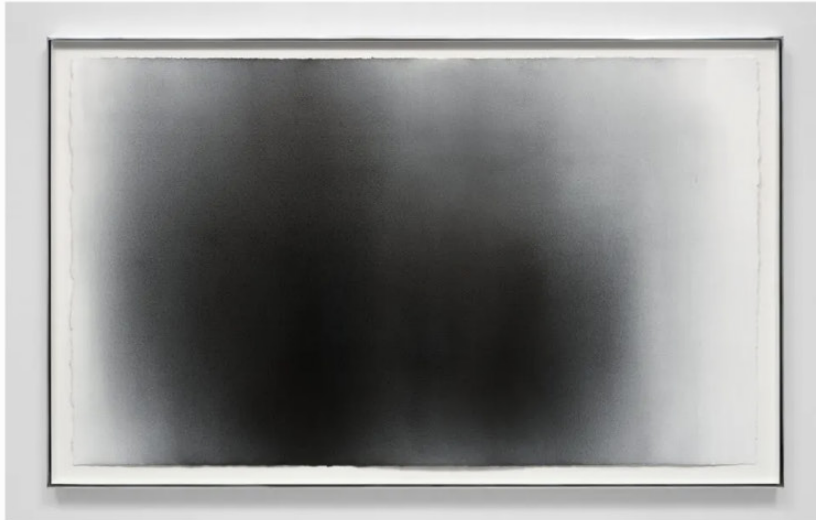
As he got older the drawings became collages. Making art for Turner became "the way I gained affection from my family," and it was also "the way I navigated the educational system."

Turner grew up not attending museums or seeing actual works of art. However, his parents, and teachers at school were supportive of his artistic talent and encouraged him to apply for and attend a magnet school for art, where his drawings "started to make their way into paintings."

His early artworks look remarkably like his present work, Turner said, in so far as he was attempting to "pictorialize these materials and landscapes." His fascination with the metals and other materials that went into creating a certain object or, even, place, only grew.

For college, Turner was able to get a scholarship to attend the San Francisco Art Institute to study painting. At art school, Turner had to adjust to working in a studio rather than being outdoors, but he was also exposed to art for the first time, both the historic greats and contemporary artists such as Robert Rauschenberg whose combines were inspiring.

From San Francisco, Turner moved back to Virginia, "went back to work in construction, and slowly made my way to New York." In New York, Turner worked as a security guard while continuing to make art which focused on the materials that made environments repurposed in his own work.



Oxnard Burnish (04:16.24) 2024 Copper, lanolin, and gesso on paper (Provenance: Oxnard Generating ... [More](#)
PHOTO: THOMAS BARRATT. COURTESY OF THE ARTIST AND HAUSER & WIRTH

“I started to gravitate towards objects,” Turner told me recently. “I was interested in the feelings, [and the] invisible essence I was getting from these objects, which I found interesting. But then I thought, I don’t necessarily want to exhibit the object, I want to exhibit its history. I thought if I could transform the object, I could still retain its makeup [and] its history. But I can also push it to a new form.” Turner said, adding that, “Every once in a while, some objects do come through that don’t get completely, radically transformed.”

Turner’s work is conceptual but not allegorical or art critical in the way of Marcel Duchamp’s Ready-Mades. He makes paintings but he doesn’t use paint. He makes sculptures but he is not welding or carving the pieces. He makes films but he is not really a video artist. Turner works from specific environments but he’s not an environmental artist concerned about the use and reuse, carbon footprint, or environmental impact of his work.

To explain Turner's art, imagine, if you will, a more traditional artist who sketches or paints a room. The artist has captured the room, taken its visual content and made a representation of it in a two-dimensional interpretation of that specific site. Turner performs a similar magic trick: he takes the content of the room, or elements of the specific site, and then he melts them down. That metal is then sliced incredibly thin and made into the copper pads that become the "paint" he applies to the canvas to make his paintings. Although the final artwork is abstract, it still is "of" its specific site.

Turner explains his process as follows: "I just work as if I'm a journalist or a war photographer. I have, one week [where] I go in, [and] I get as much as I can I shoot everything [In this case about 5000 images]. I get it back, and then I pick the cream of the crop.... At that moment, I'm using the plant as my studio... I'm pulling materials aside, considering this, I'm shooting this. Maybe this works. Maybe that doesn't. What can I transform? What can be milled to produce this copper wool that gets pushed into the paintings? So, it's many things."

Next, as Turner explained, "The canvas gets stapled to the wall, with a clear coat that dries overnight. It gets flipped around [to add] another clear coat, grisaille that dries with 24 hours. And [then there's] 10 layers of gesso. In between each layer, it gets sanded. So the surface is really built up to in fact, absorb this material. And it's a process that I've been working on for about five years."

But wait, there's more: "I've also made 3D printed tools, and I put the tools on a broomstick similar to a way that Gerhard Richter would work. But it's more of this motion [he makes a Wax On, Wax off motion] It's actually quite physical." Turner sums up his process, as "I'm simply recycling the material."

In the end, Turner said, "What you're looking at, is actually the blemishes, these darkened material stains of the actual pipes that are used to produce electricity for Los Angeles. And these are just pushed into the surface almost to a fog or a vapor; almost like a cloud... It's about 150 hours of rubbing ...So, they're quite laborious."

For Turner, each canvas has its own emotional resonance and each set of paintings from a specific site are like the movements of a symphony.

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Channel Conduit, 2024. Steel, brass, rubber, and mixed media (Provenance: Oxnard Generating Station) ... [More](#)
PHOTO: THOMAS BARRATT. COURTESY OF THE ARTIST AND HAUSER & WIRTH

"I'm really going into the sites and mining the site and trying to extract as much as I can." Turner told me. The oil can and pipe sculpture, called "Channel Conduit" is closer to found art. "I find it quite classical; rather formal...The sea water actually flowed through some of these pipes."



Channel Conduit (detail) 2024 Steel, brass, rubber, and mixed media (Provenance: Oxnard Generating ... [More](#)
PHOTO: DANIEL TURNER, COURTESY OF THE ARTIST AND HAUSER & WIRTH

The film is of the plant, “Oxnard Harbor”, taken by an orbital drone, presents the plant in a very heroic dimension and as an object of beauty poised on the sand before the ocean. To Turner, the film is an investigation of the power the plant once had, and the power it delivered to Southern California.

In the Middle Ages, Alchemy was a philosophical and proto-scientific inquiry into the possibility of transforming base metals into gold. By investigating and excavating site specific locations, we can say that Turner has succeeded with his Art where others failed, in taking copper and striking gold.

ARTFORUM

REVIEWS

BASEL

Daniel Turner

KUNSTHALLE BASEL

Daniel Turner's work is animated by the faith that materials are meaningful—and that they carry provenance down to their atoms. Every immortal, indestructible, indivisible atom in Turner's cosmology carries its whole history and contains its own psyche, and he calls upon these atoms to bear witness. In 2016, for instance, the New York-based artist took all of a cafeteria's furniture, including steel folding chairs and collapsible tables, and ground them down to powder. He then dissolved them into an emulsion to be sprayed onto a gallery floor, reducing the institution to its material essence.



Daniel Turner,
(Holdenweid)
Burnish 2, 2022,
gesso, canvas, steel
burnish, 9 × 12'.

Three nearly indistinguishable metal bars lie in the first room of the Kunsthalle Basel in his show "Three Sites." One is named after Basel's BASF chemical concern, the second for the Novartis headquarters across the Rhine River, and the third for a psychiatric hospital in Holdenweid, Switzerland. The bars, each about three yards in length and more than half a ton in weight, are presented with a degree of blankness that suggest they might be self-evident or, given a sensitive enough viewer, even self-explanatory. For those who need more help, the checklist says they are made from the melted-down radiators from condemned buildings at the three institutions for which they are named. You don't have to go far in the city of Basel to find traces of the phar-

ARTFORUM

REVIEWS

maceutical industry, as Novartis and Roche compete for the status of the city's chief industrial motor. This is also the city where Dr. Albert Hofmann, the inventor of LSD, took his famous bicycle ride. These buildings saw the invention of both the tools for the paranoid-critical investigations of the postwar era and the psychopharmaceuticals designed to shackle and regulate mental health. Radiators don't do science, but they do keep buildings alive, and in this case they probably all shared a common heat source, as Basel makes extensive use of *Fernwärme*, or district heating, although the literal translation is "distant warmth."

The appearance of Turner's artworks sometimes recalls Minimalism, and he often arranges found material in the manner of Arte Povera; he treats historical movements as stores of visual forms to be drawn upon. Other rooms contain artifacts scavenged from the three buildings, displayed in vitrines or stacked on the floor, as well as photographic documentation strung together in a film. Stylistic markers of contemporary art supply the final form, which is secondary to the stuff itself. The act of moving radiators around the gallery also has a history, but Turner is not performing institutional critique in the manner of Michael Asher, or even of his contemporary Sam Lewitt, although he clearly references their work. And we see another historical link: All three artists have had major Conceptual shows in Swiss kunsthallen: Asher in Bern in 1992, Sam Lewitt in Basel in 2016, and now Turner. But Turner is not a Conceptualist—he's a magician. This is revealed by the four large-format abstract paintings (*Holdenweid*) *Burnish 1–4*, 2022, in the final room. These offer pleasures as deep as anything to be found in contemporary painting. The "pigment," if you can call it that, was made from the steel oil tank in the basement of the Holdenweid psychiatric hospital; Turner ground the object into fine steel wool. He then rubbed the metal fibers into the enormous canvases over the course of seven months. The result resembles dark mirrors that transform in volume and tone as one walks around them. Figures seem to emerge, or to be caught within them, like people disappearing into pouring rain, or rain clouds suddenly becoming as substantial as people. At the opening, loud as usual, this room was silent, as if among these paintings even the most voluble suddenly lost the desire to talk.

Turner's theory of material is a strange one, as strange as Leibniz's monadology, to which it bears a resemblance. But it is, come to think of it, no stranger than the opposite, conventional belief that materials are in a basic way completely meaningless, contingent, and interchangeable. In the end, where should we go looking for the psyche, if not in the material of the world?

—Adam Jasper

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Badische Zeitung

Kunst

Das Gedächtnis des Materials: Daniel Turner in Basel

Von Dietrich Roeschmann

Do, 22. September 2022 um 19:57 Uhr

Kunst



BZ-Plus | Der New Yorker Künstler Daniel Turner destilliert in seiner Ausstellung in der Kunsthalle Basel Geschichte aus Schrott.

Daniel Turner, man kann es nicht anders sagen, hat ein Faible für Strenge. In seiner Soloschau in der Kunsthalle Basel lässt er sein Publikum schon im ersten Saal darüber stolpern. Im Abstand von gut fünf Metern hat der New Yorker Künstler (39) hier drei massive Metallbarren auf dem Parkett platziert, mit sauber geschnittenen Kanten, akkurat gebürsteter Oberfläche, schön dem Rhythmus der Oberlichter folgend, die den Raum strukturieren.

Fast wirkt dieses Setting aus Barrieren wie eine Parodie auf die Heldenposen des Minimalismus der Sechziger, so überzogen reduziert und supergenau kommt es daher, so schwer und ernst, so pathetisch in seiner Serialität und in seinem pompösen Understatement. Aber natürlich ist Turner kein Minimalist. Eher ein Postminimalist, dem Punk so nahe wie der Konzeptkunst. Er pflegt ein emphatisches Verhältnis zur Arbeit am Material, die Kunst erfordert, mit allem, was dazu gehört: Energie, Schweiß, Dreck, Muskelkraft. Und auch Geschichte.

Leere Bauten in Basel

So stammt der Stahl, aus dem Turner die Barren in der Kunsthalle gegossen hat, aus drei Gebäuden in Basel, in denen er im vergangenen Jahr den Spuren der Chemie- und Pharmaindustrie in der Stadt folgte und dabei auch die Psychiatrie – als Feld der Anwendung – nicht vergaß. Die Bauten standen leer, als Turner sie aufsuchte: eine Industriehalle in Kleinbasel, die nacheinander Ciba Geigy, BASF und Swiss Life gehörte, ein 17-stöckiges Büro- und Laborhochhaus der Novartis und das einstige Hofgut Holdenweid, ehemals Außenstelle der Basler Psychiatrie in Hölstein.

In jedem Gebäude montierte er eine bestimmte Menge an Heizkörpern ab und schmolz sie zu identischen Barren ein, überzeugt davon, dass im Material dieser verwechselbaren Objekte das je unverwechselbare Gedächtnis an den spezifischen Ort ihrer Demontage versenkt sei. An die Gespräche der Forschenden etwa; an die Leiden der Tiere bei Lebendversuchen, die möglicherweise in den Laboren stattgefunden haben; an die Körper der Patienten, die sich im Winter an den Radiatoren wärmten, selbstvergessen dank wohl dosierter Medikation.

Dass das ein bisschen an den Romantischen Konzeptualismus der Nullerjahre erinnert, als Kunstschaffende komplexe Fragestellungen und große Erzählungen in oft beiläufige, beinahe ärmliche Form brachten, die dann, wenn man die jeweilige Geschichte kannte, plötzlich zu funkeln begann wie ein Juwel, ist kein Zufall. Daniel Turner ist in dieser Zeit sozialisiert.

Schon mit der ersten Arbeit, die ihn bekannt machte, setzte er auf den großen Knall: 2007, mit gerade mal 23, verbrannte er alles, was er bis dahin als Künstler geschaffen hatte. Man konnte darin ein Fanal juveniler Zerstörungswut sehen – oder, wie Turner selbst, einen Akt der Transformation, gewissermaßen um hoch aufgeladene Asche zu produzieren.

Fragmente aus einst geschlossenen Kreisläufen

Was diesen alchemistischen Ansatz so interessant macht, ist, dass Turner das Material vor allem von den immateriellen, ephemeren, flüchtigen Prozessen her denkt, denen es ausgesetzt ist. Klimaanlage, Metallrohre, Schläuche, Laufzettel –

nahezu alles, woraus seine Arbeiten in Basel bestehen, sind demontierte, mal roh belassene, mal geschredderte und weiterverarbeitete Fragmente aus einst geschlossenen Kreisläufen.

Selbst die großformatigen Bilder, über deren weiße Oberflächen dunkle Nebelschwaden wabern, welche entfernt an die diffusen Alien-Existenzen in Denis Villeneuves Sci-Fi-Blockbuster "Arrival" erinnern, sind Resultat einer solchen Verwandlung. Sie zeigen die Spuren von Stahlwolle, mit denen Turner seine mit Gesso grundierten Leinwände abrieb, recycelt aus den in feine Metallfasern zerschnittenen Heizöltanks aus dem Keller der Psychiatrie.

Natürlich hätte Daniel Turner es dabei belassen können, hätte auf die Macht der Imagination vertrauen können. Doch er holte die Kamera als Zeugin dazu. Im Sekudentakt einer Uhr, die angeblich nach wie vor in einer der "Three Sites" tickt, denen die Ausstellung ihren Titel verdankt, taumelt man in einem Saal so per Diashow durch die leeren Räume, aus denen das Material in der Kunsthalle stammt und die Turner bei seinem ersten Besuch in Schwarz-Weiß fotografierte. Der Trip führt durch leere Flure, Waschkeller, Technikräume, Krankenzimmer und Büros. Die anfängliche Hektik des handkamerartigen Blicks weicht bald der Ruhe einer Rückblende, und das Ticken der Uhr, das in allen Räumen zu hören ist, verbindet die unterschiedlichen Aggregatzustände der einzelnen Orte und die Potenzen ihrer Geschichte über die Zeit hinweg.

Kunsthalle Basel, Steinenberg 7, Basel. Di, Mi, Fr 11-17 Uhr, Do 11-20.30 Uhr, Sa, So 11-17 Uhr. Bis 8.1.



KUNSTHALLE BASEL

US-Künstler Daniel Turner betreibt Spurensicherung in der Basler Pharmaindustrie

In seiner beunruhigenden Ausstellung «Three Sites» in der Kunsthalle Basel spürt der US-amerikanische Künstler dem Gedächtnis von Alltagsobjekten nach.

Hannes Nüsseler

19.09.2022, 05.00 Uhr

Merken

Drucken

Teilen



«Es fühlte sich manchmal an, als sollte ich gar nicht dort sein»:

zvg / Philipp Hänger

Ein Heizkörper lässt sich aus einer chemischen Fabrik nehmen, aber die Chemie aus dem Heizkörper? Daniel Turner glaubt nicht daran. Selbst wenn der 39-jährige US-Amerikaner Radiatoren von drei verschiedenen Standorten zu drei nahezu identischen Barren einschmilzt, will er deren Unterschiede noch wahrnehmen können – «intuitiv».

Haben Gegenstände und Materialien über ihre Abnutzung und sogar Zerstörung hinaus ein Gedächtnis, das sich auf uns überträgt? Keine angenehme Vorstellung, denkt man an all die PET-Flaschen, die in einem ewigen Kreislauf von Mund zu Mund wandern. Und bestimmt nichts, womit sich der Minimalismus mit seinen Readymades aufgehalten hätte: Raus aus dem Nutzungszusammenhang, rein ins Museum, fertig ist das Kunstwerk.

Für Turner dagegen ist der Kontext König. 2006 verbrannte der ausgebildete Maler all seine Werke auf der Suche nach einem neuen Umgang mit Oberflächenphänomenen. «Ich überlegte mir, wie sich die Geschichte von Objekten navigieren lässt», erzählt der Künstler, der sie zu diesem Zweck – paradoxerweise – oft zerstört. Vorhänge aus einem ehemaligen Basler Laborgebäude etwa löst er in einem dunklen Öl-Säure-Bad auf. Zurück bleibt die Geschichte wechselnder Besitzverhältnisse, eine Provenienz.



Heavy Metal: Drei Barren aus eingeschmolzenen Heizkörpern.

zvg / Philipp Hänger

«Ciba-Geigy, BASF, Swiss Life» heisst es auf dem Schild zum Säurebad in der Kunsthalle Basel, wo Turner unter dem Titel «Three Sites» [↗](#) ausstellt. Auf weiteren Schildern finden sich die Herkunftsbezeichnungen Novartis und Holdenweid [↗](#): Wie die ausgedienten Gebäude auf dem Klybeckareal, die Turner im Zuge seiner Recherchen besuchte, steht auch die ehemalige psychiatrische Anstalt in Hölstein vor einer Transformation respektive dem Abbruch. Ihre thematische Anbindung bilden die in Basel hergestellten und verwendeten Psychopharmaka.

Gänsehaut-Momente im ehemaligen Labor

«Möglich wurden solche Umnutzungen, weil sich die Technologie ständig überholt», erklärt Kunsthalleleiterin Elena Filipovic. So erhielt Turner Zugang zu Örtlichkeiten, die sonst weitgehend von der Öffentlichkeit abgeschildert sind. Im Sekundentakt einer noch tickenden Uhr, die der Künstler vor Ort fand, wischt eine Diashow mit Impressionen der menschenleeren Einrichtungen über die Wand.

«Es fühlte sich manchmal an, als sollte ich gar nicht dort sein», sagt Turner, «*haunted*.» Eine Empfindung, die sich schlecht aus dem Englischen übersetzen lässt, aber für Gänsehaut sorgt.

Wie ein Forensiker, der den Schauplatz eines möglichen Verbrechens sichert, geht der Künstler vor und sammelt Fundstücke, die inhaltlich aufgeladen, aber nicht toxisch sind, wie Filipovic versichert. Dass Turner sich auf Kühl- und besonders Heizungselemente konzentriert, ist dabei kein Zufall, handelt es sich dabei doch um geschlossene, zyklische Systeme. Jeder Durchlauf führt an den Anfang zurück, nichts geht verloren.

Er bildet keine Oberflächen mehr ab, sondern trägt sie direkt auf

Für den letzten Ausstellungsraum hat Turner aus dem Metall der ehemaligen Heiztanks der Holdenweid eine Art Stahlwolle herstellen lassen und damit von Hand wuchtige Leinwände bearbeitet, deren Grundierung Rost und Öl absorbiert. Hier schliesst sich für den ehemaligen Maler der Kreis, wie Filipovic erklärt, bildet Turner doch keine Oberflächen mehr ab, sondern trägt sie direkt auf.

Dabei entstehen faszinierende Objekte, die sowohl Gemälde als auch flache Skulpturen sind, Architektur und nachglühende Erinnerungen: betörend, *haunted*.

Abo Transformierte Fundstücke

Der Heizkörper behält seine Chemie

Der amerikanische Künstler Daniel Turner betreibt in der Kunsthalle Provenienzforschung der besonderen Art und transformiert dabei Altlasten der Basler Chemie.

Simon Baur

Publiziert heute um 12:36 Uhr



el Turner, «Three Sites». Von vorne nach hinten: (BASF K410) Radiator Bar, (Novartis WKL135) Radiator Bar, (Holdenweid) Radiator Bar, alle Werke 2022.

Daniel Turner/Kunsthalle Basel

Provenienzforschung ist in aller Munde. Nicht nur Museen, auch Archive und Bibliotheken durchleuchten die Herkunft und den Erwerb ihrer Bestände. Der Provenienz nachspüren und Materialien transformieren bedeutet für Daniel Turner nicht bloss Aufarbeitung, sondern auch Neuanfang. 2006 verbrannte er eine Serie grossformatiger Gemälde, da er sich der Bildhauerei widmen und einen Neuanfang wagen wollte. Dieser gewaltsame Eingriff deutet ein Schema seines skulpturalen Arbeitens an: Immer wieder wählt er Orte aus, denen er bestimmte Objekte entnimmt und ihnen in einem komplexen Transformationsprozess eine neue Bedeutung verleiht.

Auch für seine Ausstellung in der Kunsthalle Basel wendete er dieses Muster an, indem er sich intensiv mit den Geschichten rund um die chemische Industrie Basels befasste. Daniel Turner konstruierte eine interessante Dreiecksbeziehung zwischen Psychiatrie, pharmazeutischer Industrie und Chemieproduktion.

In Abbruchliegenschaften von Ciba-Geigy, Novartis und der psychiatrischen Anstalt Holdenweid bei Hölstein entnahm er Heizkörper, einen Öltank, Wand- und Deckenelemente, Vorhänge und Dokumente und integrierte sie, teils in völlig neuer Gestalt, in seine Ausstellung. Daniel Turner ist überzeugt, dass die Chemie in den Heizkörpern drinbleibt. Und selbst wenn er diese von drei unterschiedlichen Standorten zu fast identischen Metallbarren verarbeitet hat, so will er doch intuitiv erkennen, von wo die einzelnen Materialien stammen.

Die Geschichte, die drinsteckt

In all den Fundstücken steckt eine Geschichte, die er teils aus Archivmaterialien, teils von ehemaligen Arbeitern dieser Fabriken erfuhr. Überhaupt spürte er keinerlei Ablehnung gegenüber seinen Ideen. Die Firmen seien an seiner Art der Aufarbeitung interessiert gewesen, sagt Turner. Das mag damit zusammenhängen, dass seine Kunst weder anklagt noch verurteilt.

So löste er Vorhänge aus einem ehemaligen Laborgebäude in einem goldbraunen Öl-Säure-Bad auf und kombinierte sie mit Protokollen von chemischen Prozessen und Brettern aus Regalen, die Spuren ausgelaufener Flüssigkeiten aufweisen. In einem weiteren Raum zeigt eine Diashow Eindrücke von seinen Entdeckungsreisen durch die Fabrikanlagen, wobei im Hintergrund eine tickende Uhr zu hören ist, die er vor Ort vorfand und die den Eindruck ablaufender Zeit hinterlässt.



Daniel Turner vor einer seinen «Holdenweid»-Arbeiten.
Foto: Philipp Hänger/Kunsthalle Basel

Menschenleer sind die gezeigten Orte und Gänge. Die Arbeiter und Hauswarte liessen Daniel Turner bewusst vorausgehen, um den Eindruck verlassener Forschungsstationen zu verstärken. Und oft scheint es, als würde er die Arbeit von Joseph Beuys fortsetzen.

So erinnern die grossformatigen Bilder im grossen Saal der Kunsthalle an dessen Installation «Olivestone» im Zürcher Kunsthaus. Beuys füllte fünf steinerne Wannen, die einst zum Dekantieren von Olivenöl verwendet wurden, mit Steinquadern und Olivenöl, das sich langsam mit dem Kalkstein der Wannen verbindet. Turner hat aus den Heiztanks der Holdenweid eine Art Stahlwolle herstellen lassen und damit die grossen Leinwände bearbeitet, deren Grundierung Öl und Rost absorbiert und einen Zersetzungsprozess einleitet. Hier schliesst sich der alchemistische Prozess Daniel Turners, der damit zu seinen eigenen Anfängen zurückkehrt, die er vor Jahren zugunsten eines Neuanfangs zerstört hat.

Daniel Turner. Three Sites. Kunsthalle Basel, Steinenberg 7, Basel. Bis 8. Januar.

artline>



Daniel Turner, (BASF K410) Radiator Bar, (Novartis WKL135), Radiator Bar, (Holdenweid) Radiator Bar, 2022.
Installationssansicht Kunsthalle Basel, 2022, Foto: Daniel Turner / Kunsthalle Basel

Daniel Turner, Three Sites: Spurenelemente der Erinnerung Review > Basel > Kunsthalle Basel

8. November 2022
Text: Dietrich Roeschmann

Daniel Turner: Three Sites.
Kunsthalle Basel, Steinenberg 7, Basel.
Dienstag bis Sonntag 11.00 bis 17.00 Uhr, Donnerstag 11.00 bis 20.30 Uhr.
www.kunsthallebasel.ch.
bis 8. Januar 2023.



Daniel Turner (*1983) hat ein Faible für Strenge, in der Kunsthalle Basel lässt er sein Publikum schon im ersten Saal darüber stolpern. Im Abstand von gut fünf Metern hat der New Yorker hier drei massive Metallbarren auf dem Parkett platziert, mit sauber geschnittenen Kanten, akkurat gebürsteter Oberfläche, schön dem Rhythmus der Oberfläche folgend, die den Raum strukturieren. Fast wirkt dieses Setting wie eine Parodie auf die Heldenposen der Minimal Art, so überzogen reduziert und supergenau kommt es daher, so pathetisch in seiner Serialität und in seinem pompösen Understatement. Aber natürlich ist Turner kein Minimalist. Eher ein Postminimalist, dem Punk so nahe wie der Konzeptkunst. Er pflegt ein emphatisches Verhältnis zur Arbeit am Material, die Kunst erfordert, mit allem, was dazu gehört: Energie, Dreck, Muskelkraft. Und auch Geschichte.

So stammt der Stahl, aus dem Turner die Barren für die Kunsthalle gegossen hat, aus drei Gebäuden in Basel, in denen er im vergangenen Jahr den Spuren der Chemie- und Pharmaindustrie in der Stadt folgte und dabei auch die Psychiatrie – als Feld der Anwendung – nicht vergaß. Die Bauten standen leer, als Turner sie aufsuchte: eine Industriehalle in Kleinbasel, die nacheinander Ciba Geigy, BASF und Swiss Life gehörte, ein 17-stöckiges Büro- und Laborhochhaus der Novartis und das einstige Hofgut Holdenweid, ehemals Außenstelle der Basler Psychiatrie. In jedem Gebäude montierte er eine bestimmte Menge an Heizkörpern ab und schmolz sie zu identischen Barren ein, überzeugt davon, dass im Material dieser verwechselbaren Objekte das je unverwechselbare Gedächtnis an den spezifischen Ort ihrer Demontage versenkt sei. An die Gespräche der Forschenden etwa; an die Leiden der Tiere bei Lebendversuchen, die möglicherweise in den Laboren stattgefunden haben; an die Körper der Patienten, die sich im Winter an den Radiatoren wärmten, selbstvergessen

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Präsenz des Abwesenden

Solides Material aus Psychiatrien oder
Versuchslaboren verwandelt **Daniel Turner**
in auratische Blöcke und Flüssigkeiten.

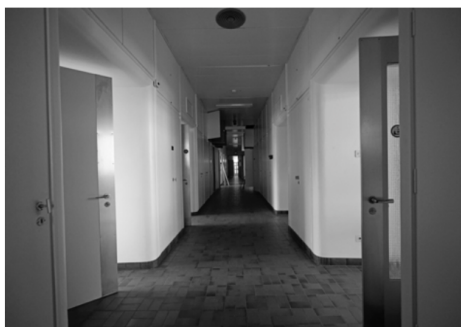
Ob sich Ängste und Sorgen auf diese
Weise konservieren lassen, untersucht der
New Yorker Künstler jetzt in Basel

TEXT: SANDRA DANICKE, FOTOS: SASKJA ROSSET

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Nichts passiert – und trotzdem spürt man ein latentes Unbehagen

Drei Stahlblöcke auf dem Boden. Mehr sieht man erst mal nicht. Die Blöcke sind knapp drei Meter lang und liegen in gleichmäßigen Abständen auf dem Holzparkett. Wie geht man als Betrachter damit um? Soll man die schlichten geometrischen Formen bewundern? Die feinen Strukturen auf der Oberfläche bestaunen? Soll man die Blöcke metaphorisch als Barrieren begreifen?

Läuft man unvorbereitet in die aktuelle Ausstellung von Daniel Turner in der KUNSTHALLE BASEL, dann geht man nach einem Schulterzucken womöglich einfach weiter in den nächsten Raum, wo man auf karge Materialien in Tischvittrinen stößt: Tabellen, die »Hauptverteiler-Strips« heißen oder »Kältewerkstatt-Report«. Es sind Listen, die vor langer Zeit für den Chemiekonzern Ciba-Geigy angelegt wurden. Da wurde etwa im Auftrag eines Herrn Ditzler der Zustand einer Kühlzelle kontrolliert, ihre Dichtheit, ihre Kühlwasserschläuche, die Ventilatorflügel. Daneben steht eine Waschschiüssel mit brauner Flüssigkeit. Man hört ein monotones Ticken. Spätestens hier stellt sich ein mulmiges Gefühl ein, das so schnell nicht mehr weggehen will. Chemiekonzern, braune Brühe, Waschschiüssel.

Im nächsten Raum ist das Ticken lauter. Schwarz-Weiß-Bilder werden von einem Projektor in schneller Folge an die Wand geworfen. Es sind karge, klinische Räume: Treppenhaus, tick, Laborregal, tick, Spülbecken, tick, Flur, tick, Spinde, tick, Kachelraum, tick, Türgriff, tick. Nichts passiert – und trotzdem spürt man ein latentes Unbehagen. Was hat es mit diesen Orten auf sich?

Als Daniel Turner vor zwei Jahren nach Basel eingeladen wurde, tat er, was er seit ei-

< Einst Heizkörper beim Chemieriesen BASF, jetzt Metallbarren (BASF K410) RADIATOR BAR, 2022, 28 X 295 X 10 CM

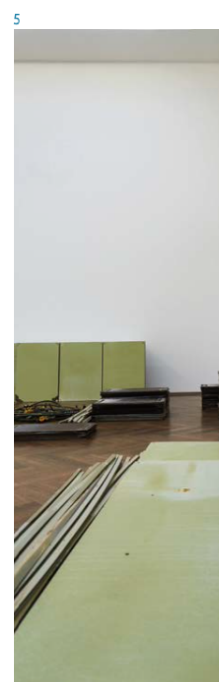
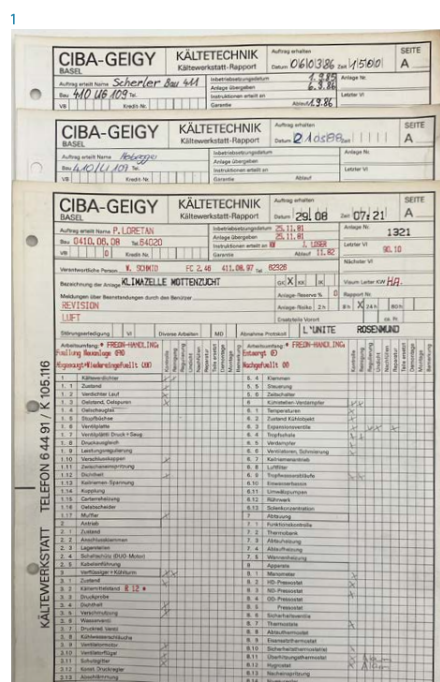
<v An allen drei Standorten fand Turner eine stark aufgeladene Atmosphäre vor BASF / NOVARTIS / HOLDENWEID, STILLLS AUS HD-VIDEO, 2022

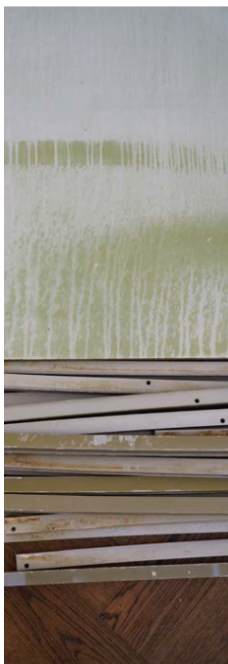
nigen Jahren immer tut. Er hörte sich um, suchte nach Orten, an denen Dinge geschehen sind, die auf die eine oder andere Art heftig anmuten. Er fand: ein Gebäude, das früher dem deutschen Chemieriesen BASF (davor der Schweizer Firma Ciba-Geigy) gehört hat, ein ehemaliges Forschungsgebäude des Pharmaunternehmens Novartis (früher Ciba-Geigy) und eine ehemalige psychiatrische Einrichtung in Holdenweid bei Basel. Alle drei Gebäude standen kurz vor dem Abriss oder einer Umnutzung. Sie standen teils seit Jahrzehnten leer, und Turner gelang es, die Genehmigung zu erhalten, nicht nur dort hineinzugehen und Fotos zu machen, sondern auch, Material mitzunehmen, das keiner mehr brauchte. Unter anderem Heizkörper. Womit wir wieder in Raum eins wären. Denn was hier so kalt und massiv auf dem Boden liegt, sind die Heizkörper der drei Orte, jeweils mehr als eine halbe Tonne, eingeschmolzen zu minimalistisch anmutenden Balken. Mit Minimal Art haben diese Skulpturen – abgesehen von ihrem Äußeren – aber rein gar nichts zu tun. Dafür hätte er ja bloß in eine Eisenwarenhandlung gehen müssen, sagt Turner und schüttelt den Kopf.

Der Künstler, der 1983 in Portsmouth, Virginia, geboren wurde, am San Francisco Art Institute Malerei studiert hat und seit vielen Jahren in New York lebt, ist davon überzeugt, dass das Metall, das jetzt in Basel auf dem Holzboden liegt, ein grundlegend anderes ist. »Ich glaube, dass ein Material von Natur aus von seiner Funktion durchdrungen ist«, sagt der US-Amerikaner, und »dass es darüber hinaus von dem, was um es herum geschieht – den Gesprächen, die geführt werden, den Körpern, die sich in seiner Nähe aufhalten –, aufgeladen wird. Ich glaube, die Energie wird übertragen.« Und nicht nur das. Turner denkt

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1
Rapport aus
der Kältewerkstatt
(CIBA-GEIGY, BASF),
HAUPTVERTEILERSTRIPS,
2022 (DETAIL)

2
Transmutation
eines Öltanks
(HOLDENWEID)
BURNISH 2, 2022

3
Der Künstler beim
Aufbau in Basel

4
Früher gelbe Gardine,
jetzt braune Brüche
PARTICLE PROCESSED
CURTAINS, 2022

5
Schön und schaurig:
Verdächtige Spuren
auf Käfigplatten
NOUN 30:30, 2022

6
Kann Baumaterial
Energien speichern?
NOUN 30:30, 2022

Mit Minimal Art haben diese Skulpturen – abgesehen von ihrem Äußeren – gar nichts zu tun

auch, dass wir als Betrachter etwas davon erspüren können – sofern wir uns darauf einlassen. Dass sich etwas von der »Provenienz« der Materialien, wie er sagt, auf uns überträgt. Esoterischer Hokuspokus? Womöglich. Und doch.

In Raum vier ist die Spannung mit Händen zu greifen. Hier liegen stapelweise pistaziengrüne und braune Platten, Schläuche, Leitungen, graue Arbeitstische. Alle voller Gebrauchsspuren, Schlieren, Flecken. Offenbar liefen ätzende, oxidierende Flüssigkeiten über die Oberflächen. Man kann diese Platten als zarte, geradezu poetische Gemälde betrachten und wunderschön finden. Das Grün erinnert aber auch an Operationssäle. Tatsächlich stammen die Platten aus dem Novartis-Gebäude. Sie dienten dazu, abgeschlossene Bereiche zu schaffen, etwa wie Käfige. Dass in diesen Käfigen Tierversuche stattgefunden haben, wie der Künstler erzählt, steht hier nirgends. Man muss das auch nicht wissen, um zu ahnen, dass die Platten in etwas involviert waren, mit dem man lieber nichts zu tun haben möchte. Dass nahezu jeder von uns bereits mit Substanzen zu tun hatte, deren Entwicklung auf Tierversuchen basiert, verdrängt man gerne. Doch Turner geht es nicht darum, etwas anzuprangern, ihm geht es darum, zu spüren. Fragt man ihn, wovon seine Kunst handelt, dann antwortet er: »presence«, was man zugleich mit Anwesenheit und Gegenwart übersetzen kann.

Was so lapidar klingt, hat einen biographischen Kern. 2006 wurde der Künstler mehrfach in psychiatrische Einrichtungen eingewiesen. »Das war ein Moment in meinem Leben, der mir die Augen öffnete. Wenn man eine Psychose durchmacht, wenn man Leute im Raum sieht, die nicht da sind, ist das ziemlich tiefgreifend. Man sieht die Welt ir-

gendwie anders. Zum Glück bin ich da rausgekommen.« Durch diese Erfahrung sei er in der Lage, »hinter den Vorhang zu schauen; ich kenne beide Seiten«. Damals, so Turner, sei ihm klar geworden, dass er einen Neuanfang brauchte. Er verbrannte all seine Gemälde auf einem riesigen Scheiterhaufen und nannte die Aktion *Burning an Entire Body of Work*. Fortan begann er, Reliefs und Skulpturen herzustellen.

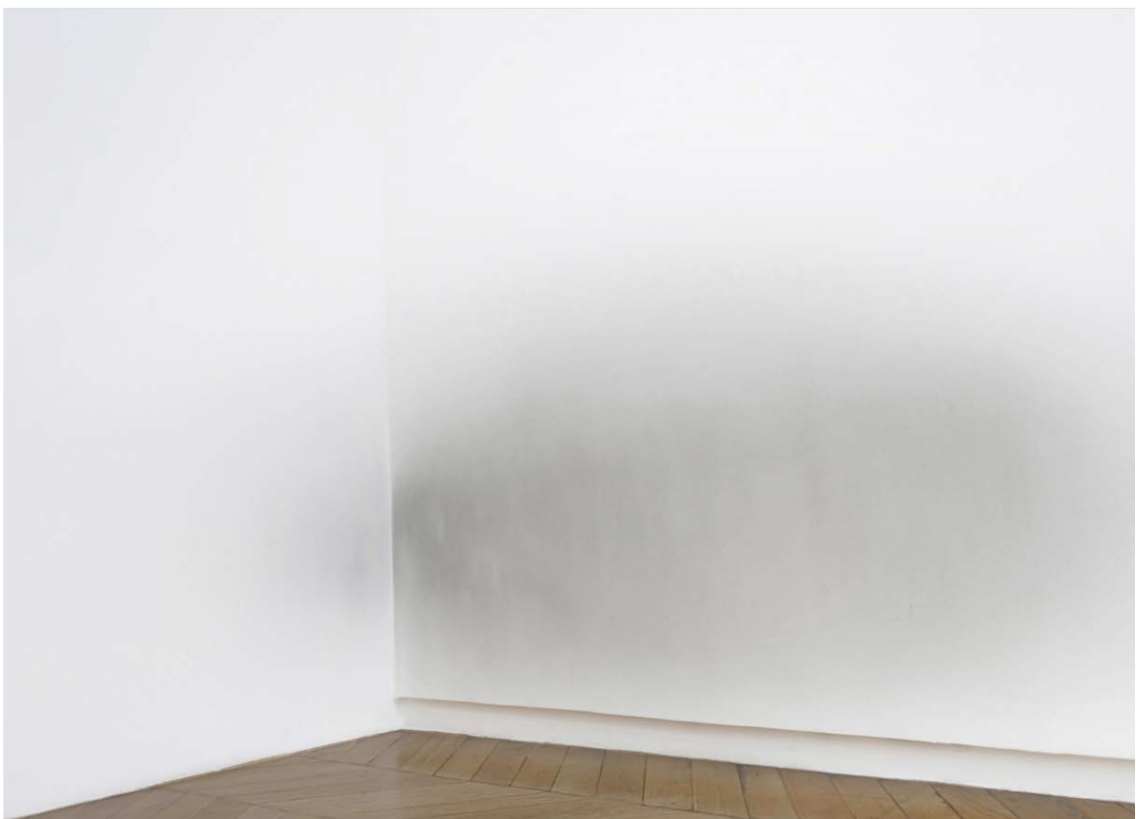
Als Turner 2009 mit einem Stipendium nach New York kam, hat man ihm eine kleine gelbe Küche als Atelier zur Verfügung gestellt – eine Umgebung, die sein Denken und Fühlen so stark vereinnahmt hat, dass sie ihn erst gelähmt, dann jedoch inspiriert hat. »Ich dachte, diese Küche ist stärker als alle Kunst, die ich hier produzieren könnte.« Also begann er, Küchenspülen zu bauen, auf eine Art, die ihre Funktion unmöglich machte: zu lang, zu hoch – zu surreal. Und er begann, Arbeiten aus gebrauchten Rohstoffen herzustellen. »Mein Vater war Schweißer auf einer Schiffswerft. Nebenher verrichtete er Abbrucharbeiten. Die Materialien, die dabei anfielen, brachte er nach Hause auf unser Grundstück, um sie zu recyceln. Für mich war es als Kind völlig normal, dass bei uns Kupfer geschmolzen wurde oder große Tankessel in Stücke geschnitten wurden. Das hat mich stark beeinflusst.« Turner begann, Möbel und Einrichtungsgegenstände aus Krankenhaus-Wartezimmern zu kaufen, um sie in Stahlblöcke zu verwandeln. Mit einem Schneidbrenner zerschneidet er die Dinge, baute eine Schmiede und schmolz die Reste zu massiven Barren.

Mit den Jahren kamen flüchtige Arbeiten hinzu. Bei einem Nebenjob als Museumsauf-

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<< 36 Arbeiten gehen in Rauch auf, zurück bleiben sieben Fotos
BURNING AN ENTIRE BODY OF WORK, 2006

< Einst war der Fleck auf dem Boden eine Cafeteria
PARTICLE PROCESSED CAFETERIA, 2016

<v Solides Material aus einer Psychiatrie, zur Wolke verwandelt
(WHSC 4102 BURNISH), 2018

Das Gefühl, in eine Vergangenheit zu blicken, die sich in einer Lache aufgelöst hat und zum Fleck getrocknet ist

sicht etwa inspirierten ihn die zufälligen Abnutzungsspuren, die Besucher auf den makellosen Museumswänden hinterließen, zu einer Serie von Wandarbeiten, für die er mit einem Stück Stahlwolle wolkenförmige Flächen in die Oberflächen rieb.

2016 stellte er in der Berliner Galerie von Johann König eine Cafeteria aus, die er so lange auseinandergenommen, zerkleinert und mit Chemikalien bearbeitet hatte, bis von ihr nicht mehr übrig war als ein Behälter voller Flüssigkeit. Die Brühe hatte Turner auf dem Fußboden des ehemaligen Sakralbaus verteilt. Das Ergebnis war ein Fleck, der nach dem Ende der Ausstellung entfernt wurde.

Das, was Besucher dort spüren konnten, dieses eigenwillige Gefühl, in eine Vergangenheit zu blicken, die sich in einer Lache aufgelöst hat und zum Fleck getrocknet ist, hat naturgemäß vor allem damit zu tun, dass man weiß, was man vor sich hat. Es hat mit dem Raum zu tun, in dem man sich befand – ein Ort, der darauf zugeschnitten ist, dass man sich auf Wirkung konzentriert, Überwältigung zulässt. Und es hat mit Fantasie zu tun, mit der Vorstellung, dass alles, was auf der Welt geschieht, jedes Ding, jeder Mensch in der Zukunft nicht mehr als eine diffuse Erinnerung sein wird, die irgendwann nicht mehr da ist.

Daniel Turner erinnert mit seinen Arbeiten aber nicht nur an unsere Sterblichkeit, sondern auch an den Energieerhaltungssatz der Physik, demzufolge Energie niemals verloren geht, sondern bloß in einer anderen Form weiterexistiert – ein wissenschaftlicher

AUSSTELLUNGEN

Die Schau »Daniel Turner: Three Sites« ist noch bis zum 8. Januar 2023 in der Kunsthalle Basel zu sehen.

Genauso lange läuft die Ausstellung »HUMPTY DUMPTY« von Cyprien Gaillard im Palais de Tokyo in Paris, in der eine Arbeit von Daniel Turner gezeigt wird.

Fakt, kein Hokuspokus. Auch Materie kann weder vernichtet noch aus dem Nichts erzeugt werden, sie kann allenfalls ihre Erscheinungsform ändern. Eine Cafeteria kann sich in einen Fleck verwandeln, und ein Haufen gelber Vorhänge, wie Turner sie bei BASF entdeckt hat, kann sich – sofern man Essig hinzugießt – in der braunen Flüssigkeit auflösen, die derzeit in einer Waschschiüssel in der KUNSTHALLE BASEL steht.

In Raum fünf der Ausstellung hängen riesige Leinwände, auf denen graue Ablagerungen zu erkennen sind. Man läuft von einer zur anderen, versucht, durch den dichten Schleier hindurchzusehen, seinem Geheimnis auf die Spur zu kommen. Ein rätselhaftes metallisches Schimmern liegt über den Bildern. Es handelt sich um Teile eines Heizöltanks, die Turner zu haarfeinem Draht verarbeitet und anschließend in monatelanger Handarbeit in die Oberflächen der Leinwände gerieben hat. Material also, das seinen Aggregatzustand verändert hat. Wie Ruß, der sich auf seiner Umgebung abgelagert hat.

Nach der Eröffnung in Basel fährt Daniel Turner nach Paris. Er wird dort ein Stück des Eiffelturms, das er bei dessen Renovierung erworben hat, in die Wand des PALAIS DE TOKYO polieren. Die Arbeit ist Bestandteil einer von Cyprien Gaillard kuratierten Ausstellung. Man kann sie als Blick in eine ferne Zukunft lesen, in der der Eiffelturm, in der wir Menschen und unsere architektonischen Wahrzeichen nicht mehr sind als ein feiner Hauch in Wolkenform. //

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Spirits in the Material World: Daniel Turner at the Maria Leuff Foundation



Daniel Turner, installation view, The Maria Leuff Foundation, 2021.

By JEFFREY GRUNTHANER, OCTOBER 2021

The artistry of Daniel Turner has always combined the literal, almost scientifically calibrated materiality of his sculptures with the evanescence of stories, or narratives of origin. I use the word “materiality” here with a certain reluctance, but it seems appropriate in relation to Turner’s current exhibition at the Maria Leuff Foundation. There’s something so obvious, yet emotionally pointed, about the three works on view—one of which leans menacingly against the gallery wall, composed of cardboard soaked in kerosene, as though waiting for an unsuspecting, late night security guard to light a cigarette and set it off. The other two works are less heavy-handed, but equally menacing. *Double Blind / Mercury Release* is a dispersion of fragments of fluorescent tubing dropped from the gallery ceiling. The point of this piece (or one of them) is to release trace amounts of mercury into the air. How long these noxious particles remain in air I have no idea. Meanwhile, a piece titled *20/20* is permanently inserted into the gallery’s floor. Easily overlooked, it raises a multitude of questions when finally encountered in its own right. What is the nature of permanence in relation to the contingency of architecture? Is this artistic statement modest or grandiose? And of what importance is the workaday sensibility of minimalism within an art world otherwise given over to commentary on events squarely locked into the topicality of a socially mediated news cycle?



Daniel Turner, 20/20, waiting room chair cast into a solid bar inset into foundation floor. Cast steel aluminum alloy, fiber, 50 x 7 x 5 cm, 2021.



Daniel Turner, Double Blind / Mercury Release, dropped fluorescent tube from gallery fixture. Fluorescent filament, glass, dimensions variable, 2021

Like his minimalist forebears, Turner does not eschew foregrounding the handiness of his materials. Unlike other artists of his generation, though, Turner has yet to cast off a working class aesthetic for the sake of some immobile, sculptural gem concealing the fracture that went into making it. This doesn't make his work "raw" or otherwise appearing unfinished: rather, it serves to highlight a subordinating narrative that is part and parcel with the substance of the sculptures he produces. That is a heavy-sounding statement; but Turner also makes heavy art. In an exhibition composed of metals, combustible materials, and strategic concealment—how else can you describe the consistency of this body of work? And what makes his current exhibition all the more unsettling is its seeming indifference to the world outside it. There is no "message" apart from the fact that Turner's materials are sourced from emotionally loaded places: an active psychiatric facility, among other locals. Yet what keeps his work from becoming a mere archive of detritus is less his use of formalism than his reliance on narrativity, on the stories invested in his materials.

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Daniel Turner, Sodium Block, cardboard, kerosene, 854 x 121 x 152 cm, (detail), 2021.



Daniel Turner, Double Blind / Mercury Release, dropped fluorescent tube from gallery fixture. Fluorescent filament, glass, dimensions variable, 2021.

This is a no bullshit aesthetic that the reader unfamiliar with Turner might think should be louder. And while it's unfair to call Turner's gestures subtle (his works have the clear-eyed acuity of an emergency exit disguised as a weapon, and vice versa), there's a quietness about his current exhibition that verges on self-effacement. Viewers will likely see little, at first sight, apart from the gallery space itself. This is partly due to architectural precedent, and partly a nervous tick embedded into the nature of the exhibition. There's some awful symbolism inherent in how overwhelming a lighting system can be, and how this typically happens in galleries. I personally prefer the vistas offered by private collections. People who live with art generally don't like having their works steeped in a blinding brilliance. Turner destructively comments on this with *Double Blind / Mercury Release*. Smashing a gallery light signals a refusal to live in a world of hypervisibility. But there's an aspect of futility to this gesture. It's true that Turner's work is often difficult to see—and it's certainly difficult to box into digitally reproducible squares. While not exactly overplaying his hand, the artistic statement is something to consider.



Daniel Turner, 20/20, waiting room chair cast into a solid bar inset into foundation floor. Cast steel aluminum alloy, fiber, 50 x 7 x 5 cm, (additional view), 2021.

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Daniel Turner, Double Blind / Mercury Release, dropped fluorescent tube from gallery fixture. Fluorescent filament, glass, dimensions variable, (detail), 2021.



Daniel Turner, Sodium Block, cardboard, kerosene, 854 x 121 x 152 cm, (detail), 2021.

Ultimately, Turner's latest body of work on view feels transitional in a healthy way. Formerly, his sculptural works were generally passive to the realities of architectural precedents and the operations of chemical processes. In this show, there's a sense of willfulness that makes it more humanizing. While not being humorous in any conventional way, and while certainly not lording it over the viewer with sarcasm, there's a miasmic tone throughout the exhibition that works well with the repetitive, minimalist quality of the works on view. Will his current exhibition shatter your world, dispelling you of all illusions? Probably not. But how often does art transform a person, altering how they view their place in society? With a regard for the stories told about art, as much as the material heft they have for the viewer's gaze, Turner is making a stab at the unspoken potentials inherent in the great legacy of Lippardian dematerialization. He asks us to actively equate illusion and material reality, transforming one for the sake of the other. **WM**

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BOMB

Studio Visit: Daniel Turner by
Jeffrey Grunthaner

Less is much more.



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Positioned adjacent to the Pulaski Bridge, Daniel Turner's Greenpoint studio in Brooklyn is oftentimes empty. At least, that's how he would like it. Over the past few years, Turner's output has gradually come to literalize various processes of dematerialization. Acquiring materials from specific sites—such as a psychiatric hospital or a physician's waiting room—he reduces them into particulates and then reconstructs them as sculptural objects. For a recent site-specific installation, he melted down Chef Daniel Humm's kitchen at 11 Madison Park, then recast it as a step-like monument that patrons pass over as they enter the main dining room.



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In light of his industrialized and process-based aesthetic, one might think that Turner's studio is generally empty because much of the heavy work happens off-site. This is sometimes true; but Turner's studio still acts as the way station for the more archival aspect of his practice. Experiment and drawing—not to say trial and error—are fundamental to this approach. Many works, ranging from sculpture to video, are actually made at his studio.

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In preparation for his exhibition at Mast Books, Turner displayed notebooks, photographs, sculptures, vessels, videos, and other kinds of “ephemera” (his word). Something like the den of a crazed scientist, the white fluorescent lights that hang from the high ceiling bathe his work in a laboratory brightness. He meticulously piled objects relating to the exhibition into discrete areas. The Mast Books show provides a glimpse into Turner’s studio practice—highlighting the thinking that underlies his sculptures.



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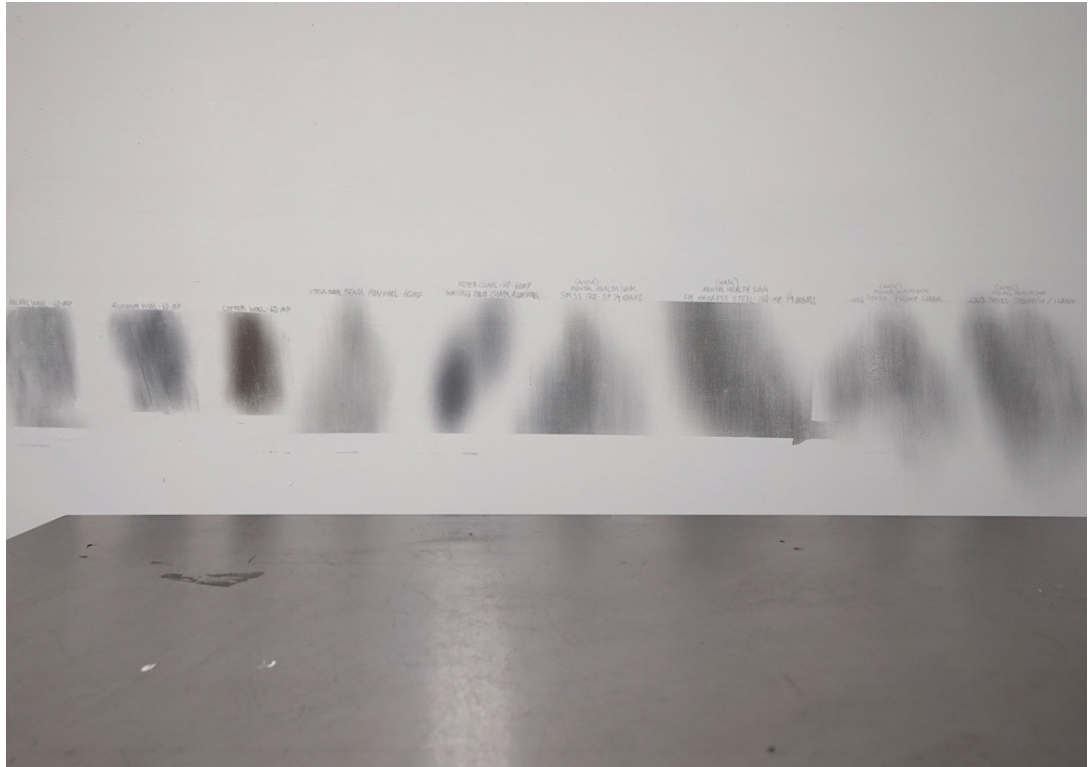


Turner's work depends on the logic of chemical processes and the ineluctable laws of physics. Regarded in this way, even when his studio seems empty there's still a lot going on. Indeed, his studio never quite seems to achieve the status of a perfect vacuum, which is less the result of any kind of failing on Turner's part than simple pragmatics. When a new show is underway, the place tends to get messy. The kind of bright, white-walled backdrop that Turner likes to work against is really just a cipher for any number of possible projects that he has yet to realize.

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Daniel Turner's work will be on view at [Mast Books](#) in New York until November 14.

ARTFORUM

CRITICS' PICKS

Daniel Turner

LE CONFORT MODERNE

185 de la rue du Faubourg du Pont Neuf

April 6–July 1

Working with salvaged materials, Daniel Turner has transformed psychiatric-hospital sinks, restaurant-kitchen appliances, and other old machinery and fixtures into sleek geometric cast-metal sculptures. Belying their minimalist aesthetic, Turner's soulful reincarnations are rife with historical, political, and personal connotations. The suite of works presented here was made using I-beams removed from the exhibition venue during a recent renovation project. Turner's sculptures are accompanied by a selection of archival materials that trace the evolution of the site, which was originally built as a textile factory in 1910.

The identical floor-based sculptures, both titled *CM (IPN) Bar* (all works cited, 2018), were cast from twenty-two melted-down steel beams. Despite a collective weight of five hundred pounds, the long and thin buffed rectangles appear somehow light and luminous, recalling *Light and Space* sculptures such as DeWain Valentine's polished resin columns. In stark contrast to these densely compressed monuments, *Particle Processed (IPN) Beam*, is a ground-up girder, diffused across a large open space. After milling the steel into a fine powder, Turner mixed the metallic dust with a chemical solution and sprayed it onto the concrete floor and plaster walls of the exhibition space. The resulting rusty coating imbues the freshly renovated, white-walled gallery with a grim sense of nostalgia. Backing this up, facsimiles of documents that the artist found through a local historian reveal some unflattering moments in Le Confort Moderne's past—including the manufacture of artillery components during a period leading up to World War II, and the eventual conviction of the foundry's owner as a Vichy collaborator. Whether in the form of a penetrating stain or an impenetrable monolith, Turner's works contend that the past never fades entirely; history inevitably invades and informs the present.



Daniel Turner, *Particle Processed (IPN) Beam*, 2018, mixed media, dimensions variable.

— Mara Hoberman

art press

34 | artpress 456

EXPOSITIONS REVIEWS

PARIS

Daniel Turner

Galerie Allen / 12 avril - 19 mai 2018

Des barres rectangulaires, l'histoire de l'art contemporain en a produit de nombreuses. À l'image de la grille, comme le rappelait Rosalind Krauss dans son fameux essai de 1979 (*Grids*), cette forme a été continuellement recontextualisée, se pliant à des esthétiques diverses et variées qui ont su en revivifier le potentiel a priori limité. Une barre en acier inoxydable moulé accueille donc le spectateur de la galerie Allen. Posée sur un socle, elle dégage une autorité naturelle. À moins que celle-ci soit en lien avec l'histoire qui sous-tend les objets agencés ou recyclés par Daniel Turner. Celle d'un passé psychiatrique et de séjours dans des asiles qui ont conduit l'artiste à fréquenter les environnements aseptisés propres à ce genre d'institution dont il a récupéré des éléments de mobilier, notamment des évier en acier, afin de les transformer en œuvres d'art. Après avoir, dans un premier temps, joué la carte du ready-made, Turner s'est tourné vers une pratique plus sculpturale, d'obédience minimaliste, mais aussi « picturale », dans la mesure où un autre aspect de cette « récupération » d'objets débouche sur des *wallpaintings* conçus à partir d'une sorte de laine d'acier appliquée in situ. Celle produite pour la galerie témoigne d'une atmosphère très « vaporeuse », que son caractère évanescent oppose à la présence très matérielle de la barre. Contraste saisissant qui fonctionne à merveille.

Erik Verhagen

When it comes to rectangular bars, contemporary art has produced a fair number over the years. Like grids, as set out by Rosalind Krauss in her well-known 1979 essay (*Grids*), this form has continually been recontextualised and adapted to all sorts of aesthetics, which have managed to renew its supposedly limited potential. A cast stainless steel bar thus welcomes visitors to Galerie Allen. Set on a base, it has an air of natural authority. Unless it is linked to the story behind the objects arranged and recycled by Daniel Turner. The story of a psychiatric past and periods in asylums which led the artist to visit the sterile environments characteristic of this type of institution, from which he recovered pieces of furniture, like stainless steel sinks, to transform them into works of art. Having initially explored this "ready-made" angle, Turner shifted his attention to a more sculptural practice, in a minimalist vein, but also "pictorial"; in that another aspect of this "recovery" of objects involves wall paintings designed using a kind of steel wool applied in situ. The one produced for the gallery reflects a highly "vaporious" atmosphere, whose ephemeral nature contrasts starkly with the solid physical presence of the bar. A dramatic contrast which works extremely well.

Translation, I.Rouault-Röhlich

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Ci-dessus/above:

Vue de l'atelier de Lionel Sabatté
(© Aurélien Mole).

The studio of the artist

À droite/right:

Daniel Turner. «
(WHSC 44102 Bar) ». 2018.

Barre en inox. Long. 3 mètres
3-metre long stainless steel rod



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Daniel Turner, "Particle Processed (IPN) Beam", dimensions variables, acier, 2018, (© Daniel Turner)

ARTS

Daniel Turner, un artiste sur les traces du monde industriel

19/06/18 10h52



PAR

Julie Ackermann

Au Confort moderne à Poitiers, Daniel Turner porte un regard sur le monde industriel, ses déchets, et plus largement sur la toxicité de nos sociétés, en perpétuelle transformation.



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Ce ne sont clairement pas les enjeux relatifs aux classes socio-économiques défavorisées qui agitent aujourd'hui tout le petit monde de l'art contemporain, comme sous perfusion de problématiques – certes cruciales – relatives aux identités, au post-colonial, au genre, à l'anthropocène ou encore à la technologie. On veut décentrer, décentrer, nous dit-on, mais *in fine*, les sujets d'attention tendent, semble-t-il, à s'homogénéiser dans cette sphère de l'art – et dans ce monde – plus que jamais globalisée. Pour le meilleur et pour le pire.

La question des populations laissées en marge du "progrès" est présente, c'est indéniable, mais apparaît somme toute secondaire. (Un clé d'explication se situerait-elle dans l'origine dans l'origine sociale des acteurs de l'art ?) Ce sujet a sans doute été largement abordé et représenté par le passé, avant que les classes sociales ne se trouvent éclatées et que les luttes communautaires et individuelles ne remplacent celle des classes. Mais cette situation sociale et économique, différente d'il y a 100 ans, demeure une réalité. Exit la lutte des travailleurs ou le conflit bipolaire entre patronat et ouvrier. La pauvreté n'a pas pour autant été éradiquée, et il reste des régions et des populations frappées de plein fouet par la désindustrialisation et laissées sur le bas-côté de la route. Comment s'emparer de cette nouvelle donne ? L'art contemporain a-t-il quelque chose à dire ?



Chroniques culinaires de Zurich

Contenu sponsorisé

Zurich compte bien affirmer sa position de capitale artistique et underground à l'international.



Daniel Turner "CM IPN Bar" (14 cm x 6,25 cm x 153,5 cm) acier moulé 2018 crédit (© Daniel Turner)

Une archéologie productrice d'objets

C'est en tout cas le cas de Daniel Turner – pas littéralement mais de biais – dans ce lieu incroyable d'art et de musique qu'est le Confort Moderne à Poitiers. Né en 1983, cet Américain nous enjoint à scruter le sol sous nos pieds, contaminé jusqu'à la moelle par les décombres du passé et d'autant plus visibles dans les marges des grands centres financiers. Le geste n'est pas mélancolique, ni un commentaire sur la fin de l'industrie ou encore un apitoiement sur le passé flamboyant des fonderies et aciéries. Sous fond d'anthropocène et de tech, il s'agit, en premier lieu, d'établir un constat : l'industrie lourde aux Etats-Unis ou en Europe, dont l'apogée se situe pendant les Trente Glorieuses, demeure encore opérante, quoique à l'agonie. En transition, elle a migré vers les pays non occidentaux. Elle est contemporaine. Et les conséquences de ce capitalisme industriel sur l'environnement et les modes de vie sont plus que tangibles. Partout à la surface de cette Terre polluée.

Daniel Turner a grandi en Virginie sur des terres sinistrées et au milieu des déchets que son père traitait (c'était son job). Et c'est bien ce paysage post-apocalyptique, cette dynamique de travail et de recyclage qui ont nourri l'appréhension d'un monde à la dérive de cet artiste. L'enjeu ne réside pas

dans l'ambition de raconter une détresse ou de faire le portrait du monde ouvrier mais plutôt dans la volonté de sonder les psychés d'un monde industriel, dont les méthodes administratives, autoritaires et les productions polluantes sont encore à l'œuvre aujourd'hui. Et cela avec modestie, peu de moyens, en partant du bas, de la matière, des restes (l'artiste collectionne notamment des poignées de portes de vieux frigos sales) envisagés comme autant de micro-pièces à conviction témoignant de ce qui se joue à grande échelle.

" Rien ne se perd rien ne se crée, tout se transforme "

Mais alors, qui y a-t-il donc dans cette expo ? Au final pas grand-chose, une tâche couleur rouille et deux grosse barrettes en acier. L'artiste a été fouiller dans les ruines du monde (une décharge), nouveau cortex de l'inconscient refoulé des sociétés. Il y a trouvé des poutres standardisées, tordues, écaillées et rouillées balancées par le Confort Moderne lors de la rénovation du lieu. Il a réduit en poudre des centaines de kg d'acier, les a distillés dans de l'acide et pulvérisés au sol. Résultat : une mare chimique asséchée, iridescente et fossilisée. Un sublime spectacle apocalyptique. Une scène de crime. Les murs du Confort Moderne, qui viennent d'être repeints après une longue période de travaux, exsudent à nouveau leur passé. Comme un suaire, non pas du Christ mais de l'humanité.



Daniel-Turner, "Particle Processed (IPN) Beam", dimensions variables, acier, 2018, (© Daniel Turner)

Autour de cette mare éphémère, une table retrace l'histoire administrative du hangar de l'expo et deux barres, de plus de 150 kg chacune, compactent ce gros tas de ferrailles ramené par l'artiste. Plus tôt cette année, Daniel

Turner avait d'ailleurs réalisé une œuvre similaire pour son expo à la galerie Allen, compressant cette fois-ci du mobilier d'hôpitaux psychiatriques. Entre sculpture minimale et production industrielle, ces barres sont les traces énergétiques et radioactives de l'histoire. Aussi rigide et lourde que le poids et la violence de la standardisation et de l'administration.

Dans cette tension entre masse solide (les barres) et dispersion éphémère (la tache), entre système statique et circulation sans règles, Daniel Turner étire ou condense le temps, transforme la matière. Il semble en fait montrer ce jeu de la "destruction créatrice", concept forgé par Joseph Schumpeter en 1930 pour décrire la mécanique de l'économie capitaliste, ne cessant de rendre obsolète et d'anéantir dans le but de produire du neuf au nom de la croissance économique.

Pulvériser et détruire, transformer et créer, c'est bien ce que Daniel Turner entreprend ici mais à partir de matériaux disponibles et en recyclant. Un geste d'alchimiste – qui métamorphose le pauvre en valeur – et celui d'un ouvrier. A la fois travailleur et archéologue, il scrute nos restes, produit, propose, transforme car bien que l'air soit chargé de souffre, l'artiste est tourné vers l'avenir.

Daniel Turner (IPN) - Commissariat : Sarina Basta - Confort moderne - Jusqu'au 13 Juillet 2018, Du lundi au vendredi de 12h à 18h, le samedi et dimanche de 15h à 17h30.



Daniel Turner, "Particle Processed (IPN) Beam", dimensions variables, acier, 2018, (© Daniel Turner)



Mardi dernier, à l'Eesi de Poitiers, Sarina Basta a animé la discussion entre Daniel Turner et Jacques Chauvin.

© Photo NR

L'Américain Daniel Turner est actuellement en résidence de création au Confort Moderne, à Poitiers. Le vernissage de son exposition est prévu le 6 avril.

C'est l'une de ces pirouettes de l'histoire qui stimule l'imagination des artistes. Quand il a visité les Usines Nouvelles installées dans l'ancienne filature de Ligugé, il y a quelques semaines, le plasticien américain Daniel Turner est tombé en arrêt devant un tas de poutrelles de type IPN (fers en I à profil normal). Sans savoir que ces pièces métalliques provenaient du lieu même où il est accueilli en résidence artistique : le Confort Moderne.

Des poutrelles transformées en liquide

« Ces IPN avaient été déposés à Ligugé au moment du chantier de rénovation du Confort Moderne, explique Sarina Basta, la curatrice arts visuels de la friche industrielle poitevine. Ils n'avaient pas vocation à y revenir, mais quand on a visité la filature, lors de la première partie de sa résidence, Daniel a jeté son dévolu sur cette pile d'IPN. Il souhaite les transformer en liquide pour une installation qui sera accompagnée de la présentation d'une collection d'archives, en collaboration avec l'ethnologue Jacques Chauvin. Mais on ne va pas tout révéler de l'exposition : pour découvrir ces œuvres, il faudra venir au vernissage au Confort Moderne, le 6 avril. »

L'ethnologue, le plasticien et la curatrice étaient d'ailleurs rassemblés, mardi dernier, dans la salle de conférence de l'École européenne supérieure de l'image (Eesi), à Poitiers, devant un parterre d'élèves de l'école et d'amateurs d'art contemporain.

La rencontre-discussion a permis au public de découvrir le parcours artistique du natif de Virginie qui a grandi au milieu des matériaux de récupération entassés sur les terrains de l'entreprise familiale de démolition. « *J'ai toujours été attiré par les surfaces et les textures* », a expliqué le plasticien qui s'est notamment illustré en brûlant toutes ses toiles de jeunesse, lors d'un grand autodafé, en 2009, avant de s'installer à New York.

Après avoir projeté des photographies en noir et blanc de l'environnement dans lequel il a baigné enfant, Daniel Turner a montré des films de ses premières œuvres new yorkaises, lorsqu'il a commencé à élaborer diverses techniques de décomposition et de concentration d'éléments de mobilier métalliques – tables, chaises, équipements de cuisine... – pour les fondre en un bloc de métal (comme cette cuisine d'un grand restaurant new yorkais transformée en marche), les réduire en paille de fer (dont il s'est servi pour frotter les murs d'un hôpital psychiatrique), voire les transformer en liquide ferreux (projeté au sol d'une galerie berlinoise).

Navettes Ligugé-Poitiers

En préambule, Jacques Chauvin avait rappelé qu'avant même d'héberger les réserves du magasin d'électroménager Confort 2000, dans les années soixante-dix, voire les fonderies Lucet puis Rocher, dans les années trente, les premiers bâtiments industriels avaient été édifiés sur l'actuel site du Confort Moderne, dès 1910, pour accueillir une annexe de... la Société anonyme de filature et de tissage de Ligugé. Les liens entre les deux friches postindustrielles ne datent décidément pas d'hier.

Vernissage de l'exposition (IPN) de Daniel Turner, vendredi 6 avril, à 19 h, au Confort Moderne, 185 rue du Faubourg du Pont-Neuf, à Poitiers.

ARTS

Les 5 expos à ne pas rater en avril



PAR Ingrid Luquet-Gad - 03/04/18 17h18



Chaque semaine, le meilleur des expos art contemporain, à Paris et en région



Daniel Turner, "(WHSC 4102 Burnish)", 2018

Le tour d'écrou

Les interventions de Daniel Turner sont aveugles. Aveugles et refusant obstinément de laisser filtrer l'image, sapant les fondements de la représentations par une présence mutique. Une poutre au sol, une empreinte nébuleuse au mur : voilà les seuls éléments auxquels tenter de raccrocher des lambeaux d'imaginaire. On le voit, la tentative est d'emblée vouée à l'échec. Mieux vaut alors changer de stratégie, abdiquer le monopole de la vision au profit d'autres sens. Peut-être ressentira-t-on alors obscurément une présence spectrale, des flux énergétiques circulant à travers l'espace. A 35 ans, l'américain basé à Brooklyn s'est acheminé d'une pratique de peinture vers un geste sculptural qu'il répète comme une formule : à partir d'un site donné, Daniel Turner prélève certains éléments architecturaux de l'infrastructure qu'il condense en son plus petit dénominateur commun – un poutre, la trace laissée par de la laine de fer frottée au mur. Sorte de réduction phénoménologique husserlienne qui se pratiquerait en salopette Dickies, son geste de réduction se voit ce printemps appliqué à deux espaces dissemblables : les murs d'une ancienne manufacture textile abritant désormais le Confort Moderne à Poitiers, et l'intimité domestique hausmanienne de la galerie Allen à Paris.

• *(IPN)* de Daniel Turner du 6 avril au 1er juillet au Confort Moderne à Poitiers et du 12 avril au 19 mai à la galerie Allen à Paris

Sous les pavés, la poésie

Forbes

There's A Secret Artwork In The Midst Of The World's Best Restaurant

Brienne Walsh, CONTRIBUTOR

Visitors to Eleven Madison Park in coming months will likely anticipate [the restaurant's renovation and new menu](#). What they won't realize is that when they step through the entrance, and into the main dining hall, they will be walking on a piece of art.



Daniel Turner, EMP Step, cast stainless steel kitchen, 192 x 15 x 4.5 inches, 2017

In their defense, the work is nondescript. A 16-foot monolith by the artist Daniel Turner, it looks like a smooth metal step. Closer examination reveals the work's many nuances — imperfections on the surface that tell the story of how it was created.



Detail of EMP Step.

Commissioned by Eleven Madison Park's owners, Daniel Humm and Will Guidara, the work was created by melting down roughly 1,000 objects from the restaurant's kitchen, which was completely renovated along with the dining area. Turner chose the objects based on their forms, and their material limitations. "There was a stipulation about which metals could be melted together," he told me as we traversed the piece one afternoon before the restaurant opened. "We couldn't mix aluminum and steel, for example, or there would be an explosion."

Turner has long been interested in kitchens. Although he professes he cannot cook, and has never worked in a restaurant, his first studio in New York was housed in an abandoned kitchen in Chinatown.

"I was granted the studio by the Lower Manhattan Cultural Council, and when I arrived, I thought, 'Wow, this studio is so odd, and so surreal,'" he said. "It was really difficult for me to make any work there. My work couldn't compete with this environment. It began to make sense to me that I should look at the actual environment. I started abstracting these kitchen forms, and producing these kitchen units, but skewing the composition and scale so they really served no function at all."

Distorting forms led to dissolving them. In 2016, at König Galerie in Berlin, Germany, Turner showed "Particle Processed Cafeteria," which consisted of a stain created by reducing the components of a cafeteria — wooden tables, steel chairs — into a liquid, which was then poured on the gallery floor.

By happenstance, Humm had seen the show. Turner was introduced to him at a dinner thrown by a friend. “He’s been in a kitchen his entire life, and I had just dissolved one,” Turner laughed. “So there was this spark of immediate interest.”

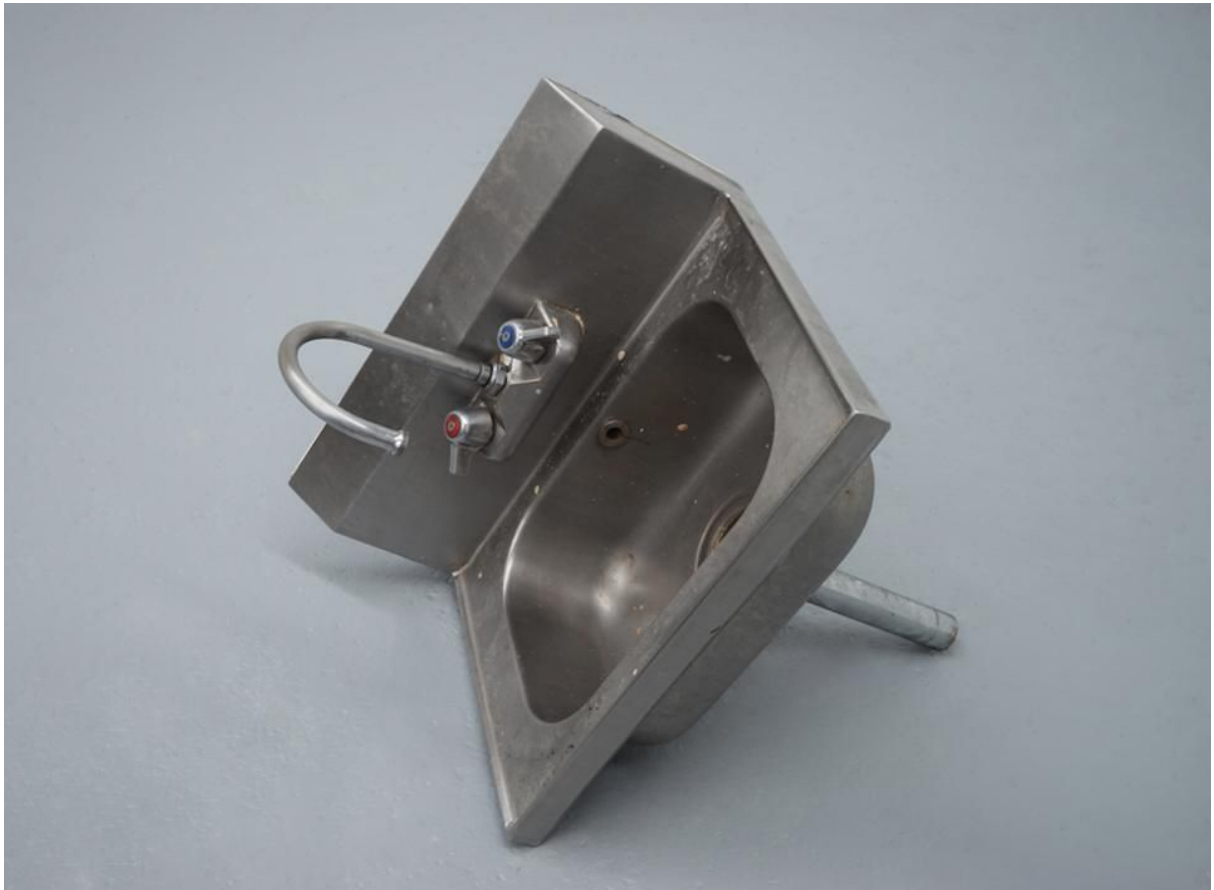


An image of the materials melted down for EMP Step.

Humm gave Turner free reign over both the kitchen, and the interior of the dining room. “I knew I wanted to introduce a form into the architecture,” Turner told me. “So I thought, ‘Well why not introduce a form as a step that enters the restaurant, so that one steps over all of the material it took to get where the restaurant is today?’”

The final sculpture is just about 1,000 pounds. It joins other pieces commissioned by Humm, including works by Rita Ackermann, the Sol Le Witt Foundation, and Olympia Scarry.

After years spent on ephemeral pieces that were dissolved or dismantled after they were shown, Turner likes that his sculpture at Eleven Madison Park has permanence. We discussed the way stairs look in old New York buildings — grooved and shiny from thousands, if not millions, of footsteps. “I like the idea that you walk through the doorway, and once you are in the dining experience, you come to learn that wait, I stepped over eleven years of work.” The story of how the work was created has been woven into the storytelling aspects of the dining experience; servers will give a general background and history of the art in the restaurant as they serve the meal.



An archival image of a sink used in the piece.

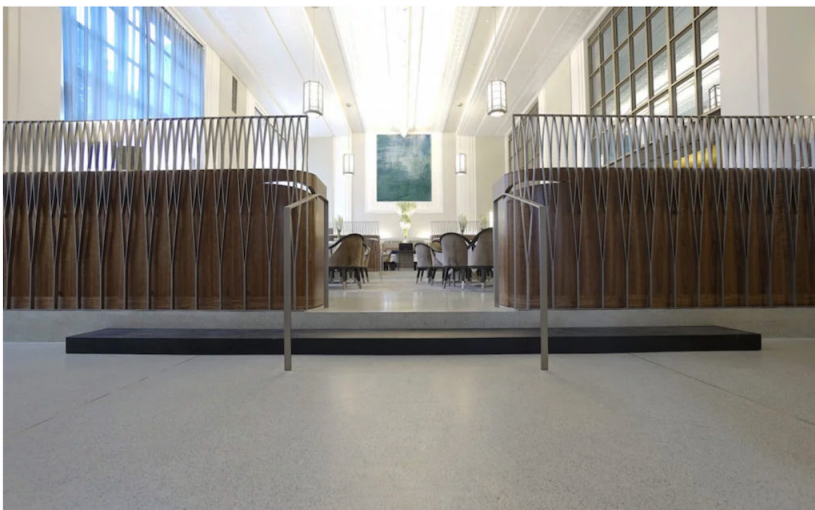
Next up for Turner is working within an institution he has more familiarity with — a mental institution. Diagnosed with bipolar disorder, he has spent time in hospitals. “It’s a gift,” he says when I noted that I have some family members with the same mental health diagnosis. Turner plans on acquiring a medical facility, and then melting down its components so that they can be used as structural beams to construct a mental health facility. A way of inserting his own moods, different from one day to the next, in something steady and long-lasting.

I can’t wait to be in the presence of another of Turner’s works, which until they are revealed, function as secrets in physical space.

On View

The World's Best Chef Let an Artist Melt Down His Kitchen and Make an Artwork Out of It

Sarah Cascone, October 11, 2017



Daniel Turner's sculpture salvaged from the old kitchen fixtures of Eleven Madison Park. Courtesy of Daniel Turner Studio.

The best restaurant on the planet—at least according to the *Restaurant* magazine list "[World's 50 Best Restaurants](#)"—is New York's Eleven Madison Park, which reopened on Sunday to debut a \$2 million gut renovation of its 20-year-old kitchen. It turned out, however, that many of its old fixtures were still present, just now in the form of a monolithic sculpture cast by artist [Daniel Turner](#).

To create the site-specific installation, which greets diners at the entrance of the new dining room, [Turner](#) systematically broke down the existing kitchen. "The kitchen equipment was excavated from the kitchen, archived at my studio, cut up at the foundry, melted down, and poured into the final form that you will see at the restaurant," he told artnet News.



Daniel Turner creating his monolithic sculpture salvaged from the old kitchen fixtures of Eleven Madison Park. Courtesy of Daniel Turner.

When Eleven Madison Park's owners, chef Daniel Humm and general manager Will Guidara, who bought the restaurant from Danny Meyer in 2011, secured a 20-year lease renewal, they decided it was time for an overhaul of the space.

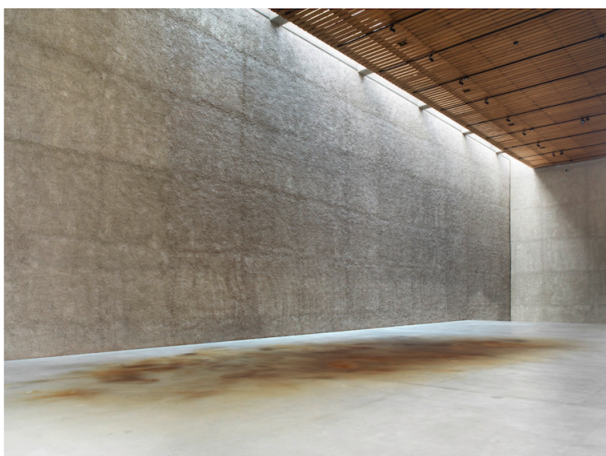
Humm had seen Turner's *Particle Processed Cafeteria* at König Galerie in Berlin last year—a work made from the chairs, tables, and other components of a cafeteria, which the artist ground down, dissolved into liquid, and sprayed onto the gallery floor—and “was very moved by that sculpture,” Turner said.



Daniel Turner's sculpture in process at Eleven Madison Park. Courtesy of Daniel Turner.

“Daniel pushed the boundaries of sculpture,” Humm said. “It's only this beautiful kind of stain that's on the floor, but it tells such a rich story.”

When Humm told Turner about the restaurant's upcoming renovation, which involved completely replacing the kitchen, “I thought it was a great opportunity to work with a similar thought process,” Turner says, and to “re-contextualize the kitchen equipment.”



Daniel Turner, *Particle Processed Cafeteria* (2016). Courtesy of König Galerie, Berlin.

For Humm, the project is personal. “Art has inspired my food, and art is such a big part of my life,” he said. “My creations of the last 12 years have happened there.” As a result, the renovations have been “kind of emotional,” he said. “The idea of ripping out that kitchen was really hard for me.”

In the end, Turner transformed the kitchen into a long, low-lying sculpture, a 16-foot-long steel monolith that functions as the step down into the dining room. “You're going to step on it and over it as you enter and exit the restaurant,” Turner said. “It's truly a touchstone.”



Daniel Turner's sculpture in process at Eleven Madison Park. Courtesy of Daniel Turner.

It's also a fitting tribute to the restaurant's storied history. "You have to step over the past to be in the present," Humm said. "This is not just melted steel. There's such a deep history to it."

Though the owners gave Turner total creative freedom for the commission, he found it to be a uniquely challenging project. "A restaurant is not an ideal place for sculpture," Turner said. "I spent some time watching how people interact with the space, and there's almost a pause as they enter the dining room. I wanted to elaborate on that moment."



Daniel Turner's sculpture in process at Eleven Madison Park. Courtesy of Daniel Turner.

To create the final sculpture, Turner enlisted [Polich Tallix](#), a fine art foundry in upstate New York. They began with sand casting, first making a wooden form and then pressing it into a container full of sand to create a mold in which to pour the molten metal.

After several months, the finished piece fit perfectly in the renovated restaurant. Designed by Brad Cloepfil of the firm Allied Works, the revamped restaurant features an expanded bar and lounge area, while other works of art will appear in the dining room.



There's a Rita Ackermann painting, which is one of her largest-ever canvas works and was inspired by the specially commissioned black-and-white oil paintings by Stephen Hannock that graced the original dining room. "She erased it and made it like an abstract work," said Humm of Ackermann's take on the original series, which was inspired by vintage photographs of Madison Square Park.

Above the restaurant entrance is another work, Olympia Scarry's painted beige glass panels, titled *11/11 Windows*. "It plays with the light and it reflects it," said Humm. "The idea is of changing direction, like the restaurant does."



Daniel Turner's sculpture in process at Eleven Madison Park. Courtesy of Daniel Turner.

Just outside, in the park, is the [Sol LeWitt](#) lawn, named for the late artist who made Madison Square Art's earliest public artworks in 2005. At the suggestion of his daughter, Sofia LeWitt, the restaurant now features a colorful wall drawing installed by his foundation.

Also new is nearly the [entire menu](#). The restaurant earned its accolades—four stars from the *New York Times* both in [2009](#) and [2015](#)—for Humm's a tasting menu, which featured more than a dozen courses.

"We're digging into the history of New York more," Humm said of the new dishes, which include a smoked sturgeon cheesecake and a roasted kabocha squash, all done in the chef's increasingly minimal style. "It's a beautiful moment for me as a chef, because after 25 years of cooking, I feel like only in the last few years I've found myself fully."

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ARTNEWS

Step into a New Phase: Eleven Madison Park Makes Art Part of a Fabled Restaurant Setting

BY *Katherine McMahon and Andy Battaglia*



EMP Step, 2017, cast stainless steel, 192 x 15 x 4.5 inches, by Daniel Turner at Eleven Madison Park.

Eleven Madison Park, a vaunted restaurant in a vaulted space in the Flatiron District in New York, has reopened to much fanfare after four months off for renovation and reimagination. Chef Daniel Humm is back in the kitchen he made a focus of global attention among gourmands, and diners are back in front of the kind of artful and sophisticated dishes he has made a specialty.

Upon entry, guests at Eleven Madison Park will now pass over a sort of threshold below: an artwork conceived for the luxe environs by the artist Daniel Turner. The piece is a Minimalist sculpture on the floor that doubles as a step up to the dining room, made of old materials from the restaurant's former kitchen that were melted down and transfigured into a new form.

The work is titled *EMP Step*. To learn more about its genesis and the journey to its new home, *ARTnews* spoke to both the artist and the chef about the project—and photographed it beginning this summer, while it was in the fabrication phase, and through its final installation last week. Interviews with Turner and Humm follow below, with a photo slideshow beneath.

As told to Andy Battaglia:



Daniel Turner, artist

Daniel Humm heard of my piece *Particle Process Cafeteria* at König Galerie in 2016. Through a deconstructive process, I dissolved components of a cafeteria—folding chairs, collapsible tables, pieces of steel and wood—that were reduced to particle form. They were chemically modified and sprayed across the expanse of the gallery. Basically it was the reduction of an environment. I had been looking at environments, particularly constrained environments—cafeterias, waiting rooms, doctor’s offices—and had been working on trying to condense them. Rather than pull from environments and produce readymades, I thought, Why not just take an entire environment and reduce it?

Daniel has been in a kitchen his entire life and I happened to have just dissolved one, so there was a similar interest there. I was introduced to him through Ivan Wirth, at a dinner at the NoMad [another restaurant run by Humm]. He said, “I would love to commission a piece for the restaurant. If you have any ideas, let me know.”

From the beginning, the idea was there and he was ecstatic. When the renovation began, I was given access to the entire kitchen. I went through and selected thousands of objects, from forks and knives to 13-foot-long stainless-steel stoves and sinks. All of that was excavated and moved to my studio, where I archived it through photography and drawings. Then it was cut down into small pieces, with a plasma cutter, and melted down into a step. It was melted at Polich Tallix Fine Art Foundry at about 3,200 degrees and recast into a new form.



The finished piece is close to the original proposal except for a few inches. The reason is I had no idea that, when you make a step, you have to comply with city codes. I had never made a step before in the public realm.

A step is a quiet gesture—a classical form with a conceptual relevance. In the context of a restaurant, I felt it was important for me to produce a work that served a utilitarian purpose. The objects had been the backbone of Eleven Madison Park, and I wanted to create a work that honored those materials in a formal, non-decorative way.



Daniel Humm, chef

We have napkins and tablecloths and works on paper by Paul McCarthy, Roni Horn, Matthew Day Jackson, Rirkrit Tiravanija, Nate Lowman, Rashid Johnson, Norman Foster, Helmut Lang—a lot of people. It happened organically, and when it started I thought I should keep them all. There's a tradition at places like Colombe d'Or, the Paris Bar in Berlin, and the Kronenhalle in Zurich—where I'm from—for which the walls of the restaurants have artworks by the artists who eat there.

I've been always interested in Minimalist artists. The process of taking things away excites me more than the process of adding. Many works have inspired me but one of them is a study by Picasso called *Bull*, where he tried to figure out the most important lines of a bull. I learned about that piece maybe 20 years ago and it really inspired me. Then works by Fontana, the slashed canvases, were important to me—and so many more.

I've followed Daniel Turner's work since he took that cafeteria and dissolved it and made into a sculpture that you can walk on. It had a presence and a story and this

site-specific painting of Madison Square Park in the restaurant before, by Stephen Hannock. The idea was always to bring the park into the restaurant as much as we can. Rita redrew that painting in her own way—and then erased it and made it abstract. She was erasing to make a new beginning.

The last one happened organically: I'm friends with Sofia LeWitt, the daughter of Sol LeWitt. We had dinner and, when I told her what was going on with the art, she said, "My dad would love to be part of this." In 2005, when Madison Square Park got renovated and then started a public art program, Sol LeWitt was the first artist to work in the park. Actually, the grass in front of the restaurant is called the Sol LeWitt Lawn. So we have our private dining rooms now with Sol LeWitt wall drawings overlooking the park—and the lawn.

Also, in the bar area, we are going to start showcasing some of the works that are done on the spot, by artists who eat with us or send us work or make one on the spot. This is something that will evolve and grow . . .

Daniel Turner EMP Step

I'm intrigued by the idea that when one walks through the doorway you come to the realization that you've just stepped over twelve years of work.

DANIEL TURNER

Essay by Nils Markwardt
Production Photography by Daniel Turner
Portrait by Jessica Miller



In the fall of 2016, Swiss-born Daniel Humm, the current chef de cuisine and co-owner of New York's three-star restaurant Eleven Madison Park, stands, stunned, in an exhibition by artist Daniel Turner. The 450-square-meter main space of the KÖNIG GALERIE appears empty, but for the large rust-colored stain on the floor. For his work *Particle Processed Cafeteria*, Turner had taken the interior of a cafeteria, ground it up into a powder, mixed that powder with chemicals, and then sprayed the mixture onto the gallery floor, leaving it to corrode and the smell of chlorine to waft throughout the space.

Later, Humm contacted the artist and befriended him, leading Turner to create his work *EMP Step*, which was inaugurated in Eleven Madison Park's main room in celebration of its reopening in the fall of 2017. In this work, Turner obtained the restaurant's kitchen in its entirety—including all its fixtures—melted it down, and formed one massive monolithic step. It is only by crossing this threshold that one can enter the restaurant's dining hall, which British magazine *Restaurant* recently deemed it to be the finest in the world.

Quotes by
DANIEL TURNER
&
DANIEL HUMM

I've followed Daniel Turner's work since he took that cafeteria
and dissolved it and made it into a sculpture. It had a presence and
a story and this energy. I was blown away.



Daniel's been in a kitchen his entire life, and I had just dissolved
one, so there was this spark of immediate interest.



For me, there is no other room I've ever spent more time in than my old kitchen. There is no place more significant to my work. I spent twelve years in that kitchen and my food evolved there. I'm obviously excited about the new kitchen, but it was very emotional to break the old one down and move on. It was important to me, as it is in my work, to pay respect to the past and make the past a part of the present and the future.





A restaurant is not the most ideal place for sculpture. So, I think the boundary of utility was one that made a lot of sense to me. These objects were the physical embodiment of the restaurant, and it was important to honor those materials in a formal, non-decorative way.



Rather than pull inspiration from environments
or produce readymades, I thought,
why not just take an entire environment and reduce it?

It's Magic!

By Nils Markwardt

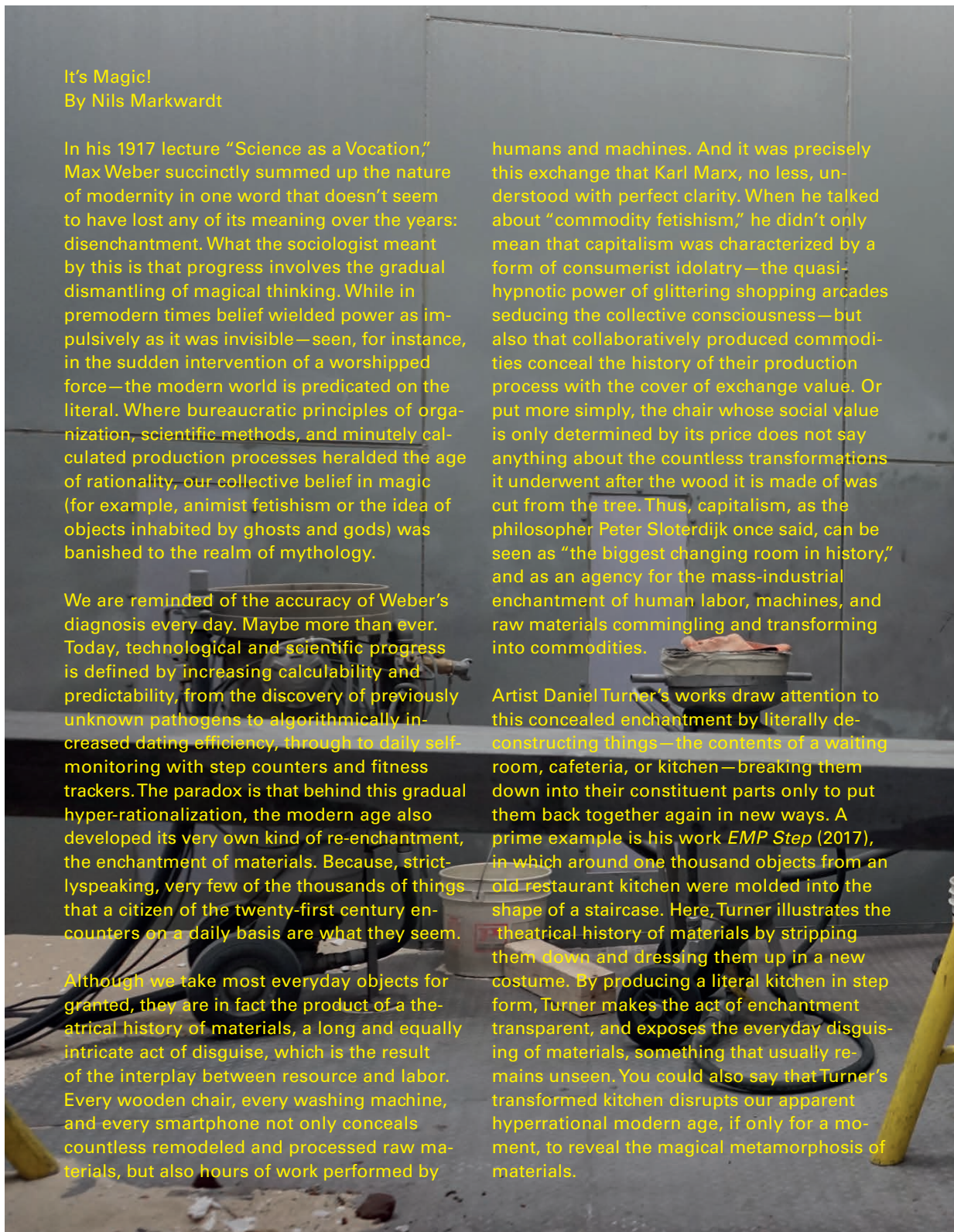
In his 1917 lecture "Science as a Vocation," Max Weber succinctly summed up the nature of modernity in one word that doesn't seem to have lost any of its meaning over the years: disenchantment. What the sociologist meant by this is that progress involves the gradual dismantling of magical thinking. While in premodern times belief wielded power as impulsively as it was invisible—seen, for instance, in the sudden intervention of a worshipped force—the modern world is predicated on the literal. Where bureaucratic principles of organization, scientific methods, and minutely calculated production processes heralded the age of rationality, our collective belief in magic (for example, animist fetishism or the idea of objects inhabited by ghosts and gods) was banished to the realm of mythology.

We are reminded of the accuracy of Weber's diagnosis every day. Maybe more than ever. Today, technological and scientific progress is defined by increasing calculability and predictability, from the discovery of previously unknown pathogens to algorithmically increased dating efficiency, through to daily self-monitoring with step counters and fitness trackers. The paradox is that behind this gradual hyper-rationalization, the modern age also developed its very own kind of re-enchantment, the enchantment of materials. Because, strictly speaking, very few of the thousands of things that a citizen of the twenty-first century encounters on a daily basis are what they seem.

Although we take most everyday objects for granted, they are in fact the product of a theatrical history of materials, a long and equally intricate act of disguise, which is the result of the interplay between resource and labor. Every wooden chair, every washing machine, and every smartphone not only conceals countless remodeled and processed raw materials, but also hours of work performed by

humans and machines. And it was precisely this exchange that Karl Marx, no less, understood with perfect clarity. When he talked about "commodity fetishism," he didn't only mean that capitalism was characterized by a form of consumerist idolatry—the quasi-hypnotic power of glittering shopping arcades seducing the collective consciousness—but also that collaboratively produced commodities conceal the history of their production process with the cover of exchange value. Or put more simply, the chair whose social value is only determined by its price does not say anything about the countless transformations it underwent after the wood it is made of was cut from the tree. Thus, capitalism, as the philosopher Peter Sloterdijk once said, can be seen as "the biggest changing room in history," and as an agency for the mass-industrial enchantment of human labor, machines, and raw materials commingling and transforming into commodities.

Artist Daniel Turner's works draw attention to this concealed enchantment by literally deconstructing things—the contents of a waiting room, cafeteria, or kitchen—breaking them down into their constituent parts only to put them back together again in new ways. A prime example is his work *EMP Step* (2017), in which around one thousand objects from an old restaurant kitchen were molded into the shape of a staircase. Here, Turner illustrates the theatrical history of materials by stripping them down and dressing them up in a new costume. By producing a literal kitchen in step form, Turner makes the act of enchantment transparent, and exposes the everyday disguising of materials, something that usually remains unseen. You could also say that Turner's transformed kitchen disrupts our apparent hyper-rational modern age, if only for a moment, to reveal the magical metamorphosis of materials.



A step is a quiet gesture— a classical form with a conceptual relevance. In the context of a restaurant, I felt it was important for me to produce a work that served a utilitarian purpose. The objects had been the backbone of Eleven Madison Park, and I wanted to create a work that honored those materials in a formal, non-decorative way.

The thing that interests me most is artists who are alive, and I don't collect from a living artist that I don't really like as a person. Life is too short.

The New York Times

ART & DESIGN

For the Chef Daniel Humm, Less Is More. On His Wall, Too.

Show Us Your Wall

By **TED LOOS** OCT. 24, 2017



The chef Daniel Humm at home in Manhattan, where he has an untitled glass work by Daniel Turner, chairs by Franz West, from his “Uncle” series and Himalayan rock salts by Olympia Scarry called, “LICKS” 2017. Credit Emily Andrews for The New York Times

Chefs are known to enjoy the company of others in their field. But Daniel Humm — one of the best chefs working today — takes a different social approach.

“Most of my friends are artists,” said Mr. Humm, 41, who wears the toque at [Eleven Madison Park](#), which reopened earlier this month after a renovation by the architect [Brad Cloepfil](#) and his firm Allied Works.

“I’m happy that it’s back, I missed it,” the Swiss-born Mr. Humm said of the restaurant, which has received [four stars](#) from The New York Times and has achieved Michelin’s highest award, three stars. With his co-owner Will Guidara, he also runs [the NoMad](#) and [Made Nice](#).

Like many art collectors, Mr. Humm claims emphatically that he’s *not* a collector. But in the Upper East Side apartment where he lives, he surrounds himself with works by the likes of [Lucio Fontana](#) (a serene grid of dots on a black canvas), [Rita Ackermann](#) (a painterly swirl of blue and pink that seems to channel Monet), [Daniel Turner](#) (several works) and [Franz West](#) (chairs from his “Uncle” series).

Mr. Humm counts Ms. Ackermann and Mr. Turner among his friends (along with the artist Rashid Johnson and the Swiss art dealers Iwan Wirth and Marc Payot, of the gallery Hauser & Wirth).

So for the new Eleven Madison Park, he hung an Ackermann chalkboard painting — “an incredible platform for learning, creating, erasing and new beginnings,” he wrote on [Instagram](#). And he welcomes visitors with an installation by Mr. Turner, who [melted down](#) about 1,000 pounds of the restaurant’s old kitchen fixtures and turned them into a step on the entry staircase. Mr. Humm got a takeout version, which he keeps on his dining table at home: a solid metal bar made of melted “knives, pots, stove and meat grinder,” he said.

He moved into the rental apartment — stark white walls, lovely moldings — at the beginning of the year. “I never thought in a million years that I would live on the Upper East Side, but I love it,” Mr. Humm said. “It’s easy to go for a run.” He’s participating in the [TCS New York City Marathon](#) in November.

Before he headed down to Eleven Madison Park for the day, Mr. Humm talked less-is-more philosophy at home. These are edited excerpts from the conversation.

Is there an explicit link between art and food for you?

My dad is an architect. I was always drawn to Minimalism, and that really has affected my cooking. One of my most important art moments came when I was 20. I saw a series of [drawings Picasso did of a bull](#), a study in subtraction, and in the end you have just four lines. That changed my life, seeing that.

How does that translate to the plate?

I’ve been cooking for 26 years, and it was only two years ago that I created a dish that made me feel, “I did it.” It was a dish of two ingredients, celery root and truffle. [It’s cooked in a pig’s bladder.]

Any other artists who are influential? I know you’re famous for “white” dishes.

He tried to figure out a way not to use it.

This Daniel Turner glass piece has pride of place in the living room.

He inspires me a lot. He's based in Brooklyn, but I first saw him when I was in Berlin at a gallery show. For one work [["Particle Processed Cafeteria"](#)], he bought a cafeteria, ground it into a powder, dissolved the powder into liquid, and then he sprayed that liquid onto the floor. It left a beautiful rust stain.

Is it awkward to collect him and be his close friend, too?

The thing that interests me most is artists who are alive, and I don't collect from a living artist that I don't really like, as a person. Life is too short.

Interview

In conversation with Daniel Turner

Daniel Turner was trained as a painter, but now focuses his practice on sculptures, installations, wall reliefs, etc. He did start off with paintings, but along the way felt that was too two dimensional. The shift happened in 2006 when Turner destroyed his canvases in a bonfire, which resulted in a piece called, 'Burning an Entire Body of Work.'



Turner's act regarding 'Burning an Entire Body of Work' reminds me of one that the Russian painter Kazimir Malevich did in 1913. Malevich did not like what he saw in a painting he was working on, so he painted it over with black and consequently made his most known work, 'The Black Square.' The shift of the art scene started with acts like Malevich's. We came from paintings that were perceived as extensions of the artist's body, to industrially produced object what are in fact artworks. And industrial not just because they look that way, but because the works are and can actually be industrially produced. [Daniel Turner](#) makes industrial art. He also makes art that is beyond beautiful. Beautiful in silent, pure and subtle way.

What is the most essential part of your work? Idea, execution or final product?

I think of each in equal measure; it's somewhat rare for me to divide the three.

Are you confident when it comes to your work?

Sure, although I have days even weeks when I'm not satisfied with anything I'm doing.

What was the longest period of time you invested in a piece?

I recently showed a piece titled Particle Processed Cafeteria, which involved dissolving the entire contents of a cafeteria then spraying that cafeteria onto the floor. That took about six years, which is probably the longest time I've ever spent thinking about, or working on a single sculpture.

How many times in between did you change your mind about the look of it and how many times did you want to stop?

None.



1 / 5

PARTICLE PROCESSED CAFETERIA, STEEL, WOOD, DIMENSIONS VARIABLE, 2016.

How do you choose the materials you work with and do you love to experiment with different textures and unknown materials, or you prefer to stick with what you know?

I chose to work with materials that resonate with me on an intuitive and philosophical level. Experimenting is important, although the majority of experimenting that takes place is happening in my head.

You were trained as a painter but in 2006 you stopped painting, and you started to produce a different kind of work. That said, were you always interested in making the kind of art you do today, or at the beginning, your interest laid somewhere else, in actual paintings, let say?

I arrived at sculpture through painting, that happened naturally. The paintings were leaning that direction, so I simply listened to the work.

What kind of reaction do you hope to get from people?

A sensible one.

How do you know when to stop working on a successful work?

I have to be engaged both spiritually and intellectually to stop working on a piece, but neither to begin one.

What do you think makes someone an artist and when did the shift happen to you? Shift from non-artist to actually being one.

I suppose everyone's an artist in their own right, although I think the term gets thrown around more so than it should. The shift happened for me when I realized that I had the capacity to really see, with a genuine interest in understanding myself in proximity to that vision.

Who or what influenced your work the most?

Probably the environment where I grew up.

And that environment is?

Farmland in southeast Virginia.

Where do you see yourself in 10 years from now?

Either in New York City or the middle of nowhere.

When was the last time you cried?

A few weeks ago.

What is your view like at this exact moment?

Limited.



1 / 4

BRITANNICA, MAPLE, FORMICA, STAINLESS STEEL, MIXED MEDIUMS (TWO PARTS),
43 X 51 X 144 INCHES, EACH, 2012.

Text: Katja Horvat

Photo: Courtesy of the artist

PURPLE.FR

A studio visit and interview with Daniel Turner in light of his upcoming solo show "Particle Processed Cafeteria" at König Galerie opening September 9th - purple ART



ÉTUDES — You've been in New York for a while. Besides being an undeniable beacon for art and culture, what was your reason for moving here?

DANIEL TURNER — It's New York, I mean at some point you don't have a choice.

ÉTUDES — Your studio is situated in Greenpoint which is a prominent area for industrial businesses. Does this environment motivate you in any way?

DANIEL TURNER — What's motivating about being situated here is the amount I can get away with.

ÉTUDES — We've worked on a handful of projects together over the past year and a half ("Marjorie, Marjorie – Special Edition, 110/120"). What have you been up to this summer?

DANIEL TURNER — Reducing a cafeteria into a liquid.

ÉTUDES — This is your third show with König, correct?

DANIEL TURNER — Yes.

ÉTUDES — How long would you say that you have been meditating on this work?

DANIEL TURNER — I've been thinking about this sculpture for about 6 years.

ÉTUDES — What was the catalyst? Were you actively seeking this cafeteria or did the object inspire the work?

DANIEL TURNER — The kitchen has been an interest of mine for sometime, one thing just led to another...

ÉTUDES — Just for the sake of clarification, can you describe what exactly the cafeteria contain(ed)? Where did it come from?

DANIEL TURNER — The cafeteria was salvaged from southeast Virginia which housed an array of public and civic functions.

(36) steel folding chairs

(3) 12ft collapsible steel/wooden tables

ÉTUDES — The concept of source seems to serve as a significant component of your work. Do you think that the source of material in artworks serves as the foundational support for the emotional dynamic of the piece?

DANIEL TURNER — In my own work yes absolutely, all materials carry emotional, geographical, political or sociological weight.

ÉTUDES — The production of "Particle Processed Cafeteria" pushed both physical and mental boundaries to the limit. Is this work the most demanding (physically, emotionally, mentally) piece you have ever produced?

DANIEL TURNER — It's too early to say if this has been the most mentally or emotionally taxing piece I've ever made.

Those things take time. I can't really reflect or compare those aspects when working. Most everything I make combines those elements in equal measure.

ÉTUDES — Do you think that the significance of this work shifted along the way due to the production of the piece?

DANIEL TURNER — No, the production was always a significant element of the work. For me, significance is not imparted on how much time or physical energy is put into an individual work.

ÉTUDES — So, regardless of time spent on production, as long as the end result is achieved, the time spent getting there is irrelevant?

DANIEL TURNER — Absolutely.

ÉTUDES — The process is excruciatingly intense, physically speaking. Do you believe that physical endurance heightens the concept of destruction within the work?

DANIEL TURNER — Again, the amount of physical energy put into a sculpture or drawing makes no difference to me. The cafeteria was reduced by hand before being further chemically processed, because of that, its contents were imbued with a particular physicality, which only could arrive through the nature of the process which the material was subjected to.

ÉTUDES — The final part of "Particle Processed Cafeteria" involves you spraying the dissolved cafeteria onto the gallery floor, which, in a way is very ceremonial. Would you say that this action signifies the completion of the work?

DANIEL TURNER — Once the cafeteria has been sprayed the particles will begin the final process of molecular atrophy completing the entire evolution of the sculpture.

ÉTUDES — How much science is involved in the chemical process of dissolving?

DANIEL TURNER — The science behind chemical dissolution is fairly complex, luckily my needs are general.

ÉTUDES — Where did the interest in chemistry come from?

DANIEL TURNER — Simply through experimentation.

ÉTUDES — What is your process when deeming a work complete? Is it visual, physical, or does your work more appropriately fit a cyclical process of continuous development?

DANIEL TURNER — It's intuitive. If anything, a series of problems have to be resolved or a set of particulars have to arrive with clarity.

ÉTUDES — You are highly considerate of space. Would you say you were waiting on the appropriate arena to produce this piece, or would the piece adapt itself to any space?

DANIEL TURNER — The nature of this sculpture demands an unobstructed expanse of linear concrete. I think the piece would actually work in a variety of settings, yet subconsciously I knew the sculpture needed the appropriate footprint which St Agnes offered- an opportunity which I'm extremely grateful for.

ÉTUDES — Was the result a kind of visceral reaction to the environment?

DANIEL TURNER — The result is a respect for the materials. Overall that is often my general approach to work.

ÉTUDES — You used to be a painter, and have a piece called "Burning an Entire Body of Work", where you literally burned all of your paintings. With "Particle Processed Cafeteria" and other stain works, visually & productively speaking, would you consider this to be an evolution of your painting?

DANIEL TURNER — I consider it a evolution of my own sculpture, a synthesis of accumulative decompositions.

On view until October 30th, 2016 at [König Galerie's St Agnes Nave](#), 118-121 Alexandrinenstrasse, Berlin.

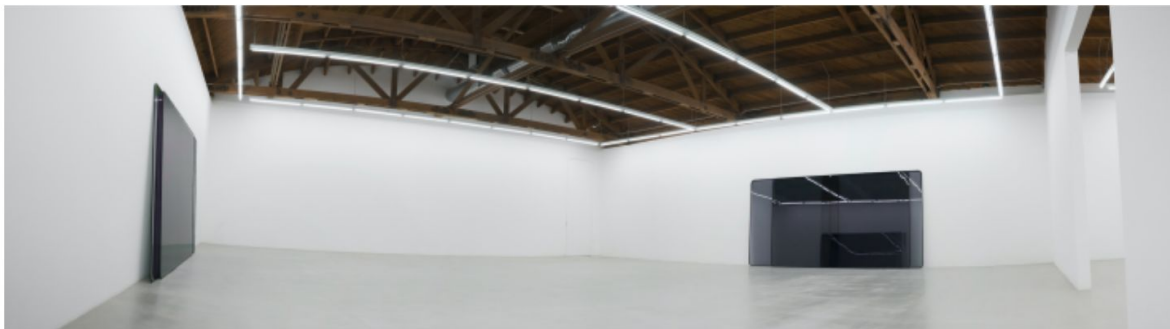
Text and photo Études Studio



WHITEHOT MAGAZINE™

OCTOBER 2016

Daniel Turner at Parrasch Heijnen, LA



*Installation view. Daniel Turner, untitled, uv solax glass, rubber, 84" x 168" x 2.5" each (unique) 2016.
credit: Parrasch Heijnen Gallery)*

By JEFFREY GRUNTHANER, APR. 2016

Daniel Turner is emerging as a forceful presence on the contemporary art scene. A man of few but highly impactful words, his creative output is similarly minimal and precise. When he makes objects, they tend to reference recognizable forms, with eerily recognizable functions. A group of sculptures I saw at Team Gallery, in 2014, could be described as troughs, too diminutive and elongated to have an identifiable purpose. Precisely wrought, they felt both alluring and alien; they seemed to repel interaction at the same time as they invited it.

Turner's new sculptures, exhibiting at Parrasch-Heijnen in LA, look like large tinted windows, decontextualized enough so as to appear "window-like." In the words of the press release, "the artist has developed two architectural scaled works in tempered glass. Consisting of several sheets of leaning glass stacked in two sections along the gallery wall, each sculpture forms a transparent achromatic scale." Rectangular in shape, the fact that the works are collections, strategically placed together, coupled with the uniqueness of their size, distinguishes them from panes that one would think to look through.

I've seen these sculptures in diminutive forms at Turner's impressively empty, laboratory-like studio in Greenpoint, Brooklyn. Imagining those smaller works become enlarged, I immediately thought of surveillance, of the glass

towers that canopy Manhattan. Like the privatization of information, corporate architecture appears transparent, as though you could see inside it. Those buildings, however, bar outside viewers any clear vantage point. Standing behind the glass—enclosed by it—you can gaze out onto an entire city. From the outside, you can barely make out your own reflection.

On the occasion of Turner's eponymous exhibition in L.A., he and I spoke about his recent body of work, finally conducting our interview via email. What follows is from this email exchange, featuring Turner's unedited responses.

Jeffrey Grunthaner: The works you're showing at Parrasch-Heijnen, LA, resemble works you've exhibited previously with Franklin Parrasch in NY. Both bodies of work resemble windows, and are untitled. Are these new pieces continuations of the old? Does the same concept underlie both?

Daniel Turner: The material and idea for the pieces remain the same. Only the composition, scale, and coloring of the glass has shifted. The changes were fairly reserved, rather formal, nothing was manipulated.

JG: You mentioned to me that these works remind you of the weather. I think of "weather" as a kind of pressure ineluctably influencing the arrangement of daily life, like snow or the mild climate of spring. Can you elaborate on this remark?

DT: When I mentioned that the pieces reminded me of weather I'm thinking more in terms of painterly weather-variations of hue. The panes' proximity to the wall presents itself less with social preoccupations or natural phenomena so I find them quite painterly, even while reflecting its surroundings.

JG: Glass seems like a peculiar medium to work with, in that it always bears a certain degree of transparency. Apart from intuition, could you tell me more about how you view the interplay between the function of a window (something you see out of, or through), and its placement in your sculptural work?

DT: Unfortunately it really is just intuition. There is no interesting back story about how I fell through a pane of glass. Of course the properties of glass are incredibly complex. Its uses are universal from surveillance to pharmaceutical handling. Glass is neutral, almost indifferent, all of which I find attractive. At some point you start to work with what holds your interest.

JG: In light of the minimalism of your exhibitions (which sometimes, if I'm not mistaken, have included only wall-rubbings, or traces of corrosion left on a floor), what do you hope to accomplish from your shows overall?

DT: The same thing we all want—a transaction worth the time, a heightened sense of awareness.



Daniel Turner, untitled (detail), uv solax glass, rubber, 84" x 168" x 2.5," 2016. (Photo credit: Parrasch Heijnen Gallery)

JG: Your sculptures distinguish themselves not only by their subtlety, but by the way they suggest industrial detritus. This aspect, though, is tempered by the way in which they present themselves: your sculptures are clean, polished, with little traces of the labor that went into making them. What is the relation between how you make a work, and the way in which it achieves its fully realized form?

DT: For the most part I work site specifically, meaning that the pieces are never fully resolved until the sculptures are placed.

JG: The works you're exhibiting at Parrasch-Heijnen possess the ostensibly menacing aspect of corporate architecture. Were corporate buildings an inspiration for this body of work?

DT: Absolutely.

JG: I'm curious about who you're looking at, and who you might cite as an influence for the works exhibited in this particular show, as well as influences on your work generally.

DT: Everyone from John Constable, to Mies van der Rohe; from Philip Glass, to Larry Bell.

JG: What materials do you prefer to work with? Is there anything specific about glass that especially interests you?

DT: I can't say I prefer any material over another. What's important is how the material is handled in a particular context at a particular time. WM

Daniel Turner runs through April 23

one pic thursday. Daniel Turner



Untitled, 2016 nickel, brass, adhesive tape. 21 x 192 x 3 inches | 53.3 x 487.6 x 7.6 cm. image
Courtesy Franklin Parrasch Gallery, New York

For this exhibition entitled *110/120*, **TURNER** placed an 'accumulation of polished, nickel-plated brass rods cast diagonally upon the floor'. Stacked upon each other, the rods at once appear precious, individually treated, but also very much discarded and disposed of in the context of an empty domestic room. This work as a whole, gives the impression of abandonment. Human presence is absent, yet man's discarded wastes now mix with this vacant bourgeois space.

110/120 by **DANIEL TURNER** is on view at Franklin Parrasch Gallery in New York until May 14, 2016.

starter

die neuen künstler

DANIEL TURNER



STECKBRIEF

GEBOREN | 1983, Portsmouth, Virginia.

WOHNORT | New York City.

AUSBILDUNG | San Francisco Art Institute.

WEBSEITE | www.danieladamturner.com

GALERIE | Jericho Ditch, Isle of Wight, Virginia.

INITIALZÜNDUNG | Die Landschaft.

HÖHEPUNKT | Täglich.

TIEFPUNKT | Täglich.

HELDEN | Medizinisches Personal, Architekten, Ingenieure, Bauarbeiter.

CREDO | Die Gegenwart.

EIN RAT, DER IHNEN GEHOLFEN HÄTTE | Nichts ist, was es scheint.

WARUM KÜNSTLER, NICHT BANKER? | Das passierte auf eine ganz natürliche Art und Weise.

Billig und gut

Mit ein paar Topfkratzen eine ganze Ausstellung bewerkstelligen? Kein Problem für Daniel Turner, den Sohn eines Altmetallhändlers

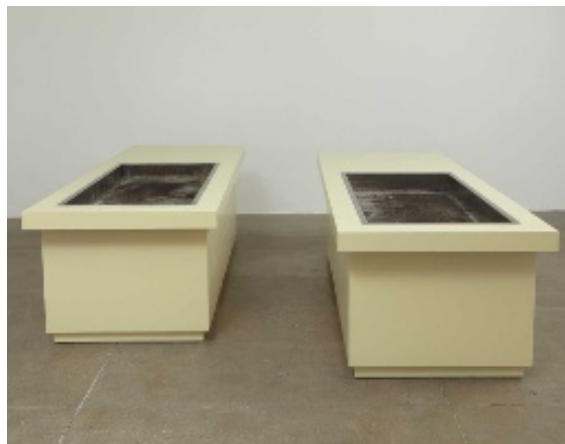
Manchmal ist sie ein Fleck an der Wand, eine rostige Spur auf dem Fußboden oder eine verrußte Scheibe. Es ist nicht ganz leicht, die Kunst von Daniel Turner als solche zu erkennen. Oft ist man als Betrachter erst einmal verwirrt. Ist der Metallschrott da auf dem Fußboden tatsächlich das Werk?

Ausgebildet wurde Turner als Maler, doch 2006, kurz nachdem er seinen Abschluss in der Tasche hatte, nahm er sämtliche Leinwände, verbrannte sie und erklärte die Aktion selbst zum Kunstwerk: „Burning an Entire Body of Work“. Der Künstler, der als Jugendlicher seinem Vater, einem Altmetallhändler, beim Recyceln ausrangierter Materialien half, interessiert sich für chemische Umwandlungsprozesse. Häufig benutzt er für seine Bilder und Installationen Werkstoffe wie Bitumen oder Kerosin, bisweilen pfeffert er auch schon mal eine Ladung alter Kühlschranksgriffe auf den Fußboden einer Galerie, auf dass sie sich gemeinsam mit kleinen abgesprungenen Metallteilen zu einer bizarren 3-D-Zeichnung formieren. Turner agiert wie ein Alchemist: Aus billigem Arbeitsmaterial erschafft er anmutige Bilder. So ließ der Künstler in bestimmten Abständen Jod in eine Küchenspüle tropfen und kreierte so Flecken, die bei näherer Betrachtung äußerst elegant wirken.

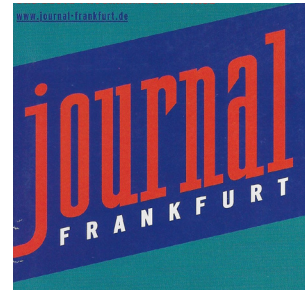
Auch ein Nebenjob als Museumsaufsicht brachte Turner auf Ideen: Die zufälligen Abnutzungsspuren, die Besucher auf den makellosen Museumswänden hinterließen, inspirierten ihn zu einer Serie von Wandarbeiten, für die er mit einem Stück Stahlwolke wolkenförmige Flächen in die Oberflächen rieb. „Wie viele Künstler suchte ich nach einem billigen Material für eine große Geste“, erzählt Turner. Und wer kann schon mit einem einzigen Topfkratzer eine gesamte Ausstellung bestücken? Meist dauert es eine Zeit, bis man bemerkt, dass es Turner gelingt, den groben Materialien Eigenschaften wie Fragilität, Verletzbarkeit, ja sogar Poesie zu entlocken. Eine Aura, die auch dadurch entsteht, dass die meisten seiner Interventionen vergänglich sind. Hinterher wird das Material oft zusammengefeigt oder die Arbeit wird überstrichen. **SANDRA DANICKE**



Wo ist die Kunst? An der Wand! Schrubbspuren ohne Titel (2012)



Hier sind es Salzablagerungen in den Edelstahlbecken: ohne Titel (2013)



KUNST

KOLUMNE



GRIT
WEBER

Kunstredakteurin
gweber@journal.mmg.de

Kramer

Der Saal war übertoll be-
setzt, als **Gerda Breuer**,
Designhistorikerin an der
Universität Wuppertal,
neulich ihren Vortrag über
Ferdinand Kramer begann.
Hat der Architekt und Ge-
stalter nun doch genügend
Fans in seiner Heimatstadt?
Der Vortrag jedenfalls kon-
zentrierte sich auf die von
Kramer zwischen 1925 und
1960 entworfenen Alltagsge-
genstände – Stühle, Tische,
Hocker, Liegen, Kannen,
Öfen, Türgriffe und Regal-
systeme – und gibt einen
Vorgeschmack auf jene Aus-
stellung, die das **Museum
Angewandte Kunst**, in des-
sen Räumen der Vortrag auf
Einladung der Polytechni-
schen Gesellschaft Frankfurt
auch stattfand, ab Mitte Fe-
bruar eröffnen wird. Dabei
kann das Haus auf die weit-
aus üppiger ausgestattete
Sammlung von Kramer-Mö-
beln der Uni Wuppertal zu-
rückgreifen, und das ist auch
notwendig. Denn das MAK
selbst hat nur einen einzigen
Bugholzstuhl von ihm, was
erheblich überrascht, denn
Kramer war nie in Wuppertal,
aber (bis auf sein USA-
Exil 1937 bis 1952) konti-
nuierlich in Frankfurt tätig.
Also, wenn ich mir was
wünschen täte, würde
ich mir wünschen, die
Wuppertaler würden ihr
Konvolut den Frankfurter
vermachen ...



Erschöpfung in der Gruppe: David Turners Installation bei Bischoff Projects

Daniel Turner

Das Objekt, am Boden.
Was die Schau des
New Yorkers aussagt.
Und was nicht.

Etwa dreißig längliche Gegen-
stände sind über den Fußboden ver-
streut. Sie liegen teils in Gruppen,
teils allein. Dazwischen manch
zerborstener Beschlag und ein biss-
chen Schmutz. Bei genauerer Be-
trachtung erkennt man in den Ge-
genständen immer ein und dieselbe
Variante: Griffe von Kühlschrän-
ken, die in den 1970ern oder frühen
1980ern benutzt wurden. Sie sind
einander ähnlich. Doch es ist nicht
von erheblicher Bedeutung, dass
diese Gegenstände in amerikani-
schen Haushalten zum Einsatz ka-
men. Wichtig scheint dagegen
schon, dass das Ding einst ein Mitt-

ler war zwischen einer Hand und
der Kühlschranktür, die auf- und
zugemacht wurde, zigmal am Tag.
Das macht das Ding einerseits
höchst wichtig, andererseits aber
auch so unsichtbar wie jeder gute
Diener eben. Der Kühlschrankgriff
ein alltagshistorisch aufgeladenes
Objekt?

Daniel Turner, der mit dem Koffer
voller abmontierter Beschläge aus
New York anreiste, sagt, dass es
„erschöpfte Dinge“ wären, die er
halb zufällig, halb kontrolliert auf
dem Boden der Galerie Bischoff
verteilte. Das leuchtet ein, erwägt
man die abgelaufene Funktion der
Teile. Doch um die Darstellung von
Erschöpfung, um Leere, kann es
ihm nicht allein gehen. Vielmehr
nimmt Turner ja das Müde dieses
Dings wieder zurück, indem er die
Griffe zunächst aussucht, ab-
schraubt und schließlich in Grup-
pen über den Boden einer Galerie
verteilt. Da ist ein kompositorischer
Wille zu erkennen, der Zufall und
Präzision bewusst steuert, um
schließlich dem Ding eine neue

Form in der Gruppe und im Raum
zu geben. Da begreift einer den Bo-
den als Format, das es – ganz klas-
sisch eine Künstleraufgabe – zu
füllen gilt. Und diese Komposition
folgt der physischen Gegebenheit:
In einer Ecke hockt Turner und
wirft von dort längliche Dinge
durch den Raum. Wo sie landen,

1 Daniel Turner, Ausstellung
Fm: Bischoff Projects, Hanauer
Landstraße 20-22, bis 25.1.2014, Di-Fr
13-18.30 Uhr, Sa 11-14 Uhr u. n. V.

bleiben sie erst einmal liegen und
bilden Markierungen. Wenig wird
nachher korrigiert. Und so sucht
der Betrachter die Klammer dieser
Gedankenstränge – Umdeutung des
Dings durch Entleerung einerseits,
Neuformierung als Zeichnung im
Format –, die für sich genommen
plausibel sind, doch sich auch Kon-
kurrenz machen.

>> Lehrstück über das Ding, die
Dinge und deren Neufindung im
Raum. Grit Weber

The Brooklyn Rail, "In conversation with Phong Bui", Phong Bui, cover, pages 36-40, April, 2014, ill.

IN CONVERSATION



DANIEL TURNER
with Phong Bui



In the midst of preparing for his new exhibit *PM* at Team Gallery (May 4 – June 1, 2014), the artist Daniel Turner (whose works were among those featured in the 2013 exhibit *Come Together: Surviving Sandy, Part I* this past autumn) welcomed publisher Phong Bui to his Greenpoint studio to talk about his life and work.

Phong Bui (Rail): Knowing your ongoing interest, which has been invested in the subject of the lurking violence or destruction that mediates between technology and nature, between an aura of ephemeral images and objecthood, as well as the transformation of familiar objects into absurd images, without any surrealist associations—and is as subtle as a strand of hair—I wonder if the burning of over three dozen of your paintings a few months after you graduated from San Francisco Art Institute (S.F.A.I.) in 2006 prompted a new direction in your work?

Daniel Turner: First let me say that the paintings were of various scales, ranging from about eight by six feet to 18 feet by 26 feet, and were heavily made out of industrial materials, such as kerosene, diesel, liquid aluminum, bitumen emulsion, and were all made on a rural piece of property in southeast Virginia. What drove me in the end to burn them all, as they were becoming more three dimensional, is that they were weighing on me somewhere in the back of my mind. Burning them was a way to release that heavy burden for a fresh beginning. It was a positive action.

Rail: Would you say it was liberating and sensational simultaneously?!

Turner: Actually I almost caught the entire forest on fire. The fire department came. Unfortunately my digital camera died during the process so I only have about three or four images as documentation.

Rail: It doesn't surprise me since the works are loaded with flammable materials, which would accelerate the burning process even more intensely.

Turner: It certainly did. Also, I should say that on this piece of land we burned trash, we burned metals, copper, literally tons of material. So burning was a natural thing for me, not quite as dramatic as someone may think.

Rail: In James Shaeffer's essay on your work there was a reference made to the notion of the sublime and J.M.W. Turner, which reminded me of his landmark painting "The Burning of the House of Lords and Commons"—an event Turner himself witnessed on the evening of October 16, 1834. One could say that in regard to burning as a sublime experience—which has been explored by Kant to Edmund Burke, Kenneth Burke, among others—the bombing of Baghdad from March 9 to April 4, 2003, which was shown on television from a fixed vantage point quite far away from the event, evoked similar simultaneous excitement and terror. Some even thought it appeared celebratory like the Fourth of July. Also, from such a distance, it emphasized our sense of safety, as David Levi Strauss has pointed out in the past. Anyway, apart from being made from very unconventional, industrial, and flammable materials, your paintings seem to have been about the dark romantic sensibility, akin to the serene yet menacing monochrome paintings of late Rothko, of Lee Bontecou in the late '50s through the '60s. I can even think of the emblematic and weighty dark objects of Jannis Kounellis and Anselm Kiefer.

Turner: They were all very influential to my early works. The attraction to darkness or blackness may have begun with the landscape that I grew up in, which would turn pitch black after sunset—you can't even see your hand in front of your face, although I probably cannot accurately refer to it as a singular source.

Rail: How about other additional sources that may have emerged, for example, while you were in art school?

Turner: Conversation became the most lucrative asset. Although in time I became increasingly unhappy there, partly because I had to work in a contained room with others, which I wasn't at all used to. As a result, I dropped out, went back to Virginia and I painted there for a year or so. Eventually I made my way back to California.

Rail: Was there a particular teacher who was sympathetic to what you were doing?

Turner: Yes. Three in particular: Carlos Villa, Dewey Crumpler, and Jeremy Morgan recognized a diversity in my thinking and social behavior as a student. Dewey always told me that I should just pay attention to the work, and not bother going into class, so I worked outside in the meadow.

Rail: What was the first work you made after the burning?

Turner: I started working with soot that was generated from a controlled condition of fire so that it would fall on Plexiglas, or other found objects. I actually began to look at these objects as they were either lying on the floor or leaning against the wall, then I realized that I should let them exist naturally, without any interference. I should also say that at that time I built a very important

room, a 20-foot by 20-foot white cube space that would allow me to look at the work more carefully. Even though all the works were made outdoors, I could bring them in and look at them for a long time before claiming their existence in a particular context.

Rail: So “Sp.1” (2007), made of soot on Plexiglas was your first work since the burning?

Turner: Yes.

Rail: What does the abbreviation “Sp.1” stand for?

Turner: Soot Plexiglas 1.

Rail: Very simple. And in the same year you made “Norfolk Southern,” a ready-made work of essentially two brass fireplace irons facing each other while lying on top of a piece of marble on the floor.



“Norfolk Southern,” 2007. Brass fireplace tools, marble, soot, 14”× 47”× 14”. Courtesy of artist.

Turner: Right. When I built this room as an extension of the studio, I was able to take ordinary objects that were around and look at them more critically, which really helped me see. In fact I still work this way today. I started to realize that there’s something happening in objects or forms that were not happening in the previous paintings. My eyes began to pay more attention, and to really consider everything around me as a potential avenue. Sometimes the looking can take hours before the thinking starts to take place or vice versa.

Rail: When did you move to New York?

Turner: I first came in 2008, but again I was frustrated with the lack of space. So I retreated back to Virginia and worked there for a while until I was accepted into the Lower Manhattan Cultural Council Residency by Wall Street

Rail: That was when you did the “PM” installation.

Turner: Yes.

Rail: Would you say that “PM” was a full-blown fabrication of a kitchen cabinet with a sink?

Turner: Yes, though it already existed before I arrived. In other words, my studio was the kitchen space and I tried to work in that studio, but gradually it became clear to me that nothing I could produce would be as interesting as this ready-made environment. It was loaded with previous history as well as my recent relationship to it. So I just accepted the actual environment. Therefore my interventions were minimal. Filling the sink with iodine, controlling the drip of water from the sink to every 10, 15 seconds, chipping a small portion of the floor, and gradually pressing steel wool into the wall. I was trying to understand the space if one would inhabit it for a prolonged period of time. I would lean in the corner as a place to rest or I would get frustrated and start chipping the floor.

Rail: And you never had a desire to replicate that environment?



Daniel Turner, “Untitled,” 2010. Steel wool burnish, dimensions variable. Courtesy of artist.

Turner: Not until a few years later. [*Laughs.*] I mean it was heavy in my mind for years, but I could never figure out quite what to do with it. I must admit though that I kept trying to produce things that were somewhat interesting, and I would hang them on the wall, and I would look at them on the floor, and they just didn’t add up, and couldn’t compete with the environment.

Rail: How long did the residency last?

Turner: About eight months.

Rail: Like a Zen meditation everyday.

Turner: I suppose you could say that.

Rail: I know you’ve mentioned in the past that the rubbed steel wool pieces came from the experience of being a guard in the New Museum, where any kind of leaning against the wall, which would inevitably leave some kind of mark, was prohibited.

Turner: Yes. I was also interested in the performative side of leaning as an act. Although at the time I felt compelled to produce a similar gesture of the lean with a material that is normally dealt with in terms of volume or weight. So after trying unsuccessfully with a range of materials applied to the wall and even paper I came to steel wool. Funny enough, it took a while to realize that I was



Daniel Turner, *Studio view*, Lower Manhattan Cultural Council 2008. Courtesy of the artist.

pushing steel into paint, not drywall.

Rail: [*Laughs.*] Well, it's the same concept with the metal or silver point techniques: the paper is sized with a couple of coats of bone dust mixed with water, so when you scratch it with the silverpoint, it produces a very light mark oxidized over time.

Turner: Right, I even tried to accelerate the oxidation process, but it's difficult because it became contradictory and overly painterly in nature. I would occasionally get results here and there but nothing that excited me.

Daniel Turner, *Studio view*, Lower Manhattan Cultural Council 2008. Courtesy of the artist.

Rail: Can you determine how big, small, high, or low the rubbing would generate according to each given environment?

Turner: It's something that's hard to talk about because each case demands its own specific response to architecture. There is no set formula to any of them. I've made probably 10 or 15 of them in various spaces over the last few years and they are all completely different.

Rail: And each environment may also require a different grade of steel wools altogether.

Turner: Yes, some walls just don't take to the steel at all. For example, when I did the show at White Cube in London I tried for a few days and it wasn't working. So I had the preparators re-paint the walls with an entirely different paint so that it would catch the tooth.

Rail: I read that a rubbed piece that you recently did at Objectif Exhibitions in Antwerp took you 12 hours straight to execute?

Turner: That work is titled "12 hour Registration." Initially I was approached to do an entire exhibition with steel wool in Antwerp. I'd been previously thinking about the idea of fatigue for some time and ironically enough arrived to install quite exhausted myself. So once I arrived I laid down in a corner and thought I needed to reconfigure everything. Because to some degree I had been "painting" all along, so I removed the material "wool" and allowed my own body to make the reregistration by leaning and pressing my own body against the wall.

Rail: So the body—I mean you were wearing a black sweatshirt and jeans, plus a pair of black boots—became the rubbing instead of the hand rubbing steel wool on the wall.

Turner: Right, I needed to remove any external tool. Instead of applying a pad of wool in a painterly manner to the wall I decided to push my own body into the specific portion of the wall.

Rail: Were you aware of Jasper Johns's 1962 "Skin" drawing in which he pressed his face, hands, and head with oil against the piece of paper tacked on the wall, then only after many light strokes of charcoal applied on the paper, the imprints over the traces of the oil were revealed?

Turner: Sure, I'm also taken by a few of Chris Burden's early performances, particularly "Honest Labor." The idea of working for essentially no reason is interesting to me.

Rail: Have you had an interest in Beuys as well?

Turner: Of course, he was highly influential to me. You know I grew up picking up a lot of trash in my life early through my father's old business. My family's property essentially became a compound for recycling material. So questioning what is trash and what is not trash gave me a huge admiration for discarded objects. Beuys seemed to have the ability to inject material with a sense of universal reason.

Rail: What was the genesis of the iron oxide stain in "Untitled" (2011)?

Turner: I was trying to establish something equivalent to the stains left from industry that I noticed walking around the city, streets, or even in parking lots in the suburbs or in driveways. I was spilling iodine on the floor for a while, but it didn't make any sense—it led me to iron oxide.

Rail: So the one that you did at Martos Gallery a year later in 2011 in a two person show with Colin Snapp was the first of the pour pieces?

Turner: Yes.



Daniel Turner, "Untitled," 2013. Polyethylene, stainless steel, aluminum, iron, dimensions variable. Installation view Bischoff

Rail: In looking at the UV tinted glass and rubber pieces, "Untitled (4/13/12)," "Untitled Pylamyra (4/17/12)," and "Untitled Pylamyra (4/15/12)," the black rubber that covers the edges functions as a form of drawing as well as a container of space. In some ways they evoke Donald Judd's early works because the issues of art and objecthood, where they are between paintings, reliefs, and sculptures and were all mediated simultaneously through surface, color, form, and so on.

Turner: Although I admire Judd's work as well as his writings, Gerhard Richter's "Six Grey Mirrors" (No. 884/1 – 6, 2003) at Dia: Beacon had an enormous impact on me in terms of thinking about conflating the registers of painting, sculpture, and architecture into a unified environmental situation. Something that I like to really pay attention to these days: when an object doesn't need me. Recently I was approached to do an exhibition in Frankfurt with discarded refrigerator handles that I have been collecting. I arrived in Frankfurt with a suitcase full of them, got to the space, and I threw them across the floor and the composition was great. Afterwards I tried to arrange a few of the objects to my personal ideas of composition. It was clear they didn't want it to happen. That was a really great lesson, because certain

objects have their own life, they have their own energy. They don't need you. So if I'm able to even shed a touch of light on certain objects, individually or collectively, that's great. But when I try to impose my hand, that's when the argument starts to arise.

Rail: I have this feeling that you are a slow brewer.

Turner: Yes, I work incredibly slowly. I walk around the city for six months dwelling on an idea. Then in the studio maybe one or two things will happen, maybe nothing happens. Then I may try to just place one object on the floor and look at it for a while until it tells me what to do.

Rail: Is there a particular daily routine? Is it systematic, random, or a mixture of the two?

Turner: I walk a lot. I try at least to walk from my apartment in Chinatown to the studio in Greenpoint and back everyday. The walk is good for my work. It's an important part of my practice. I get in the studio, and a lot of days, nothing happens. I just sort of stare at the wall, a lot.

Rail: There's a very nice story of Jasper Johns visiting Brice Marden's studio, just before Marden's first show at Bykert Gallery in 1966. There was a long painting on the wall, and as the sun was just setting, it cast this big shadow across the painting. It seemed like hours passed that both were just sitting there waiting for the shadow to go away. And the second that it went off the edge, Johns looked at Marden and said, "That was nice."

Turner: I can certainly relate to that. *[Laughs.]*

Rail: You know, Daniel, when I first saw the countertop pieces in your Greenpoint studio, just before the Sandy exhibit last summer, I thought they were both coffin- or casket-like, which implies the death of your painting. But then they also appear in between a sink and a bathtub, as well as a countertop. The domestic environment associations seem to relate to "PM," the kitchen installation at Lower Manhattan Cultural Council.



Daniel Turner, "Untitled," 2013. Maple, polyethylene, aluminum, stainless steel, mixed mediums, 24" x 28" x 108" each. Courtesy of artist.

Turner: That's right, it all stemmed for that psychologically numbing environment made from processed materials like linoleum, formica, and MDF.

Rail: How did you determine placing the countertops as a pair?

Turner: One is not enough and three is too many.

Rail: What about the issue of scale? How big, how small, how high, and how long, and so on?

Turner: I started paying attention to cattle feeders. Initially the proportions attracted me. The first works made in this series were scaled to a domestic proportion that we have become accustomed to on a day-to-day basis. And then I realized I had to throw them into another realm that suggests some sort of other potential phenomenon that's not equated with the domestic experience. Maybe it's something that deals with agricultural implications like factory farming, cleaning

fish, or an elementary school cafeteria. Anyway, I started walking that line of ambiguity, and that was how the scale came to be.

Rail: So it's very visceral in terms of scale.

Turner: Very visceral, yeah.

Rail: And each work is made for a specific space?

Turner: Yes. As with this exhibit at Team, I've spent about a year looking at the space and thinking about how the scale of these objects make sense according to the scale of the actual room.

Rail: They'll be three pieces. One pair is measured—

Turner: Two works are 21 feet in length and another is about 10 feet in length—yet all are three just under 3 feet tall.

Rail: And a singular one would go perpendicularly.

Turner: Yes. The shortest of the three pieces. The idea is that when you walk into the space you first encounter the longer units, walk to the back of the gallery around the singular perpendicular unit, do a U-turn and then come back around and experience all three in totality before walking out the door onto Grand Street.

Rail: What about the base color on them? They look similar to the first "PM" installation.

Turner: It's a very similar color.

Rail: Is it a standardized color?

Turner: Not at all. It's neither pleasant nor offensive—it's more numbing than anything. You find it here or there at the DMV the Board of Elections, etc.

Rail: Cool. I'd like to shift to a different question: Were you already working with the water from the Newtown Creek before Superstorm Sandy?

Turner: I started to incorporate the water a few months or so before the storm hit. Just a short while after the storm I had about four feet of the Newtown Creek in my space.

Rail: That's very eerie that you were using the water and then let it evaporate before Sandy.

Turner: Very eerie indeed.

Flash Art

Studio Visit

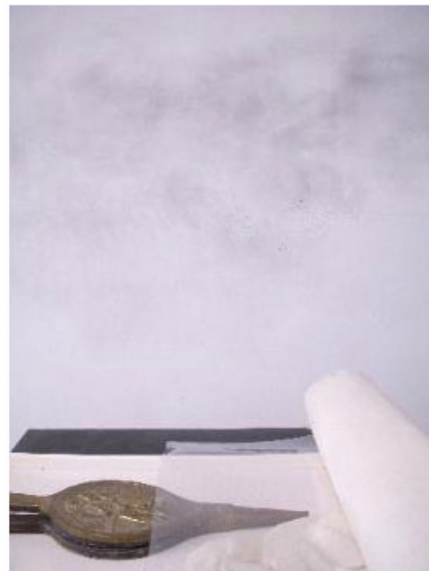
Daniel Turner

Bozidar Brazda

Daniel Turner's work is dirty. The product (or by-product) of gasoline, soot, and roofing tar. Perhaps it is kismet that his New York studio (he has another in rural Virginia) is located in the Greenpoint neighborhood of Brooklyn, not far from where 'The Greenpoint Oil Release' — a kind of oil spill in slow motion, and one of the largest in history — was first spotted in 1978 by a helicopter pilot. Vapor readings from parts of the area still indicate traces of the by-product benzene.



Appropriately, a series of works in which the artist traps coal-based tar between sheets of plastic retain a faint petroleum smell after they are removed from his studio. This distinct smell underscores the strange relationship between art and heavy industry. One only has to look to Venice Beach in the 1960's, where cheap artists studios and oil wells once made strange bedfellows, to see that this is not a local phenomenon. It becomes tempting to hypothesize that LA's finish fetish genre (ultimately preoccupied with rendering the surface of a gas guzzling hot rod in minimal form) may in some small way be the subliminal manifestation of long days spent in studios filled with local fracking fumes.



More recently Turner has focused on a series of on-site scuffed walls. Inspired by his time as a security guard at the New Museum — where leaning was forbidden — the wall rubbing pieces are made with steel wool, and initially approximate the look of a wall marked by encounters with jackets, jeans and shoes. It is only when seen in the context of his other, more fossil-fuelled works, that they begin to take on the look of a wall tarnished by soot—a kind of contemporary *sfumato* painting. Versions in his studio, at West Street Gallery and Pianissimo Gallery in Milan resonate somewhere between the deconstruction of this Renaissance smoke effect and the tallow-soot damaged wall of a painter's studio (pre-electricity of course). Turner's use of materials as 'by-products' (coal tar, smoke, scuffing) reminds us that all art is a kind of mark, or marker, or A facsimile of that most fatal of art forms, time.

NEW YORK

Daniel Turner

The Journal Gallery // September 19–October 23

MODERN PAINTERS

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ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

YOU'D BE FORGIVEN for arriving at this Williamsburg gallery and thinking that you'd just missed the deinstallation of Daniel Turner's site-specific work "Mariana." The space is empty but for the four walls, each smudged with a fading horizon line of gray not unlike marks left behind by now-removed furniture. In fact, the abraded surfaces are the main event: For this, the 28-year-old artist's first show here, he knelt on the floor and used steel-wool pads, held

shoulder height, to scrub and mar the walls' white paint in a gesture halfway between drawing and vandalism, so gently executed that the underlying grain sometimes overrode the pressure of his hand. The resulting smokelike cloud, softer than graphite, is a Whistler-worthy sfumato that tapers and swells, trailing off and coming back again across the sole corner joint, collecting like exhaust on the opposite end of the room. The effect is absorbing: poetic, unsettling,

and oddly beautiful, all the more so for being so simple. Turner's materials vary; the Portsmouth, Virginia, native has used a tray of smoking charcoal to cast soot on seven-foot-tall Plexiglas murals, dipped loosely pleated vinyl curtains in industrial tar, washed Solex glass with iodine, and rubbed iron-oxide powder across a poured-concrete floor. But the steel-wool wall drawings, which have also appeared in Milan and elsewhere, are the most daring of the lot. They are the antithesis of the work of Carl Andre or Richard Serra (alongside whose pieces Turner's rubbings appeared in "Perfect Man II," also this fall, at New York's White Columns): minimized rather than Minimalist, evacuated. Reduced to the residue of creation, the gallery space in Turner's hands becomes not the art's container but its spent crucible.

—SPH



Interview

ART

DANIEL TURNER

By ALEX GARTENFELD
Photography SEBASTIAN KIM



Daniel Turner's work speaks in severely luxurious tones. Even the idea of going from scattered group shows to his first big solo at London's White Cube gallery this month points to the 29-year-old artist's ability to harness grandeur. Drawing on the punk-heroic post-minimalism of Steven Parrino, Turner's techniques walk a fine modernist line, generating the aura of a shaman using an absurdly stark economy of means.

At White Cube, Turner is presenting work from two ongoing series that evidence his interest in the rituals of work. One is a large-scale rubbing, which he created mostly by attacking and massaging a plaster wall with steel wool, removing layers of paint. He has made these inverted paintings for the past two years, ever since his brief stint as a guard at the New Museum in New York, where he would inadvertently lean against the pristine walls and leave marks on them with his body. The highly variable works (his boot makes a different mark than his sleeve, for instance) evoke the sublime social realism of J.M.W. Turner's polluted skylscapes, or more recent material works like Lawrence Weiner's removals of plaster from gallery walls. "I was searching, like many artists, for a cheap material to make a large gesture," Turner explains. "I can fly around the world with a \$1.50 bag of steel wool and make an entire exhibition with it."

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