

## Anish Kapoor unconformity and entropy

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Revue de presse

Las manos del artista suelen considerarse el medio de expresión del arte. La creación del arte sin el elemento humano lleva el arte más allá de la expresión. Los artistas han descubierto cómo subvertir los medios de producción. Présentation de l'éditeur

The hand of the artist is much estimated as the means by which the expression of Art finds a voice. To make Art without human touch sets art beyond expression. Artists have found ways to subvert the means of production. Some three years ago, Adam Lowe and Anish Kapoor wondered if it were possible to make a machine that could generate form. The printing machine formed a model for the basis of their thinking. After much trial and error, they found a surprisingly simple way of making a workable engine. Once they had started making objects, a new reality began to emerge. These were objects like no others; they seemed to obscure the border between artifice and event. These are objects that are more akin to natural things than to those made by design. This is a state of matter that has mind but also keeps a loose relation to both intention and control. Closest in its formal considerations to the work of the Raku potters of Japan. The Hyper-Materiality of these things/events, gives them a physical presence that is both bodily (faeces, intestines, flesh) and the air of objects that might have been made by an animal. Technological methods give technological solutions. This is not the case here. Biographie de l'auteur

**Anish Kapoor** was born in Bombay, but has lived and worked in London since the 1970s when he moved to study art, first at the Hornsey College of Art and later at the Chelsea School of Art and Design. Kapoor has gained international acclaim and represented Britain in the XLIV Venice Biennale in 1990, when he was awarded the Duemila Prize. In 1991 he received the Turner Prize. Notable public sculptures include Cloud Gate, Millennium Park, Chicago, and Sky Mirror at the Rockefeller Center, New York.

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