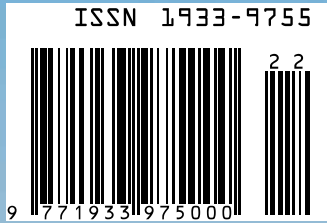


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MAGAZINE FOR
ARCHITECTURAL
ENTERTAINMENT
ISSUE 22

FLOW

Plus: A Water Special by Wolfgang Tillmans

Featuring
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LOS
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Spring Summer 2017
DESTINOS

ALSO: AKIRA MINAGAWA, ANIA
CARLSEN, CHRIST &
JILLIAN MAYER, LOT-EK,
AND

JAWORSKA, ASGER
GANTENBEIN,
NATHAN BROWNING,
PETER OPSVIK.





Slumple 16 – Knee Holder (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 9 – Knee Hole (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 16 – Knee Holder (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 16 – Knee Holder (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 14 – Figure Eight (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 23 – Lunge (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 10 – Lawn Chair (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumple 14 – Figure Eight (2016); fiberglass, epoxy resin, enamel, acrylic paint, wood, Amazon Prime cardboard boxes.

Slumpies are designed to offer a respite from the bodily strain of upright scrolling on mobile devices. Not just utilitarian, the sculptures by artist Jillian Mayer are an incisive commentary on our post-digital and post-posture reality.

“I like this weird relationship we have with products that promise us a better version of our selves,” explains Jillian Mayer. The Miami-based artist is the author of *Slumpies*, a body of sculptures that double as functional seating, offering a solution to smartphone-induced slumping, the bad postures we slip into while we gaze at our glowing screens, scrolling through our ever-renewing feeds. “I’ve always been interested in activating a passive performance from an audience, thinking about game-design theory and seeing how far a person will go. What is the amount you can ask that will have them engaged before they drop off?” With her *Slumpies*, Mayer’s directive is simple: “I’m asking people to do something that they are probably going to do anyways,” i.e. sit down and look at their phones. She likens her performative sculptures to a stage for interaction, adding, “Everyone is performing for me.” At the recent exhibition *Jillian Mayer: Slumpies* at the Pérez Art Museum Miami (PAMM), six of the artist’s colorful chairs and loungers were on display alongside two infomercial-style videos which cued museumgoers as to how to use them. In fact, *Slumple* users are often performing not just for Mayer but for the entire Internet, since not only do they use the sculptures to comfortably review their tweets and emails, but, once their phones are out, snap selfies of their interaction with the postural interventions and add them to the glut of content they initially sat down to check. For example, an Instagram search for #slumpies tags brings up a whole *Social Register* of art-world aristocracy in one image showing PAMM director Franklin Sirmans, Metropolitan Museum trustee Marina Kellen French,

SLUMP

TOWERS

and MoMA PS1 director Klaus Biesenbach disporting themselves together on one of the multi-colored seats. While her *Slumpies* are becoming a site for elite museum ambassadors’ co-branding exercises, Mayer is also pursuing a distinctly non-art-world audience. She’s currently in *Slumple*-producing talks with SkyMall, the inflight catalogue known for hawking inventions like a hybrid cooler-scooter, in addition to many devices that, like Mayer’s, offer posture correction. As well as spanning the high-and the lowbrow, *Slumpies* are also designed to contain the contradictions of sincere tech-optimism and its antithesis: while they embrace our cyborgian attachment to devices, their papier-mâché aesthetic — “very craft, nothing sleek” — undermines futuristic assumptions. “There is such amazing innovation occurring every day that nothing seems out of reach at this point,” Mayer observes. “But at the same time we’re still in this janky time period where the human handprint remains visible.” — **WHITNEY MALLETT**

Images courtesy Jillian Mayer and Pérez Art Museum Miami.