

Andréhn-Schiptjenko

STOCKHOLM PARIS

CAJSA VON ZEIPEL

Born 1983 in Gothenburg, Sweden.
Lives and works in New York, USA.



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CAJSA VON ZEIPEL

Cajsa von Zeipel is a sculptor whose work delves into identity, gender, queerness and normativity. She has become known for her white, large-scale plaster sculptures but in her recent works she has left the reference to classical sculpture and developed an even more complex technique. von Zeipel constructs her female figures in pastel coloured silicone in an evocation of sci-fi and fantasy aesthetics. The silicone – a material that is common in implants, sex toys, and kitchen equipment – brings her sculptures to life. Beneath the silicone are parts of mannequins, objects that are typically used to construct desire in capitalist spaces. Sawing off limbs and reconnecting disparate pieces, von Zeipel destroys their normative bodies; rather than statically wearing clothes, these reconfigured forms take on uncanny movements. Limbs shake, fingers bend, skin wrinkles, and mouths fall in a manner that mimics our own physicality.

Cajsa von Zeipel's technical prowess is evident in these extra-terrestrial sculptures. As opposed to her earlier tall, white sculptures in plaster and jesmonite the new ones are messy and almost grotesque. They seem to float beyond their human boundaries, becoming futuristic bodies merging the human body with all kinds of objects and becoming a new kind of species. An assertion of femme visibility and sex positive provocation, von Zeipel's works celebrate a world of their own creation.

Solo Exhibitions (selected)

- 2022** *Alternative Milk*, Andréhn-Schiptjenko Paris, Paris, France.
2022-2021 *Cajsa von Zeipel*, Rubell Museum, Miami, USA.
2021 *A Theory of Feline Aesthetics*, Cherish, Geneva, Switzerland.
2020 *Nine Lives*, Company Gallery, New York, USA.
2019 *Futuristic Lesbian*, Andréhn-Schiptjenko, Stockholm, Sweden.
The Gossips, Arcadia Missa London, United Kingdom.
2017 *Alpha State*, Company Gallery, New York, USA.

Groups Exhibitions (selected)

- 2023** Faurshou Foundation, Copenhagen, Denmark.
Dreaming of Home, Leslie Lohman Museum, New York, USA.
Mudam Performance Season II: After Laughter Comes Tears, MUDAM, Luxembourg.
Baroque, Champ Lacombe, Biarritz, France.
New York is for Lovers, CF Hill, Stockholm, Sweden.
2022 *Cautère*, FRAC Corsica, Corsica, France.
COLAPSO, Tenerife Espacio de las Artes, Tenerife, Spain.
Women and Change, ARKEN Museum for Moderne Kunst, Ishøj, Denmark.

Public Collections (selected)

- 21c Museum, Kentucky, USA.
Akademiska Hus, University Park Campus Valla, Linköping, Sweden.
Art Foundation Mallorca, Spain.
Borås Konstmuseum, Borås, Sweden.
Eskilstuna Konstmuseum, Eskilstuna, Sweden.
Faurshou Foundation, Copenhagen, Denmark.
Göteborgs Konstmuseum, Gothenburg, Sweden.
Moderna Museet, Stockholm, Sweden.
Sten A Olsson Stiftelse för Forskning och Kultur, (S.A.O. Foundation of Research and Culture) Sweden.
Ståhl Collection, Norrköping, Sweden.
Rubell Family Collection, Miami, USA.
Uppsala Konstmuseum, Sweden.



Cajsja Von Zeipel

Installation view, *After Laugh Come Tears*, MUDAM, Luxembourg, 2023



Cajsja Von Zeipel

Installation view, *Dreaming of Home*, Leslie Lohman Museum, New-York, USA, 2023

SPRINKLERS
THROUGHOUT
BUILDING



Cajsa von Zeipel
Installation view, *Alternative Milk* at Andréhn-Schiptjenko Paris, 2022.



Cajsja von Zeipel
Installation view, *Alternative Milk* at Andréhn-Schiptjenko Paris, 2022.



Cajsja von Zeipel
Installation view, *Alternative Milk* at Andréhn-Schiptjenko Paris, 2022.



Cajsa von Zeipel
Installation view, *Alternative Milk* at Andr hn-Schiptjenko Paris, 2022.



Cajsa von Zeipel
Installation view, *Alternative Milk* at Andréhn-Schiptjenko Paris, 2022.



Cajsia von Zeipel

She thought she could so she did, 2022

Mixed media

101.6 x 50.8 x 50.8 cm (40 x 20 x 20 in.)



Cajsa von Zeipel
She thought she could so she did, 2022
(alternate view)

Cajsa von Zeipel
Gay Milk, 2022
Mixed media
206 x 63.5 x 140 cm (81 x 25 x 55 in.)





Cajsa von Zeipel
Gay Milk, 2022
(alternate views)



Cajsia von Zeipel
Mommy Crane, 2022
Mixed media
190 x 94 x 68 cm (75 x 37 x 27 in.)



Cajsja von Zeipel
Mommy Crane, 2022
(alternate views)



Cajsa von Zeipel
Canon (Goldie), 2022
Bronze with gold patina
100 x 190 x 100 cm (39 3/8 x 74 3/4 x 39 3/8 in.)



Cajsa von Zeipel
Canon (Goldie), 2022
(alternate view)

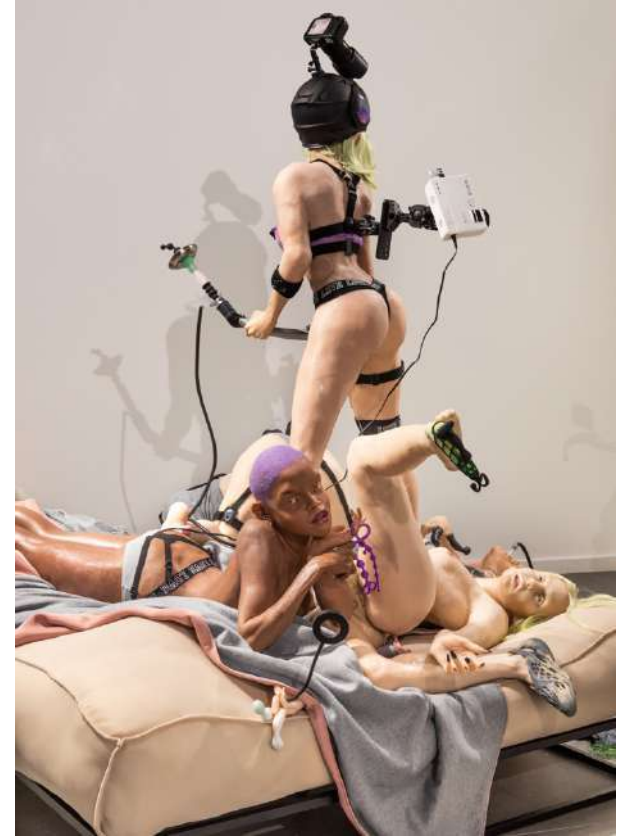


Cajsja von Zeipel
Canon (Goldie), 2022
(alternate view)



Cajsa von Zeipel
Double Dose of Zen, 2021
Mixed media
241.3 x 88.9 x 76.2 cm (95 x 35 x 30 in.)





Cajsja von Zeipel
Installation view at Frieze NYC, 2022
Post me, post you, 2022



Cajsa von Zeipel
Post me, post you, 2022
Alternate views





Cajsa von Zeipel
Post me, post you, 2022
Alternate views





Cajsa von Zeipel

Passing Through kicking Legs, 2014

Installation view, *Cautère*, FRAC Corsica, 2022, © FRAC Corsica and Léa Eouzan



Cajsja von Zeipel
Installation view, *COLAPSO*, Tenerife Espacio de las Artes (TEA), Tenerife, Spain, 2022



Cajsa von Zeipel

Installation view, *Women and Change*, ARKEN Museum for Moderne Kunst, Ishøj, Denmark, 2022

Photo: David Stjernholm



Cajsja von Zeipel

X Plus X Equals x, 2021

Mixed media

223 x 152 x 91 cm (88 x 60 x 36 in.)

Installation view, *Women and Change*, ARKEN
Museum for Moderne Kunst, Ishøj, Denmark, 2022
Photo: David Stjernholm



Cajsja von Zeipel

Installation view, *Cajsja von Zeipel*, Rubell Museum, Miami, USA, 2021-2022

Photo: Chi Lam, Rubell Museum



Cajsa von Zeipel
Installation view, *Cajsa von Zeipel*, Rubell
Museum, Miami, USA, 2021-2022
Photo: Chi Lam, Rubell Museum



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Installation view, *Cajsja von Zeipel*,
Rubell Museum, Miami, USA,
2021-2022
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Installation view, *Cajsa von Zeipel*, Rubell
Museum, Miami, USA, 2021-2022
Photo: Chi Lam, Rubell Museum





Cajsja von Zeipel
Installation view, *Cajsja von Zeipel*, Rubell
Museum, Miami, USA, 2021-2022
Photo: Chi Lam, Rubell Museum



Cajsa von Zeipel

Installation view, *Journey Through a Body*, Kunsthalle Düsseldorf, Düsseldorf, Germany, 2020

Photo: Katja Illner, Kunsthalle Düsseldorf



Cajsa von Zeipel
X Plus X Equals x, 2021
Mixed media
223 x 152 x 91 cm (88 x 60 x 36 in.)





Cajsja von Zeipel
Installation view *Nine Lives* at Company Gallery, NYC, 2020



Cajsja von Zeipel
Installation views *Nine Lives* at Company Gallery, NYC, 2020





Cajsa von Zeipel
Installation views *Nine Lives* at Company Gallery, NYC, 2020



Cajsja von Zeipel
What the heel, 2020
Mixed media
Variable dimensions

Cajsa von Zeipel
Catch and kill, 2020
Mixed media
182.88 x 195.58 x 127 cm (72 x 77 x 50 in.)





Cajsja von Zeipel
I'm Taking the Kids, 2019

Mixed media
201 x 132 x 102 cm (79 x 52 x 40 in.)

Installation view, *Futuristic Lesbian*,
Andréhn-Schiptjenko, Stockholm, Sweden, 2019

Cajsa von Zeipel
I'm Taking the Kids, 2019
(alternate view)





Cajs von Zeipel

Constitutional. Congressional. Containerboard. 2019

Mixed media

170 x 91.5 x 84 cm (67 x 36 x 33 in.)

Installation view, *Futuristic Lesbian*,
Andréhn-Schiptjenko, Stockholm, Sweden, 2019

Cajsa von Zeipel
Constitutional. Congressional. Containerboard. 2019
(alternate view)





Installation view, *Futuristic Lesbian*, Andréhn-Schiptjenko, Stockholm, Sweden, 2019



Installation view, *Futuristic Lesbian*, Andréhn-Schiptjenko, Stockholm, Sweden, 2019



Cajsja von Zeipel
A Girl is a Gun, 2019

Mixed media
140 x 114 x 122 cm (55 x 45 x 48 in.)

Installation view, *Futuristic Lesbian*, Andréhn-Schiptjenko,
Stockholm, Sweden, 2019

Cajsa von Zeipel
A Girl is a Gun, 2019
(alternate view)





Cajsja von Zeipel
Mademoiselle, 35, 2019
Mixed media
201 x 91.5 x 91.5 cm (79 x 36 x 36 in.)

Installation view, *Futuristic Lesbian*,
Andréhn-Schiptjenko, Stockholm, Sweden, 2019

Cajsa von Zeipel
Mademoiselle, 35, 2019
(alternate view)





Cajsa von Zeipel

Xena, 2019

Mixed media

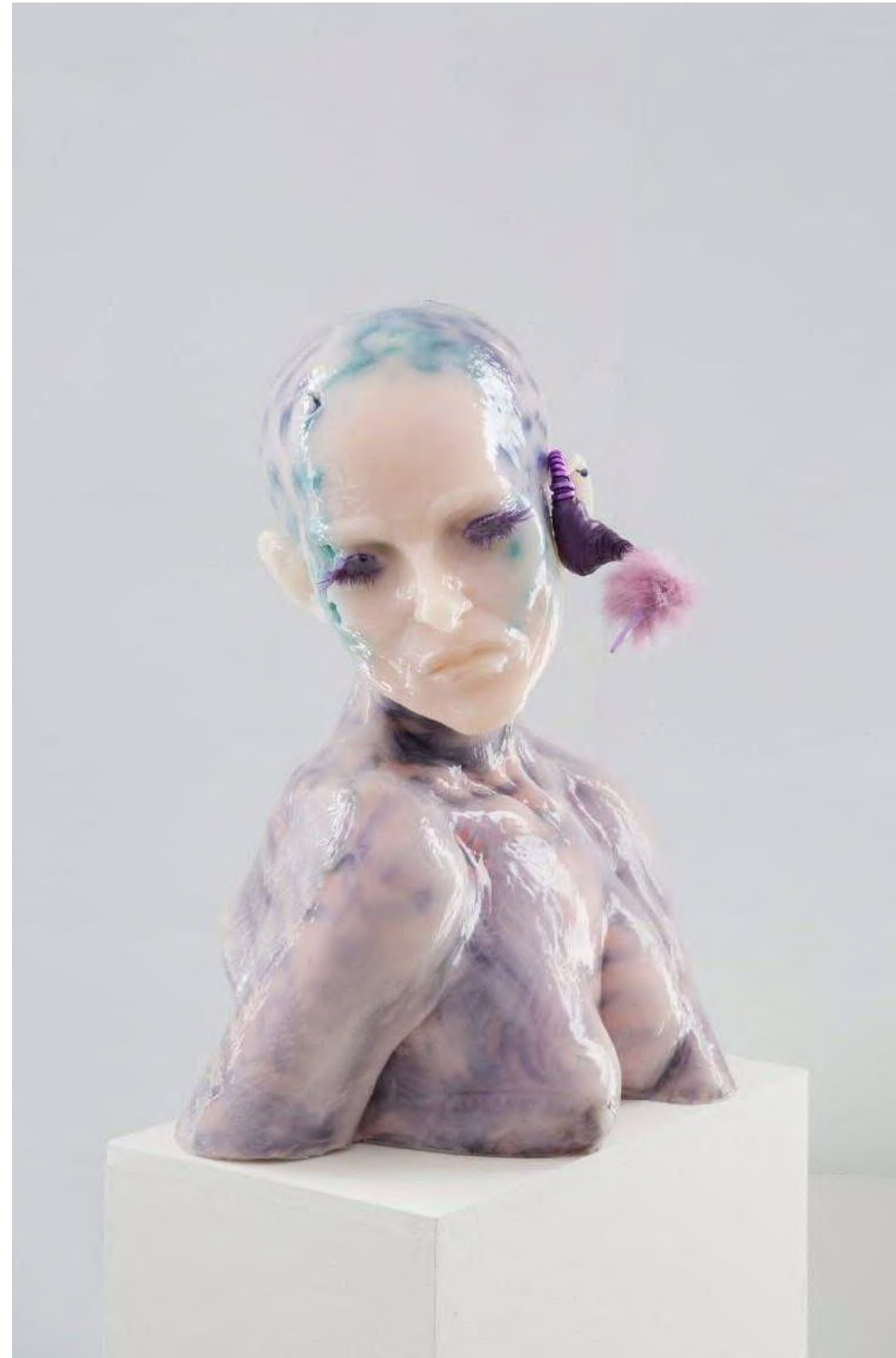
157 x 89 x 48 cm (62 x 35 x 19 in.)

Cajsa von Zeipel

Where?, 2019

Silicone, aqua resin, tattoo pattern fabric, glass beads, synthetic hair, fur, hair ties, piercing, rubber

53 x 41 x 30 cm (21 x 16 x 12 in.)





Cajsja von Zeipel

Why?, 2019

Silicone, aqua resin, glitter, fabric, bongs, headphones, dildo, fidget spinner, hair ties, piercings, fish hook

53 x 41 x 30 cm (21 x 16 x 12 in.)

Cajsa von Zeipel

What?, 2019

Silicone, aqua resin, sunglasses, denim
56 x 43 x 30 cm (22 x 17 x 12 in.)





Cajsja von Zeipel

Aquarius, 2019

Silicone, metal rods, fiberglass, aqua resin, epoxy resin, foam spray, two mystique boutique jackets, leather, siliconetubes, fishing flies, two speakers
89 x 68 x 58 cm (35 x 27 x 23 in.)



Cajsja von Zeipel

The Debutant, 2019

Silicone dragon skin, aqua resin, glass beads, hoodie, epoxy resin, fake nails

74 x 43 x 28 cm (29 x 17 x 11 in.)



Cajsia von Zeipel

Butterfly Effect, 2019

Chandelier, silicone, aqua resin, foam spray, fabric,
bead curtains, sand, glitter

140 x 142 x 135 cm (55 x 56 x 53 in.)



Cajsja von Zeipel

Lesbians Heading into The New Age, 2019
Silicone, fiber glass, aqua resin, fabric, sand,
chair, synthetic hair, tickler, headlamp, dog collar,
shoes, siliconetubes, glass beads, fake nails,
glasseyes, South Beach sand, glitter
144 x 112 x 135 cm (56.50 x 44 x 53 in.)

Cajsa von Zeipel
Lesbians Heading into The New Age, 2019
(alternate view)





Cajsa von Zeipel
Lesbians Heading into The New Age, 2019
(alternate view)



Cajsa von Zeipel

Installation view *Saturn Return*, Andréhn-Schiptjenko, Stockholm, 2016



Cajsa von Zeipel

Dear Lee, 2016

Jesmonite, Styrofoam, plaster, metal rods

225 x 100 x 95 cm (88 9/16 x 39 5/16 x 37 3/8 in.)



Cajsa von Zeipel

Let Them Eat Cake, 2016

Jesmonite, Styrofoam, plaster

230 x 75 x 55 cm (90 1/2 x 29 1/2 x 21 5/8 in.)





Cajsa von Zeipel
Stranger at Your Own Party, 2016
Jesmonite, styrofoam, plaster
209 x 47 x 55 cm (82 1/8 x 18 1/2 x 21 5/8 in.)

Cajsa von Zeipel

Tinder, 2016

Jesmonite, styrofoam, plaster

210 x 40 x 45 cm (82 5/8 x 15 3/4 x 17 3/4 in.)





Cajsa von Zeipel
Public Display of Emotions, 2016
Jesmonite, styrofoam, plaster
250 x 50 x 38 cm (93 1/2 x 19 3/4 x 15 in.)

Cajsa von Zeipel
Installation view, *Zoo Collective*, Västerås Konstmuseum, Sweden, 2013





Cajsja von Zeipel

Crane, 2013

Styrofoam, jesmonite

272 x 170 x 75 cm (107 1/8 x 66 7/8 x 29 1/2 in.)

Cajsa von Zeipel

Dog, 2013

Styrofoam, jesmonite

270 x 210 x 76 cm (106 1/4 x 82 5/8 x 29 7/8 in.)





Cajsja von Zeipel
Dog, 2013
(alternate view)

Cajsa von Zeipel

Bat, 2013

Styrofoam, jesmonite

300 x 160 x 70 cm (118 1/8 x 63 x 27 1/2 in.)





Cajsja von Zeipel

Rabbit, 2013

Styrofoam, jesmonite

164 x 90 x 100 cm (64 5/8 x 35 3/8 x 39 3/8 in.)



Cajsja von Zeipel
Rabbit, 2013
(alternate view)



Cajsa von Zeipel

Passing Through Kicking Legs, 2014

Styrofoam, fiber glass, aqua resin, plaster

203 x 142 x 97 cm (80 x 56 x 38 in.)



Cajsa von Zeipel
Passing Through Kicking Legs, 2014
(alternate view)





Cajsa von Zeipel

Bed Scene, 2012

Jesmonite, Styrofoam, plaster

218 x 260 x 190 cm (85 7/8 x 102 3/8 x 74 3/4 in.)

Installation view, *I Woke Up Like This*, Kristinehamn Konstmuseum, Kristinehamn, Sweden, 2019



Cajsja von Zeipel
Bed Scene, 2012
(alternate view)



Cajs von Zeipel

Blind-man's Bluff, 2014

Styrofoam, fiber glass, aqua resin, plaster

241 x 114 x 79 cm (95 x 45 x 31 in.)

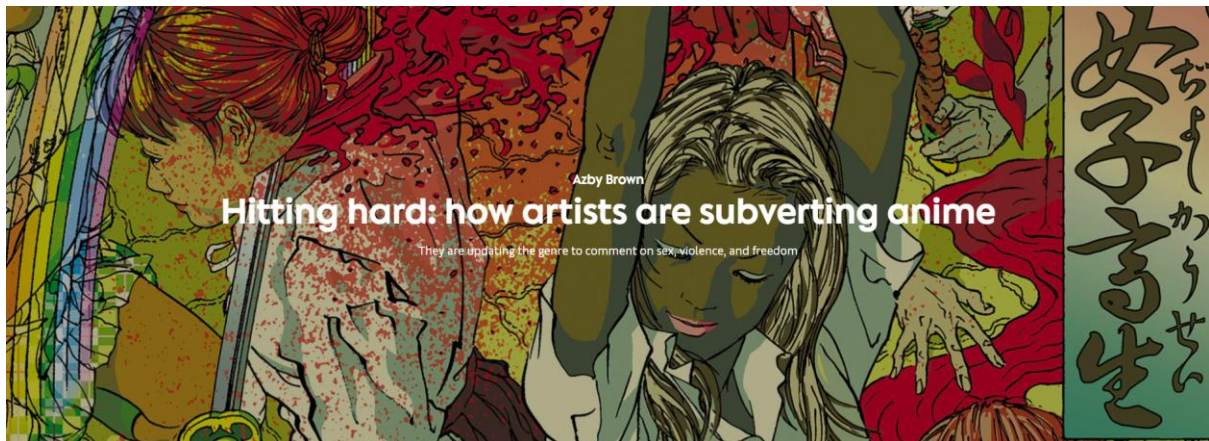
Installation view, *I Woke Up Like This*,
Kristinehamn Konstmuseum, Kristinehamn, Sweden, 2019

Andréhn-Schiptjenko

STOCKHOLM PARIS



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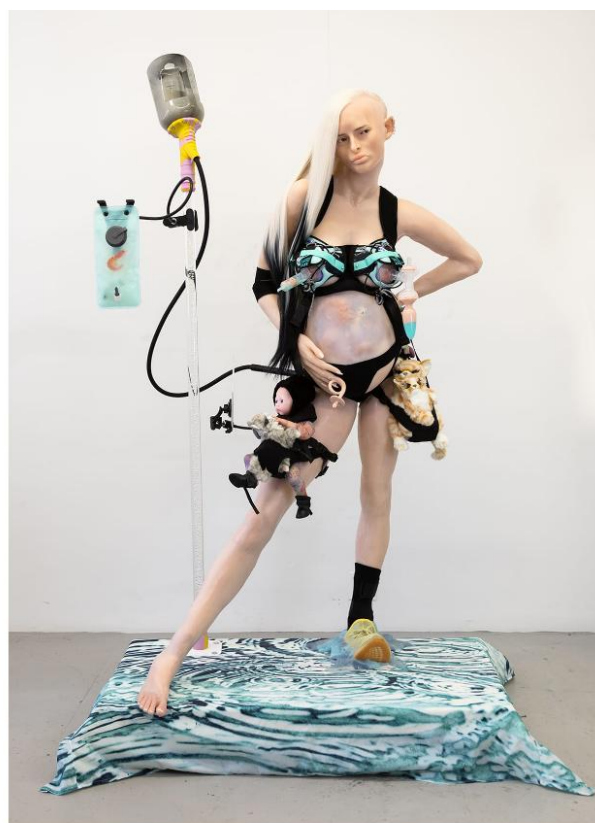


Throughout the world the generation that grew up in the 1990s found in manga, anime, and their game spinoffs a mesmerizing universe. On the one hand, they saw young protagonists achieving justice where their elders had been unable to do so, in dynamic environments ranging from sci-fi planetscapes to verdant, mythical never-pasts of our own world. On the other, violence and suffering were central tenants of the genre, heightening the torments that adolescence can bring upon us. This variety can be a foil for politically charged themes such as sexuality, freedom, history, and gender issues, with built-in cultural references and associations that provide rich ground for exploration. Contemporary artists have certainly noticed, and in the right hands, this can be as liberating as it is challenging. The result is a genre of great diversity. Three major artists drawing from its codes – **Cajsa von Zeipel**, Ai Yamaguchi, and **Makoto Aida** – give a sense of its breadth, complexity, and substance.



The ‘Superflat’ exhibition organized by **Takashi Murakami** at the Museum of Contemporary Art in Los Angeles in 2001 boosted these idioms to high-status signifiers. After decades of exhibitions, academic writing, and global cultural diffusion, it shouldn’t be surprising that some of the most forward-looking explorations of manga and anime-related creative vocabularies are by non-Japanese artists.

The recent work of Swedish artist Cajsa von Zeipel illustrates just how far things have evolved. Von Zeipel's polychrome silicone figures are bodies in transformation – mutant and mutable in their queerness. *Mommy Crane* (2022) depicts a purple-haired woman, nearly nude but for some shredded denim, writhing under the burden of four infants in tattoo-designed bodysuits who cling to her as they seek her milk. Her swollen breasts are fitted with pump attachments and tubes, and containers of milk sprout from her fingers and head. Even her buttocks have nipples. She has been reduced to a nightmarish milk machine, but she seems to be holding on. In the partner piece *Gay Milk* (2022), an assertive, pregnant woman eyes us suspiciously, her unborn child swimming in milky fluid, visible through the disturbingly translucent flesh of her baby bump. Another infant is strapped to her thigh like a weapon, and her breasts are imprisoned in a bulky high-tech milk-pumping harness. Both works suggest sadistic medical experiments which center on lactation as an extractive industry – a frank and unflinching statement of how female identity continues to be bound to motherhood.



Cajsa von Zeipel, *Mommy Crane* (left) and *Gay Milk* (right), 2022. Photos by Ken Castaneda. Courtesy of the artist and Andréhn-Schiptjenko.

Both *Mommy Crane* and *Gay Milk* hark back to the tradition of Madonnas, particularly the motif of ‘*Madonna lactans*,’ in which a stream of milk often sprays from the Virgin Mary’s exposed breast as a symbol of fertility, nurturing, and protection. But von Zeipel’s large body of related work is also distinctly sci-fi in mood and vocabulary. In its disturbing depiction of biological bodies merged with machines, it recalls the ever-transforming, machine-possessed

cybermutants in Katsuhiro Otomo's outstanding manga series *Akira* (1982–1990), which was made into a groundbreaking film in 1988.

Von Zeipel might deflect these anime and sci-fi associations in favor of more personal narratives. But with anime having become a major conduit of global fantasy over the decades since *Akira* ignited a biomachine explosion, the cultural DNA of anime, sci-fi, and art which investigates similar future-oriented themes has become so closely entwined that these readings are difficult to escape.



Images of lactation and the emission of bodily fluids often feature prominently in *hentai* (literally 'perverted') manga, a popular subgenre characterized by sexually explicit imagery and storylines, including many considered aberrant. Over the past decades, this has also been the case in some manga-derived contemporary art. *Gay Milk* is a particularly illuminating counterpoint to Takashi Murakami's *Hiropon* (1997). This large figure is a nude anime/manga-style young girl with brightly colored hair, squeezing a massive stream of milk from the phallic nipples of her preposterously large breasts. The milk forms a ring in the air around her body, like a skipping rope. It's a *hentai* fantasy trope of the type popular with obsessive but socially awkward Japanese manga and anime fans known as *otaku*, and is derived from a familiar stock of interchangeable, sexually acquiescent female characters aimed at adolescent Japanese boys.

Hentai can be distinctly oedipal in tone, with males finding sexual comfort in being mothered and acting on their incestuous urges. Murakami notably insisted that his work was not intended as a criticism of this idiom. Rather, that he simply found it an interesting phenomenon. *Hiropon* was an editioned work, like its companion piece, *My Lonesome Cowboy* (1998), in which a spiky-haired young nude male, reminiscent of Goku from the popular *Dragon Ball Z* series, ejaculates copiously, spraying like a fire hose. When first shown, these were considered transgressive artworks, and even after 25 years they remain alarming and powerful. However, they represent a decidedly male vision unconcerned with the deeper consequences of such caricatural depictions of sexuality. Von Zeipel's equally graphic approach anchors its shock value in current discourses about the bodily agency of women.

Numéro

Le Magazine Mode Fashion Week Beauté Joaillerie Musique Cinéma & Séries Art & Design Photographie Lifestyle People by Say Who

5 artistes qui dynamitent le sexisme avec des poupées

ART 13 DÉCEMBRE 2022



S'attaquer au mariage, proposer une vision alternative de la maternité ou subvertir le male gaze en érigeant des figures de femmes conquérantes: nombreux sont les artistes contemporains qui s'approprient la poupée pour développer un propos féministe. Numéro a sélectionné 5 artistes contemporains qui utilisent l'objet pour dynamiter le sexisme.

Par [Noa Longhurst-Deshaulle](#).



1. Une satire du mariage : le couple de marionnettes grotesques d'Agnes Scherer

Quand on pénètre dans l'exposition d'Agnes Scherer (présentée jusqu'au 17 décembre à la galerie sans titre, en plein cœur du Marais), on arrive au beau milieu d'un mariage. Au fond de la pièce, un couple de pantins en papier mâché à taille réelle se joignent les mains. La mariée à la chevelure incandescente et son époux en costume trois pièces plongent leur regard l'un dans l'autre. Si la scène semble au premier abord idyllique, il se dégage pourtant de ces marionnettes grotesques une impression plus que dérangeante. Loin d'idéaliser le mariage, l'artiste allemande âgée de 37 ans compose, pour son exposition personnelle, une mise en scène satirique. À l'image de ses toiles présentant des saynètes d'amour et de violence entourées de rubans roses, qui tournent en dérision des maximes à l'eau de rose – *"Dis-le avec des fleurs"*, ou *"Dis-le avec des diamants"* – l'artiste se moque de la vision romantique du mariage.

Quand on passe de la première à la seconde salle de la galerie, la sculpture du mari inspirée du prince charmant laisse place à celle d'un vampire. On est alors complice d'une scène nocturne cauchemardesque, entre le tango et la danse macabre, où l'homme s'apprête à croquer le cou de celle qui était auparavant sa femme. L'apparente légèreté de l'œuvre, intitulée *A Thousand Times Yes*, cache ici un message bien plus sombre. Évoquant le viol et le féminicide, Agnes Scherer s'attaque ici à la violence des relations amoureuses. Dans la lignée de l'artiste portugaise Paula Rego, qui compose des scènes peintes et des sculptures dérangeantes s'inspirant du folklore européen, Agnes Scherer puise dans les contes de fées pour délivrer une morale qui tranche avec l'éternelle rengaine édulcorée : *"Ils vécurent heureux et eurent beaucoup d'enfants"*.

Agnes Scherer, "A Thousand Times Yes", jusqu'au 17 décembre à la galerie sans titre, Paris 3e

"A thousand times yes", Agnes Scherer, 2022 Courtesy de l'artiste et de la galerie sans titre



"A Cybernetic Doll's House", Arvida Byström. Photographie prise sur le compte Instagram de l'artiste.

1/3

2. Interroger la féminité numérique : la poupée sexuelle robotisée d'Arvida Byström

Entre la Barbie et le double humanoïde de l'artiste, la poupée sexuelle robotisée de la Suédoise Arvida Byström, est vêtue d'un ensemble de lingerie chocolat et d'une longue perruque rose. En se mettant en scène avec sa poupée lors de son exposition à Overgarden, au Danemark, en septembre dernier, l'artiste âgée de 30 ans se réapproprie cet objet sexuel façonné par le désir masculin. S'attaquant à la notion d'idéal féminin, Arvida Byström développe en parallèle une série de photographies où elle détourne des mises en scènes religieuses, comme dans ce cliché inspiré de *La Pietà* de Michel-Ange (1499), où l'artiste se représente en Vierge tandis que sa poupée, posée sur ses genoux, incarne la figure du Christ crucifié.

Lors de la performance *A Cybernetic Doll's House*, la sex doll Harmony dotée d'intelligence artificielle interagit avec l'artiste dans un troublant dialogue humain/robot. "*Les humains sont un miracle, tout le monde est spécial et unique, j'aime tous les humains et je ne suis pas féministe.*" Telles sont les paroles prononcées par la poupée, programmée pour répondre à son propriétaire, soulignant le caractère normé de la féminité numérique, qui perpétue les stéréotypes. Mêlant dans son travail féminisme et nouvelles technologies, Arvida Byström est fascinée par les avatars et l'univers des jeux vidéo. Ainsi, l'artiste s'est construit un alter ego érotisé qu'elle met en scène régulièrement sur internet à travers des photographies, des vidéos et des performances.



Vue de l'exposition "Alternative Milk" de Cajsa von Zeipel à la galerie Andrehn-Schiptjenko © Alexandra de Cossette

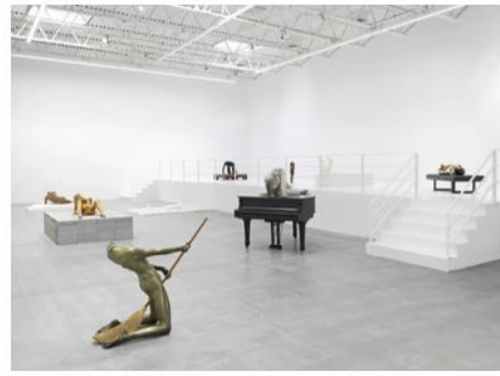
9/9

3. Subvertir la représentation de la maternité : les madones cyborgs de Cajsa von Zeipel

Une femme équipée d'un tire-lait nourrit une portée de nouveau-nés paisiblement endormis sur son bras. Malgré le biberon rempli de lait rose qu'elle porte sur la tête, cette mère-cyborg en silicone tout droit venue d'un univers post-apocalyptique évoque une vision dystopique de la grossesse. Dans son exposition présentée à la galerie Andrehn-Schiptjenko jusqu'au 17 décembre, l'artiste suédoise Cajsa von Zeipel, âgée de 37 ans, mêle ainsi des références à la pop culture, à la science-fiction, à l'histoire de l'art et des objets sexuels (BDSM, sex-toys). Des figures qui représentent la surexploitation des femmes, réduites à leur capacité à enfanter.

Sculptures humanoïdes érigées au rang de madones modernes, les poupées de Cajsa von Zeipel déjouent avec humour les normes en dépeignant une vision sexy de la maternité. Car les mères mises en scène par l'artiste sont aussi de véritables icônes de mode, en témoigne ce porte-bébé à mi-chemin entre l'armure et la tenue BDSM. À quelques pas de là, dans un couffin, un poupon doté d'un babyphone filme les visiteurs et retransmet les images en live sur un écran situé à l'entrée de l'exposition. Entre dystopie et parodie du contrôle des parents sur leur progéniture, l'artiste - elle-même enceinte de son premier enfant - livre ici un commentaire acide sur la parentalité contemporaine.

Cajsa von Zeipel, "Alternative Milk", jusqu'au 17 décembre à la galerie Andrehn-Schiptjenko, Paris 3e



Isabelle Albuquerque, "Orgy For Ten People In One Body", jusqu'au 28 janvier 2023 à la Deitch Gallery, New York @nicodimgallery @isabellealbuquerque @jeffreideitchgallery

1/9

4. Dynamiter le male gaze : l'orgie de poupées sans tête d'Isabelle Albuquerque

Une sorcière sans tête agenouillée sur son balais, la *Grande Odalisque* (1814) d'Ingres façon Bambi, le viol de Léda par Zeus symbolisé par une trompette... autant d'archétypes et de mythes qui inspirent l'artiste américaine Isabelle Albuquerque pour son exposition, "Orgy For Ten People In One Body" présentée jusqu'au 28 janvier 2023 à la Deitch Gallery à New York. Dix sculptures de femmes en cire, en bois ou encore en bronze, modelées à partir du corps de l'artiste, composent une nouvelle mythologie qui dynamite le *male gaze*, ce regard masculin irriguant la création artistique, et reléguant les femmes au rang d'objets de désir et de muses.

Loin des représentations sexistes qui infusent l'histoire de l'art, Isabelle Albuquerque exalte la puissance des corps féminins et n'hésite pas à pratiquer la citation, pour mieux subvertir le *male gaze*. Sur un tapis de fourrure blanche, un corps acéphale (sans tête) est allongé, les mains en prière. Immortalisée en sainte, la sculpture est un pied de nez direct aux femmes objets de l'artiste britannique Allen Jones, qu'il présentait en 1970, lui aussi, sur un tapis de fourrure blanche. Trois mannequins de femmes à la plastique parfaite et aux tenues fétichistes, transformées en objets domestiques – un portemanteau, une table sur un tapis de fourrure blanche et une chaise, qui avaient suscité à l'époque de virulentes contestations de la part des féministes. Plus de cinquante ans après, Isabelle Albuquerque insufflé une aura spirituelle à cette poupée sans tête, en même temps qu'elle tourne en dérision le fétichisme de l'artiste pour ses mannequins féminins.

Isabelle Albuquerque, "Orgy For Ten People In One Body", jusqu'au 28 janvier 2023 à la Deitch Gallery, New York



Soshiro Matsubara, "Engagement, Tolerance, Hospitality" (2018) Courtesy the artist, Bel Ami, Los Angeles and Croy Nielsen, Vienna

1/3

5. Renverser la domination masculine : les poupées dominatrices de Soshiro Matsubara

Vienne, 2018. L'artiste japonais Soshiro Matsubara découvre chez un antiquaire de la ville une série de dessins sadomasochistes. Fasciné, il acquiert ces quelque 50 illustrations anonymes et les prend comme modèles pour façonner des céramiques. Une femme à peine vêtue d'une fourrure blanche duveteuse, perchée sur des bottes à talons aiguille, tient enchaînés par le phallus deux hommes nus agenouillés et suppliants. Exposée sur le stand de la galerie Bel Air à la FIAC en 2021, la sculpture *Engagement, Tolerance and Hospitality* (2018), de Soshiro Matsubara déjoue les normes de représentation de la sexualité.

Une autre de ses sculptures représente une amazone chevauchant un homme au torse lacéré de griffures et de coups. Et tandis qu'elle s'apprête à fouetter ce corps déjà meurtri, elle inverse avec humour le rapport de soumission et domination entre homme et femme. S'approprier la poupée est pour Soshiro Matsubara, âgé de 42 ans, une façon de proposer une réalité alternative où le fantasme ouvre un espace de libération des normes de genre.

Les Inrockuptibles

Le kitsch, arme de destruction des normes héritées

par Ingrid Luquet-Gad

Mardi 29 Novembre, 2022



"1 paire de baskets Yeezy. 2 strings. 2 paires de sandales. 3 animaux en peluche (chatons). 4 brosses à dents digitales en silicone..." La liste continue, déroulant toutes les lettres de l'alphabet (ou presque). En soi, c'est un poème, mais pour l'élogie, on repassera. La liste de matériaux des sculptures de Cajsja von Zeipel, car c'est de cela qu'il s'agit, tend un miroir grotesque et glaçant à la matérialité du monde. Là, tout n'est que silicone, gadgets et consumérisme.

À la galerie Andréhn-Schiptjenko, la première exposition à Paris de la sculptrice suédoise (jusqu'au 17 décembre) introduit un Jardin des délices 3.0, où l'identification de la figure se délite face aux protubérances technologiques et aux implants synthétiques, sans parler d'une multitude de câbles comme autant de réseaux veineux et d'accessoires pour nourrissons démultipliant une matrice résolument non-reproductive.

En pénétrant dans l'exposition *Alternative Milk [Lait alternatif]*, tous les réflexes du bon goût sont à laisser sur le seuil. Et c'est précisément de cela qu'il s'agit chez Cajsja von Zeipel. Parce qu'elle

entend s'attaquer aux normes de genre, son travail d'artiste commencera par fuir la norme esthétique. Alors oui, le panorama est kitsch, ultra-kitsch, mais l'énoncer, c'est déjà le situer dans l'histoire de l'art : en 1939 avec l'essai *Avant-garde et Kitsch*, la critique Clement Greenberg fonde la modernité occidentale sur sa répudiation.

Depuis ses premières sculptures en plâtre de la fin des années 2000, celle qui, sur Instagram, s'identifie comme @futuristicsbian, démontre la relativité des catégories instituées du naturel, du beau ou du noble. Tout comme les militant-es se réapproprient les insultes pour les neutraliser, Cajsja von Zeipel s'arme d'un kitsch décomplexé au service de néo-corps non-matriciels, ultra-sexuels et post-humain-es. Car il ne suffit pas de changer la représentation si le jugement esthétique lui-même perdure ininterrogé : après tout, c'est bien là, dans la part sensible et spontanée, que se logent les préjugés les plus retors.

Cajsja von Zeipel, vue d'installation, *Alternative Milk* à Andréhn-Schiptjenko, Paris, 2022. Courtesy Andréhn-Schiptjenko Stockholm, Paris © Alexandra de Cossette

Les Inrockuptibles

Kitsch as a weapon to destroy inherited norms

by Ingrid Luquet-Gad

Tuesday, November 29, 2022



"1 pair of Yeezy trainers. 2 thongs. 2 pairs of sandals. 3 stuffed animals (kittens). 4 silicone digital toothbrushes..." The list goes on, scrolling through all the letters of the alphabet (or almost). In and of itself, it's poetic, but not quite elegiac. The list of materials in Cajsja von Zeipel's sculptures, for that is what it is, holds up a grotesque and chilling mirror to the world's materialism. Everything here is silicone, gadgets and consumerism.

At Andréhn-Schiptjenko, the Swedish sculptor's first exhibition in Paris (until 17 December) introduces a 3.0 Garden of Delights, where the character's identification crumbles in the face of technological protuberances and synthetic implants, not to mention a profusion of vein-like cables and baby accessories that multiply a definitely non-reproductive matrix.

Entering the *Alternative Milk* exhibition, all good taste reflexes have to be left behind. And that is precisely what Cajsja von Zeipel is all about. As she intends to tackle gender norms, her work starts by breaking away from the aesthetic norm. Sure, the panorama is kitsch, ultra-kitsch even,

but to state this is already placing it in Art History: in 1939 with the essay *Avant-Garde and Kitsch*, critic Clement Greenberg based Western modernity on its repudiation.

Since her first plaster sculptures in the late 2000s, the artist - who identifies herself on Instagram as @futuristiclesbian - has been demonstrating the relativity of the following established categories: the natural, the beautiful or the noble. Just as activists reclaim insults in order to neutralize them, Cajsja von Zeipel uses unabashed kitsch as a tool for non-matrix, ultra-sexual and post-human neo-bodies. It is indeed not enough to change the representation if the aesthetic judgement itself remains uninterrupted: at the end of the day, the most twisted prejudices are to be found in this sensitive and spontaneous place.

Cajsja von Zeipel, Installation view, *Alternative Milk* at Andréhn-Schiptjenko, Paris, 2022.
Courtesy Andréhn-Schiptjenko Stockholm, Paris © Alexandra de Cossette

Paris+

NOTRE SÉLECTION D'ARTISTES À VOIR À PARIS+

De Peter Stämpfli à Thomas Houseago, voici quelques artistes à (re)découvrir au gré des allées de la Foire.

ANDRÉHN-SCHIPTJENKO

Cajsa von Zeipel, posthumain
La galerie suédoise Andréhn-Schiptjenko, basée à Stockholm et à Paris, expose une déconcertante sculpture féminine de Cajsa von Zeipel. Cette créature en silicone entraîne le visiteur au-delà des canons habituels, jusqu'au malaise. L'artiste, née en Suède en 1983, est installée aux États-Unis, où elle a eu l'honneur d'une exposition monographique au Rubell Museum, à Miami. Son travail était également visible à la 7^e Biennale d'Athènes, en 2021.

Cajsa von Zeipel, *Double Dose of Zen*, 2021, techniques mixtes.

Courtesy de l'artiste et Andréhn-Schiptjenko

GALERIE 1900-2000

Marcel Duchamp, indéterminable
La Galerie 1900-2000, connue de longue date pour sa passion à l'égard du surréalisme et des avant-gardes, accueille sur son stand des *Rotoreliefs* de Marcel Duchamp. Pop et psychédélics avant l'heure, ces jeux d'optique annonçant les lunettes 3D étaient constitués d'un disque que le visiteur était invité à faire tourner afin de générer des images en relief. Les droits de ce procédé complètement hypnotique furent déposés en 1935 pour permettre sa commercialisation sous forme de boîtes munies d'un mode d'emploi.

Marcel Duchamp, *Rotoreliefs*, 1935, lithographies offset sur carton recto verso. Courtesy de la Galerie 1900-2000

LGDR

Le gitan de Fausto Melotti
Aux côtés de pièces d'Alexander Calder et de Lucio Fontana notamment, les trois galeries regroupées sous l'entité LGDR, installées à New York et à Paris, ont sélectionné une sculpture poétique de l'artiste italien Fausto Melotti, datant des années 1970. Comme l'indique son titre, elle représente un gitan de façon allusive, un motif que le sculpteur reprendra dans les années 1980.

Fausto Melotti, *La Zingara*, 1971, cuivre et textile peint.

© Fausto Melotti. Courtesy LGDR

GALERIE PETER KILCHMANN

Maja Bajevic, mourir peut attendre

Excellente enseignante suisse zurichoise, qui inaugure mi-octobre un espace dans le Marais à Paris, la Galerie Peter Kilchmann interpelle le visiteur avec une œuvre lumineuse de Maja Bajevic. Une façon pour cette photographe, vidéaste et performeuse franco-bosnienne de rappeler que l'on continue à mourir, partout dans le monde, du fait de discriminations...

Maja Bajevic, *People die*, 2022, leds.

Courtesy de l'artiste et Galerie Peter Kilchmann, Zurich. Photo Sébastien Schaub

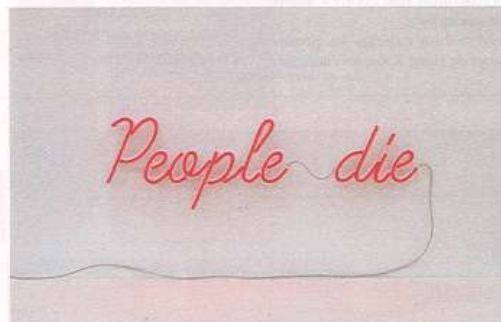
XAVIER HUFKENS

Thomas Houseago, côté pinceaux
La galerie bruxelloise Xavier Hufkens expose à Paris+ une peinture de Thomas Houseago. Le sculpteur britannique, loin d'être un inconnu dans la capitale, puisque le musée d'Art moderne de Paris lui a consacré une rétrospective en 2019, a conçu cette année deux installations pour le Centre Pompidou-Metz, chacune constituée de trois ensembles monumentaux, pour l'une de peintures, pour l'autre de sculptures. Elles ont à tour de rôle habité l'espace de l'institution.

Thomas Houseago, *Yet to be Titled*, 2022, acrylique sur toile.

Courtesy de l'artiste et Xavier Hufkens, Bruxelles. Photo Paul Salvesson

ALEXANDRE CROCHET



BOMB

New Organisms: Cajsja von Zeipel Interviewed by Osman Can Yerebakan

Sculptural figures that embody the excesses of contemporary life.

Mar 28, 2022

Interview

Art



Cajsja von Zeipel, *I <3 NY*, 2019, acrylic nails, aqua resin, artificial sushi, baby Pug stress reliever, cord organizer, shoestring, fiberglass, glass eyes, hardware, heart keychain, hot pink lacquer pants, I <3 NY dog clothes, large wine glass, paracord, patches and pins ("Peace out," Boe, Flowers, Knife, Decisions, Trixie Mattel), piercings, pigmented silicone, pleaser platform heel, resin flower pedals, sewing pins, small handcuffs, stuffed animals (Cockapoo and Pomeranian puppies), Styrofoam, swivel chair, t-shirt (Living my best life), transparent heart sock, tulle, white and pink faux fur, white denim, zip ties, 59 x 50 x 55 inches. Courtesy of the Rubell Museum.

Coco Chanel famously said, "Before you leave the house, look in the mirror and take one thing off." Cajsja von Zeipel's psychedelic sculptures of immediate connection do the opposite. Young girls with erratic gestures are piled under mountainous excess—dollar-store finds that marry '90s Nintendo nostalgia with a contemporary delirium of tech-erotica. Her work pulls viewers into a rabbit hole of Barbie-doll-house-pink bodies adorned with slogan tees, bulbous backpacks, and animatronic kittens with deadpan eyes. The sculptures' devilish expressions are foreign and caricature, at once familiar and odd, disgusted and aroused.

Von Zeipel's ongoing titular exhibition at Miami's Rubell Museum includes five silicone figures brimming with zeal and stuff. Overdressed with objects and emotions, they are hyperbolic mannequins of a dystopian department store where the offerings are difficult to dissect because everything seems to both ooze and coalesce.

—Osman Can Yerebakan

Osman Can Yerebakan

Are the girls' reactions to specific experiences or people in your life?

Cajsja von Zeipel

When I was a student at the Royal Institute of Art in Stockholm, most of my friends were club kids and fashion people. Back then, I wanted to be a designer. Today, people always ask me if they're self-portraits. At first, this bothered me; but the older I get, the more I can take it as a compliment. If I am not using an item, one of them will or vice versa.

OCY

So you swap clothes.

CvZ

If I'm getting ready for a party at my studio, I grab something from one of the sculptures—they're a good resource. Back in Sweden, I lived in my studio for two-and-a-half years. Naturally, all my clothes were there too. This was when I was doing my earlier work in installation, and most of the pieces ended up containing my personal items because they were mixed with my materials. I found some kind of comfort in combining two worlds.

OCY

Let's talk about the economy of the work. You use cheap stuff, but I cannot help but think it must be costly to obtain all of this stuff. Yet I have a feeling that is not true.

CvZ

I started making work in this fashion more than three years ago. That's when I started buying stuff, which came as an aha moment. My mom's side is a little hoarder-ish, so I have a familiarity with constantly organizing things. I walk by dollar stores on my way to the studio, and nothing costs more than ten dollars. I also live right by Canal Street where the sculptures' faux designer bags come from. In terms of cost effectiveness, I do everything myself without an assistant. The money I save from not paying for a salary goes to the materials.

OCY

Do you interact with people you shop from? Is the engagement a part of the process?

CvZ

I am mostly in Marshalls, so shopping is usually fast. I go in with a mission for that day, like "neon green" or "car stuff." When I come up to the register, people usually have an expression like, "How many kids do you have?!"

OCY

Do you connect the dystopian nature of your sculptures to cyber reality?

CvZ

I am quite scared of technology! When I departed from plaster and started working with silicone a few years ago, a whole new world opened up. After working with inherent art historical references around plaster, this was a one-hundred-and-eighty-degree turn with no looking back. I should let you know that the work doesn't come from sci-fi, which has never been a huge interest of mine. However, I do love to repurpose objects and see what comes out. I give myself the challenge to turn things into new organisms. And it is impossible to think of a future without technology.

OCY

The work captures that area where technology becomes more about flesh and flesh about tech. Maybe the danger starts there.

CvZ

This makes me think of a Los Angeles vibe of self-care. For example, I love stuff like GOOP, hormone cycles, or sleeping patterns where the body is at the center of a debate. I am quite intrigued by the Crispr technology of taking a cell from the body and turning that into a sperm.

OCY

The body is at the core of it all, positioned to face various transformations. The efforts seem to be in the direction of a better world, but what do you think?

CvZ

The way we look at gender today is a positive aspect. Think how the conversation has evolved even within ten years and how much young, queer people can express their bodies. A friend told me that the last one hundred years was about technology, and the next hundred years will be about biology. That made me think about things like 23andMe or how much info we pump from DNA today. As technology opens up, how we interact with it through our bodies keeps evolving. My partner and I are working with IVF to have a baby, and we know more about our sperm donors than we do about any of our friends.

OCY

Let's talk about the facial expressions. The sculptures make me think of Bernini's *Ecstasy of Saint Teresa* sculpture or *Mona Lisa* whose facial expression is still an art historical debate.

CvZ

I always start with modeling the face in clay, and the rest comes later on. It feels like fifty per cent of the sculpture sits on that facial expression. People sometimes ask me if I cast the faces. Look at them: Who has a face like that?! With silicone, I feel like a surgeon operating over a face. I cut out the flesh, sculpt the nose, and form the cheekbones. I try to achieve a specific expression of some artificiality. It feels like the work promotes my plastic surgeon skills, so don't be surprised if I open my practice soon.

OCY

Face is a big part of the meme culture. Think of the resting bitch face or all other memes that rely on an expression. You can come up with a punch line underneath the face and you have yourself a meme. What do you think about this narrative-building aspect of faces?

CvZ

I, too, have been trying to mess with it a little bit. Plaster made me feel like I had to explain something or stay within a frame of proposition while I tried to squeeze in as many narratives as I could. Now, I can have some fun with the face, which starts with sketching on paper. I should also tell you that I test my sculptures in face apps to test and change their features. There is not a faster way to experiment.

OCY

Is Miami an inspiration in your Rubell Museum show? You must be intrigued by the shop windows with flashy beach attire along Collins Avenue.

CvZ

My first silicone sculpture from 2019 is in the Rubell Collection. She wears a lifeguard shirt from one of those stores, crawling in sand from South Beach. Back then, I was in Miami for Art Basel and brought the sand to my Chinatown studio.

OCY

How about the excess and vanity tied to Miami? Are you intrigued by the hedonism?

CvZ

There is something in the newness of the city that I am prompted by. When I first started to use objects in my work, I knew I wanted them to look soulless in a way that they don't look used. I like when the objects come into the work without identity and blend together to create something new, a form of stepping into a fantasy.

OCY

The sculptures possess a dormant mobility with suspended gestures within a sense of theatricality.

CvZ

I work with a big crew of sculptures to keep myself interested. Otherwise, I am easily bored, so mixing and matching with the bodies helps. They are like siblings sharing body parts: I could cut a torso from one and stitch it onto another one. I want them to be busy, which is a testament to living in New York City. In Sweden, it was about passive-aggressive stillness. When I moved to New York in 2013, my biggest input became the city with its million impressions every day. That intense energy creates a movement which I try to put into the sculptures. I used to be obsessed with how the body looks and search to create that ideal body in glossy magazines. Nowadays, I mix female and male body parts or parts that don't make sense to mess with the focus in the sculpture.

OCY

Your colors are unabashed and in your face. How was the process of switching from the muteness of plaster to splashy hues of silicone?

CvZ

I started with splashy colors in my earlier installations a decade ago. In plaster, I could never find a way to bring in color. Once I got rid of that burden, I am seeing how far I can go with a color palette. If I don't have an inspiration, I just go to Marshalls or an aquarium store. The objects pick the color spectrum, and I just obey. Sometimes, I am tempted to go for more. For the piece I recently created for the Athens Biennale, for example, I dabbled with mixing orange with neon purple with pink and metallic, but I stopped!

[Cajsa von Zeipel is on view at the Rubell Museum through October 2022.](#)

Osman Can Yerebakan is a curator and art writer based in New York. His writing has appeared in: The New York Times Style Magazine, Paris Review, The Guardian, Artforum, Artnet, Brooklyn Rail, BOMB, Observer, New York Magazine, Wallpaper, Village Voice, and elsewhere.*

[Cajsa von Zeipel](#) [Rubell Museum](#) [Osman Can Yerebakan](#) [sculpture](#) [fashion](#)



Cajsa von Zeipel, *A theory of feline aesthetics*, 2021, twelve stuffed animals (cats and kittens), two screwdrivers, three pencils, three pieces of artificial sushi, acrylic nails, acrylic paint, aluminum easel, aqua resin, aquamarine glass eyes, bedazzled paw key charm, camouflage hunting bits, combination wrenches, Dickie's utility pant, dog bed, drop cloth, ear gauge, earrings, expandable foam, fiberglass, hair coils, hardware, leveler, magnetic wristband, marbled yoga pants, memory foam, meowing cat, pad integrated football girdle, paintbrushes, pigmented silicone, plexiglass, safety glasses, Sherbet Lemon synthetic hair, zip-ties, sculpture: 95 x 27 x 30 inches, drop cloth: 144 x 180 inches. Courtesy of the Rubell Museum.

CAJSA VON
ZEIPEL

LARGE-SCALE
PROVOCATION



Tall, white and depicting from sexual scenes to daily life activities.

This is how one could define the sculptures by New York-based artist *Cajsa von Zeipel*. But they are more than that: they relate to our fears, our ambitions, and also, to our size. By creating large-scale sculptures that you must admire by looking up, she creates a power dynamic and an interaction that makes you feel like having an interaction with a person of flesh and bone. Instead, they're made from plaster, carved with multiple tools like a Japanese fish knife.



When did you get your hands dirty from plaster for the first time? As a curiosity, do you remember the first thing you sculpted?

The first thing I sculpted was a hotdog in clay. I still do, sometimes; it's my 'thank you' gift for people that help me out. My first interaction with plaster was during a late night in art school. I have a tendency to not ask for help so I didn't really know what I was doing when I put my hands in a bucket of setting plaster while trying to cast them. I got stuck and had to violently bang my hands against the floor to get them out. Five years later I tried again.

What does your practice look like? What is your most important tool? Is there something you can't live without in your studio?

Everything is made by hand so I spend a lot of time in the studio. Sawing, carving, sanding. I've got a Japanese fish knife that is perfect for cutting Styrofoam. Without that, not much would get done. A lot of my best tools are from the kitchen, actually. I don't cook so it all ends up in the studio. I wouldn't survive without my Seamless app.

Your works emphasize the human form with a strong reference to classical sculpture. Are you, besides making the visual link, referring to Greek mythology in any way?

My interest in classical sculpture awoke rather late. I took it for granted, as I imagine is the case of most people living in European cities. To me, the aesthetic was something... well, nice looking, but at the same time, almost invisible – the perfect white surface, the idealized bodies. I felt the aesthetics of classical sculpture were burdened with outdated values and reminders of injustice. Something I interpreted as a very clear back then.

After a lecture in art history about melancholy and the myth of Narcissus, my eyes opened up to the current themes in this ancient story about one individual's obsession with oneself. This was around 2008 and I had just got my first iPhone. The selfie boom had started taking off. I was more or less glued to my smartphone's camera for years. Looking back, I do believe this was an important period for me, realizing that 'new' and 'now' is relative. About a year later, I found myself sculpting my first girl: she had a T-shirt on with the text Born 2 Die on its back. Very drama, a perfect narcissist.

In one of your sculptures, a couple is about to have sex in a shopping cart, another one depicts a girl holding her friend's hair in a vomiting scene. Where does the element of provocation and untamed attitude come from?

I do think it is interesting how far you can go, how much you can push and what you can get away with as long as you are talking a quite traditional language. Let me explain: by flirting with the aesthetics that most of us in the western world agree on as high-quality, intellect and high art, the content and the politics of the work can spin off to a place further away from the comfort zone without you not really noticing. It's like a Trojan horse to me.

Size: pros and cons? Does the scale convey a message in itself?

I believe most of the pros lie in the way size helps the work act out. I feel the large-scale emphasizes an empowerment of the figures in my work. The cons are purely practical, hard and heavy to handle, more difficult to transport and so on.

Scale as a message? Yes! Height is immensely powerful, don't you think? For example, just by looking up or down on somebody in a conversation sets the way you relate to one another and builds up a power dynamic (among other things, of course). I use that to establish a relationship and a hierarchy in between the viewer and my sculptures. So that you, when you enter an installation with my work, somewhat experience that feeling of walking into a social setting. Having thoughts about what you see but also about your own interaction. The work sees you back, so to speak.

So when I enter a room in such a context, it gives me certain under grading feeling; a feeling of being watched from above or not being invited to join this gathering. Is this feeling of mine something that is a part of your game?

Yes, that's what I consider my most important skill: the ability to create something similar to a human interaction in between a person and a chunk of plaster.

Do you sculpt according to photographs? Live models? Or are your figures a result of the imagery of your fantasy?

When I began working with the figure I was quite dependent on photographs. It was sort of a revolution for me when I started bringing over my fashion magazines to the studio. Until then I felt as though fashion was not art-world approved, they were two different worlds to me. I also work with models (aka partners and friends). The models have been both male and female, which is an important aspect in that the sculptures have an androgynous anatomy.

What work of art do you wish you owned?

I would give my left arm for Hieronymus Bosch's *The Garden of Earthly Delights*.

And now, what projects are you currently working on?

A body of new work for Art Basel exploring what I started in my latest show at Company Gallery here in New York.



Art & Stories

14.04.2022

Interview with Cajsa von Zeipel

It's a sunny day in New York in the middle of November. The sky over Downtown Manhattan shines corn blue, the leaves of the trees glow golden, the facades of the freshly renovated Redstones contrast in warm red.



"This is a color spectrum that should inspire artist Cajsa von Zeipel," I tell myself as I stand at the door of her studio on the Lower East Side, ringing the bell. The Swedish-born sculptor has lived in her adopted home in New York for eight years, where she has just moved into a new studio. Here, in a spacious, loft-like factory floor, the 38-year-old artist creates her oversized, color-intensive plaster sculptures, in which she deals with topics such as feminine provocation, sexual identity and gender equality. Long ago, her works have found their way into large private collections such as the Rubell Foundation as well as into the repertoire of international museums in Stockholm, Zurich and London. Cajsa von Zeipel is also represented in the art collection of the Estrel Berlin with her work "My Feminine Energy". We take a seat on a black leather sofa in the 60s style, surrounded by floor-to-ceiling shelves from which a colorful hodgepodge of household items, rolls of cloth and toys well up, and water pistols, vibrators and synthetic hair wigs lie harmoniously next to each other until Cajsa processes them into a new sculpture. The interview can begin.

Cajsa, your last name sounds very German. Are your ancestors of German descent?

The name comes originally from Belgium, then my family came to Germany and after they went to Sweden.

And now you live in New York. What brought you here?

I came to New York in 2013. Sometimes life changes because of boredom ... In Stockholm I saw no perspective anymore, although I liked the place. But when it came to my creativity, I felt I had to move. I was already three years in the Swedish art scene, I pursued my master's at the Royal Institute of Art in Stockholm, I had my first exhibition at the Gallery of Andr h-Schiptjenko, but I didn't want to cage myself. I was supposed to stay in New York for six months. And it wasn't an option to move here for full time. But after four weeks I met Sophie, who is now my wife. I went to the first opening of her gallery. She is also from Sweden but has lived here since 1998. She is very much American. And now it's been nine years, which is really insane. (laughs)

Was it your childhood dream to become an artist?

I grew up in the art world because my mom is a curator at the Gothenborg Konsthall. The artists came to our house. I was never scared of art, although I still had respect. You don't have to be able to draw to become an artist. So I decided to become a technical artist, doing everything myself. My father was working for the community, improving recycling and environmental things. He taught me that you stop when you feel you are done.

How did your artistic career begin?

I mainly worked with room-filling installations in Stockholm, always asking myself how to move someone. My installations had an embracing and inviting character. Nevertheless, I wanted people to remember my work, and it's less important if you remember it as good or bad, as long as you remember it. I didn't want to be ignored.

Was there a certain key moment when you decided to do sculptures?

In Stockholm, I was a club kid. The people around me, that scene was very much about appearance, style and body image. I then studied for a year at the Stdelschule in Frankfurt. My experience in Germany was not the best. Partly, I was working on a new project about starving myself. Striving for excellence, getting into the bones ... I was fascinated and caught up in that, but I wasn't seriously obsessed. It was more like an art project. I documented what was happening to me and my mind. I tried not to eat. And that had an impact on my body. I realized that I could see my knees and their structure better. One can say I studied my body like an object. I did this for eight months; however, I realized that I had to get out of it. I went back to Stockholm, finding myself in a styrofoam workshop, and all of a sudden, I knew what a knee looked like. I got addicted to the idea of breaking the pattern I was already in. I started to sculpt the bodies I was interested in having.

The sculptures are always thin, perfect bodies, so to speak. Why do they seem to be provocative and sexualized?

Because I am a lesbian (laughs). The sculptures reflect my attraction to the female body even more. They are objects that can create questions. I grew up with the feministic discussion, asking myself how to be a good and how to be a bad girl. I have always been very keen on not creating victims, they are sisters or warriors. So the provocative side of them reflects their assertive attitude. According to our rules, they are successful, that's why they are thin. The female aspect always has an essential impact on me. Men might be pleased with what they see, but I don't care. The male gaze is very annoying to talk about. If it were a male artist doing my work, I would despise it.

But isn't there a certain contradiction in this?

Respect is needed, and that's what I try to do with my sculptures, even though I play with the borders and constantly question myself: What's acceptable and what is provocative? I prepare them and then they are off. I am not holding hands with the piece any longer, in the sense of explaining their moves and meanings. This is where I let them out to the world. Now you have to do your thing. I love the impact of art, being one thing for one person.

The women in your sculptures are mostly young ...

... they are even a little younger than me. One can say that the sculptures age with me. They are definitely connected to what's happening around me. My latest pieces have been very much about the female body being pregnant ... I am now 38 and we are thinking of having a baby.

You live with a woman. How does that affect your art?

My wife gives me daily feedback, and of course, she shapes my art. She is straightforward in her feministic point of view. But when I once had the idea to pump up my lips, my wife said, if you do it, our marriage is over. (laughs)

What? Your lips look perfect ...

Why is it such a big deal? It's always just me. I like this kind of contrast ... maybe it's a trait of mine that shines out through this. And also, it's because I love teeth. (laughs)

Regarding the sculpture over there, she had not so much luck with her teeth ... Also, she has a disturbing facial impression. Is it meant as a contrast to her perfect body?

I don't want to create people that please.

The sculpture is carrying a Louis Vuitton bag. Do you have an issue with designer items?

Of course, it's not real (laughs), but honestly, the fashion brands are stealing a lot from artists, so I think it's nice to steal back a little. (laughs)

What do you think of Kim Kardashian then?

I am one of the few people who don't follow her (laughs), but she is very influential in how she has changed the view on curves in breaking norms with her body. That's very cool. Women are encouraged to embrace their hips and curvy bodies. Very much thanks to her and her family. Praise that.

Checking out your Instagram account „Futuristic Lesbians“, I saw that your sculptures now started to speak ...

The dialogues are important to build a sidekick for the sculptures and to protect them from their nudeness. The next step is to make the sculptures move.

You have started your account quite late.

A few years ago, I felt a bit tired of Facebook, and I didn't want to touch it anymore. I can sound very straightforward, but there is another side to that. And I ask myself, am I missing out on a lot? Sometimes it's good to isolate your tasks. But especially since the Covid pandemic, I can somehow connect with people via Instagram.

Has Corona influenced your art or working process in a certain way?

Yes, it has. Mainly because I am a workaholic, and the pandemic gave me space to dwell in the studio. So the last two years have been very intense. I always hang up last minute. Things got postponed, but this was good for me because I got extra time to spend with the pieces. I never had this experience before.

Tell me about the creating process and the materials you use ...

I started out doing everything by myself. I know what a body looks like, so I shaped the silicone for my plasterwork and styrofoam myself. Silicone is the perfect material; it's glittering and transparent, and I love to use it. I then got a bit fed up with my own signature; I wanted to be more surprising. I still do certain parts myself by casting body parts of my friends, but meanwhile, I create most of the elements with mannequins, which I short up into smaller pieces. It's mostly a mix of female and male mannequins ...

Male mannequins, really? But they never appear in your artwork, right?

I tried to integrate gay men a few times, but it didn't turn out well. The male mannequins are suitable because my sculptures are bigger than real bodies. That's why I use men, although I sometimes have to sort pieces off. (laughs)

The shelves in your studio look like a department at Woolworth. Where do you get all the items?

I love shopping at Target and other big stores. A few years ago, I did a show in London in Soho, where you find many sex shops. So I spread down in the sex shops, and I started using vibrators and other sex toys, but also kitchen utilities. Sometimes, while working on a sculpture, I shift through the shelves and look for a color theme, like these sunglasses combined with a lamp, a massager, a wig, and so on. I like to buy sports equipment or stuff for aquariums or horses. Sometimes I think, this is an exciting piece, even though nobody else really knows what it actually is. But it amuses me. I find ways to have fun in the studio. And it wasn't always like this.

What do you mean? Was it stressful because of the pressure to succeed?

It came more from my own expectations of what I should do. When I walk through an expedition, the pieces talking to me have nothing to do with the chosen materials. I am searching for a place where I feel honest with my work. But in fact, I have a passion for collecting items. That's a family issue (laughs). I remember when my sister and I did a kind of an inventory at my grandparents' home, gathering 25 candle holders and carpets ... It was an unbelievable mess of things from all periods. I feel very much at home with lots of items, although my mom always wanted me to clean the piles everywhere in our house.

And what would you have become if you hadn't become an artist?

Maybe an interior or a fashion designer ... or a shrink. Psychology was one of my favorite subjects in school. As an artist, I can combine all those things. That's fantastic.

KONSTRECENSIONER

Konstrecension: Cajsa von Zeipel tar ett hämningslöst steg framåt

PUBLICERAD 2019-10-16



BILD 13 | Utsidan Cajsa von Zeipels utställning på Andréhn-Schiptjenko.

I sin nya galleriutställning har Cajsa von Zeipel övergett de svalt vita kvinnofigurer för en hjärt färgad estetik. Det svänger, tycker Bo Madestrand.

Bo Madestrand
Text

Läs senare

Utställning
"Futurist: lesbien"
Cajsa von Zeipel
Andréhn-Schiptjenko, Stockholm, Visas 10 m 5/11

Cajsa von Zeipel är framför allt känd för sina vita skulpturer av unga kvinnor i monumentalformat. I mötet mellan den klassiska skulpturtraditionen och samtida referenser till ungdomskulturen, konsumtionssamhället och förvridna kroppsideal har hon skapat ett helt eget uttryck, direkt igenkännligt.

Och varför ändra på något som funkar? Ur ett varumärkesperspektiv skulle det förstås vara enklast för von Zeipel att fortsätta i samma spår, och massproducera sina egenartade vita gipsskulpturer för den glupska konstmarknaden.

Men lyckligtvis har hon valt att utmana publiken, och sig själv, med ett ganska dramatiskt stilbyte. I sin galleriutställning på Andréhn-Schiptjenko har von Zeipel skapat ett antal kvinnofigurer i hjärta barnprogramsfärger, i ett formspråk som snarare refererar till mangaserier och science fiction än till den antika skulpturen.

Besattheten vid den kvinnliga kroppen består, men den svala estetik har ersatts av ett hämningslöst samplande av funna objekt – från tygmärken till nappar och plaströr. Att skulpturerna utförts i silikon är kongenialt med figureernas uppförstorade läppar och

tatuerade kroppar. Detta är en alltigenom artificiell och sexualiserad värld, där smärta och njutning är tätt sammantvinnade.

Om utställningen är en hyllning till den perfekta, modifierade kvinnokroppen eller en skräckvision av en alltigenom ytlig framtid är inte alldeles självklart. Men med sin hämningslösa estetik är skulpturerna nog så idealiserade som antikens skildringar av gudarnas muskulösa kroppar – också de en gång kitschigt bemålade.

Det enda som inte riktigt svänger är utställningens titel, som är alltför endimensionell i relation till de mångtydiga, genreöverskridande skulpturerna. Annars är detta ett stort och oförutsägbart steg framåt i ett ungt konstnärskap.

AMNEN I ARTIKELN

Konstrecensioner

+ FÖJ

Konst

+ FÖJ

TEXT

Bo Madestrand

+ FÖJ



Skick ut Rätta artikel

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Andréhn-Schiptjenko

STOCKHOLM PARIS

CAJSA VON ZEIPEL

Born 1983 in Gothenburg, Sweden.
Lives and works in New York, USA.
www.cajsavonzeipel.com

Education

2005-2010 Royal University College of Fine Arts, Stockholm, Sweden.

2008-2009 Städelschule, Frankfurt, Germany.

Solo Exhibitions

2022 *Alternative Milk*, Andréhn-Schiptjenko Paris, Paris, France.

2021-2022 *Cajsa von Zeipel*, Rubell Museum, Miami, USA.

2021 *A Theory of Feline Aesthetics*, Cherish, Geneva, Switzerland.

2020 *Nine Lives*, Company Gallery, New York, USA.

2019 *Futuristic Lesbian*, Andréhn-Schiptjenko, Stockholm, Sweden.

The Gossips, Arcadia Missa London, United Kingdom.

2017 *Alpha State*, Company Gallery, New York, USA.

Insulting the Archive, Arcadia Missa, London, United Kingdom.

2016 *Marie Karlberg and Cajsa von Zeipel*, Strap-on Projects, New York, USA.

Saturn Return, Andréhn-Schiptjenko, Stockholm, Sweden.

2015 *Zoo Collective*, *Cajsa von Zeipel vs Carl Milles*, Millesgården, Stockholm, Sweden.

2014 *Pony Tails: To Live Play Move and Clash as She Will*, Capricious 88, New York, USA.

2013 Art Lab Gnesta, Gnesta, Sweden.

Västerås Konstmuseum, Västerås, Sweden.

Växjö Konsthall, Växjö, Sweden.

Eskilstuna Konstmuseum, Eskilstuna, Sweden.

2012 *Stena A Olssons Kulturstipendium 2012*, Gothenburg Museum of Art, Gothenburg, Sweden.

Lento Violento, Andréhn-Schiptjenko, Stockholm, Sweden.

2011 *Cajsa von Zeipel, Bedsit Land*, Smallworld Projects, Stockholm, Sweden.

2009 *Messy Minors*, Galleri Mejan, Stockholm, Sweden.

2007 *IRL*, Galleri Mellanrummet, Kungliga Konsthögskolan, Stockholm.

Group Exhibitions

2023 Faurshou Foundation, Copenhagen, Denmark.

Dreaming of Home, Leslie Lohman Museum, New York, USA.

Baroque, Champ Lacombe, Biarritz, France.

Mudam Performance Season II: After Laughter Comes Tears, MUDAM, Luxembourg.

New York is for Lovers, CF Hill, Stockholm, Sweden.

2022 *Cautère*, FRAC Corsica, Corsica, France.

COLAPSO, Tenerife Espacio de las Artes, Tenerife, Spain.

Women and Change, ARKEN Museum for Moderne Kunst, Ishøj, Denmark.

2021 *Utopia*, Perez Projects, Berlin, Germany.

ECLIPSE, 7th Athens Biennale, curated by Omsk Social Club and Larry Ossei-Mensah, Athens, Greece.

Carl-Axel Valéns Stipendiater 2006-2021, Eskilstuna. Konstmuseum, Eskilstuna, Sweden.

DOG, Company Gallery, New York, USA.

Baroque Topologies, curated by Kea Bolenz and Louis Hay, KVLeipzig, Leipzig,

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- Germany.
Journey Through a Body, Kunsthalle Düsseldorf, Düsseldorf, Germany
Art of Sport, Copenhagen Contemporary, Copenhagen, Denmark
- 2019** *Annika von Hausswolff & Cajsa von Zeipel- I Woke Up Like This*,
Kristinehamns konstmuseum, Kristinehamn, Sweden.
Cicatrices, VO Curations, London, United Kingdom.
The Untamed, Karma International, Los Angeles, USA.
Thank You, Thank You, Thank You, Come Again, CF Hill, Stockholm,
Sweden.
Fire, Company Gallery, New York, USA.
Bliss, LAR Art, Mexico City, Mexico.
- 2018** *Altered*, Company Gallery, New York, USA.
Northern Exposure: Contemporary Nordic Arts Revealed, Nordic Heritage
Museum, Seattle, USA.
Everyday Muse, ltd los angeles, Los Angeles, USA.
- 2017** *Great, Great, Great... Again!*, Galerie Éric Hussenot, Paris, France.
per-so-nae, KLEMM'S, Berlin, Germany.
- 2016** *Kropp och form*, Körbärgsgården, Burgsvik, Sweden.
Swedish Art: Now!, Sven Harrys konstmuseum, Stockholm, Sweden.
Den monokroma symfonin, Artipelag, Stockholm, Sweden.
- 2015** *The Description of a New World, Called The Blazing-World*, Mitchell Algu
Gallery, New York, USA.
ID Theft, Scandinavian Institute, New York, USA.
Please Respond, M/L Artspace, Venice, Italy.
5th of July, Kunsthalle Wichita, Wichita, USA.
- 2014** *About Sculpture #1*, Galerie Rolando Anselmi, Berlin, Germany.
Borås Internationella Skulpturbiennal, Borås Konstmuseum, Borås, Sweden.
- 2013** *Power is Exercised*, Bomuldsfabriken Kunsthall, Arendal, Norway.
Life is the Only Way, Co-production between 3,14 and BergenKjøtt for
Bontelabo, Bontelabo Kunstahll, Bergen, Norway.
Typer og Arketyper, Galleri F 15, Moss, Norway.
Ahead of the now, Khyber Centre for the Arts in Halifax, Canada.
Andratx Open III, Kunsthalle Andratx, Mallorca, Spain.
- 2012** Borås Internationella skulpturbiennal, Borås Konstmuseum, Borås, Sweden.
*Konst är dyrbarare än korv – 50 år av populärkulturell voodoo isvensk
konst*, Varbergs konsthall, Varberg, Sweden.
- 2011** *Ny Scen/New Scene*, Konstallen Bohusläns Museum, Uddevalla, Sweden.
Superbia Luxuria, Gothenburg, Sweden.
Look into my eyes, Mitterrand+Cramer, Geneva, Switzerland.
I Will Do It Tomorrow, Läns museet Gävleborg, Gävle, Sweden.
- 2010** *Heads, Hem och Ursprung*, Bukowskis, Stockholm, Sweden.
Seconds in Ecstasy, MA Graduation Show, Konstakademien, Stockholm,
Sweden.
After Art: Lee Lozano, Moderna Museet, Stockholm, Sweden.
- 2009** *F-able Dimensions Variable, Permanens II*, Linköping University Park, Organized
by Akademiska Hus / KiWi.
- 2008** *Dr K*, Uppsala Stadsteater, Uppsala, Sweden.
Virgin Practice, BA Graduation Show, Konstakademien, Stockholm,
Sweden.

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Grants

- 2015** The Swedish Arts Grants Committee, two-year grant.
2013 Peter Dahls stipendium, Carl-Axel Valéns Stiftelse.
2012 Stena A Olssons kulturstipendium.
2010 Gerhard & Peggy Bonniers stipendium.
2009 Akademiska Hus stipendium.
2008 Fredrika Bremer stipendium.
2007 Gustaf & Ida Udman stipendium.

Publications

- 2015** *Pro Anatomy*, Cajsa von Zeipel, Capricious Publishing, New York, NY.

Public Commissions

- 2017** *Stamina*, Skandinaviska Endkilda, Banken, Sweden.
2013 *Hello, Goodbye*, Linköping kommun, Sweden.
2012 *Pretty Vacant*, Mood, Stockholm, Sweden
2009 *F-able Dimensions Variable*, Akademiska Hus, University Park Campus Valla, Linköping, Sweden.

Public Collections

- 21c Museum, Kentucky, USA.
Akademiska Hus, University Park Campus Valla, Linköping, Sweden.
Art Foundation Mallorca, Spain.
Borås Konstmuseum, Borås, Sweden.
Eskilstuna Konstmuseum, Eskilstuna, Sweden.
Fauschou Foundation, Copenhagen, Denmark.
Gotheborgs Konstmuseum, Gothenburg, Sweden.
Körbärsgården, Sundre, Sweden.
Länsmuseet Gävleborg, Gävle, Sweden.
Moderna Museet, Stockholm, Sweden.
Sten A Olsson Stiftelse för Forskning och Kultur, (S.A.O. Foundation of Research and Culture) Sweden.
Ståhl Collection, Norrköping, Sweden.
Rubell Family Collection, Miami, USA.
Uppsala Konstmuseum, Sweden.
Västerås Konstmuseum, Västerås, Sweden.