

Cox, Steven. "Hunted Features: Ryan Wallace & John Ripenhoff at the Elaine de Kooning House," *Hunted Projects*, 30 June 2017.

# HUNTED PROJECTS



The Elaine de Kooning House is pleased to announce an exhibition by John Ripenhoff (with Jerry "the Marble Faun" Torre) and Ryan Wallace.

Milwaukee-based artist John Ripenhoff has dedicated his work to embracing an ever-expanding network of collaborators, audiences, non-profit business ventures, brewers, cheesemakers, venues and social interactions. Through presentations of local and international artists at his Green Gallery in Milwaukee, and within the structure of his own paintings and sculpture, Ripenhoff acts as a conduit and multiplier for the efforts of others. By providing these platforms for the distribution of materials and ideas, he expands the cultural reach of his beloved hometown, while effectively erasing ideas of its separateness from the rest of the art world.

His residency at the Elaine de Kooning House will continue this tendency with the unveiling of a new John Ripenhoff Experience sculpture. This series of interactive pieces consist of a ladder leading to a small box with an opening just big enough for one person to stick his/her head into. Inside, one sees a miniature group or solo exhibition by an artist of Ripenhoff's choosing. During the residency, this tiny venue, in keeping with Ripenhoff's support of known local artists, will include works by the legendary Grey Gardens' groundskeeper Jerry "the Marble Faun".

Where Ripenhoff's experience manifests as a compacted room, Ryan Wallace's installation is a space, unfolded. Wallace's output is a cycle of continuously constructed, razed, rebuilt, and re-flattened information. Like a pitch of fossils, the Elaine de Kooning House installation is an optical vista of objects and tiles that both support and trap the materials employed in his work.

Wallace's stacked sculptures combine Carl Andre's floor pieces and the serial reproduction of Sol Lewitt with an additional expressionist gesture; Minimalism gone rogue. These objects serve as surrogate paintings for the artist, incorporating materials that have been cast off, removed, and redacted from previous works in the act of making. The square tiles now carpeting the floor had previous lives as earlier floor installations shattered and stuffed inside earlier sculptures and inlaid in earlier paintings. The waste products of one system become the building blocks of another. While satisfying as sculpture, Wallace's vision is actually quite painterly, with the artist's use of shared language and material calling our attention to his gestural mark-making in the real space of his aesthetic mise-en-scènes.

## **Ryan Wallace & John Ripenhoff**

July - August 2017

**Elaine De Kooning House**

[www.elainedekooninghouse.org](http://www.elainedekooninghouse.org)

Images courtesy of Ryan Wallace, John Ripenhoff & The Elaine De Kooning House