

# Transit

## - Nylon Taffeta Wind Breaker

Philip Peters



Robert Morris, Untitled 1967, © Hamburger Kunsthalle / bpk. Photo: Christoph Irrgang

This publication, which can be regarded as an element of Marius Lut's presentation at Billytown, consists of variations on a single object: a black windbreaker. A utilitarian object, in fact, a garment, and as such close to the skin. But in this setting it is not employed in its physical function of protector against the elements. On the contrary, the artist has done everything in his power to strip the object of its function.

This transports us to an endless grey area, somewhere between form and function; an area without certainties because it is actually a kind of magma, a state before new petrification may result in all sorts of forms; the primordial soup just after the Big Bang but prior to solidifying into assumptions and definitions. An *in-between area*, in fact, in which possible choices can be played with without leading to decisions or conclusions. These works represent a state of *transit*.

The above-shown work by Robert Morris dating from 1968 consists of pieces of fabric that, because of their positioning in relation to each other, almost make up a dramatic figurative piece, as it were.

Lut's 2013 windbreakers counteract this: here the aim is to go in the exact opposite direction, a figurative object is transformed into an almost abstract form. The use of the word *almost* in the two sentences above is not meant to be an admission of weakness, but as an indication of the *instability* of the situation – of the objects, of the world and of the way in which the artist has placed the objects in the world. The windbreaker is not a result of making something out of nothing, but is rather an attempt to move in the opposite direction, to make something into nothing; from a painting to a monochrome and shaped canvas (because even though the windbreaker is a three-dimensional object, here it clearly also relates to the art of painting) and from monochrome to a rugged type of abstraction that is still able to move in all directions and can still evoke all kinds of associations.

This produces the instability of the in-between area, *'of a crack in the wall'*. And isn't this fluid position, this transitional form between the various stages, this indescribable *non-situation* between the states of aggregation, the exact position that is held by the arts in our time?

The work is constantly reinventing itself and is, during that process, in a constant state of *transit*. And that is the moment that is represented here.