



LUXURY REAL ESTATE:

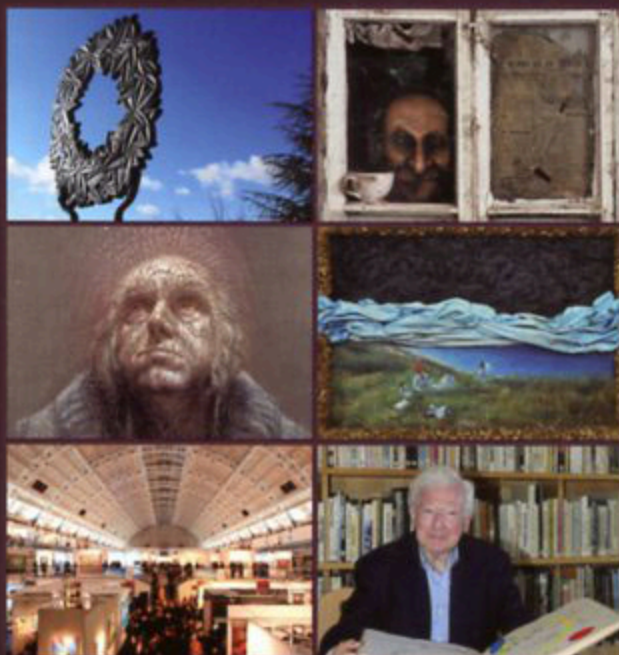
MONACO: LUXURY "ROOF-DUPLEX" IN THE CARRÉ D'OR
 SAINT-PAUL DE VENCE: MAGNIFICENT PROVENCAL-STYLE RESIDENCE
 MOUGINS: REMARKABLE SINGLE-STOREY HOME
 CANNES: PRESTIGIOUS MODERN VILLA
 GOLFE-JUAN: STUNNING APARTMENT ON THE SEA FRONT
 SWITZERLAND: SUPERB PROPERTIES IN THE CRANS-MONTANA RESORTS
 BRAZIL: PRESTIGIOUS DEVELOPMENT AT THE GATEWAY TO RIO DE JANEIRO

SPECIAL REPORT / ARTS & DESIGN:

NEW YORK: WATERHOUSE & DODD GALLERY CELEBRATES 25 YEARS
 NEW YORK: "CROSSING THE LINE" 2012 AT THE FRENCH INSTITUTE ALLIANCE FRANÇAISE
 SHANGHAI: LUXPROPERTY, 9TH EDITION OF LUXURY FAIR
 PARIS: 18TH SESSION FOR VENDOME LUXURY AT THE HOTEL LE MEURICE
 CÔTE D'AZUR: 3RD EDITION OF "FRANCHEMENT ART" IN VILLEFRANCHE-SUR-MER
 MONACO: SANDRA BILOÉ PRESENTS "MOVIMENTO" AT THE REIS & MAAS GALLERY
 VAL D'ISÈRE LAUNCHES WINTER SEASON ON A SUPERB YACHT IN MONACO

LI ART COLLECTION, THE ART OF COLLECTING:

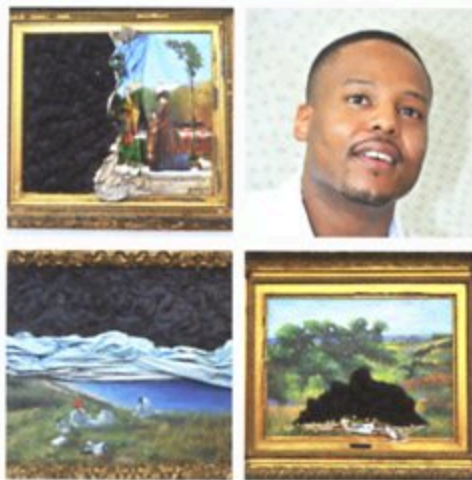
4 WORKS BY SACHA NEWLEY, TITUS KAPHAR, ALEXEI BOBRUSOV AND ELSA MAGREY
 MEETING WITH ADRIEN MAEGHT – MARGUERITE AND AIMÉE MAEGHT FOUNDATION



France: 6€ - UK: 4.99GBP

Baer, Stella Maria. "Titus Kaphar." Luxe Immo, number 29, fall 2012.

TITUS KAPHAR



Titus Kaphar was born in 1976 in Kalamazoo, Michigan. He currently lives and works in New Haven, Connecticut. His artworks interact with the history of art by appropriating its styles and mediums. Kaphar cuts, bends, sculpts and mixes the works of Classic and Renaissance painters, creating formal games and new tales between fiction and quotation.

SOLO EXHIBITIONS

- 2012 – "Behind a Veil of Beauty", SEM ART Gallery, Monaco
- 2011 – "Classical Disruption", Friedman Benda, New York, USA
- 2009 – "Reconstruction", Roberts & Tilton, Culver City, USA
- 2009 – "History in the Making", Seattle Art Museum, Seattle, USA
- 2008 – "Painting Undone", Red Gallery, Savannah College of Art and Design, Savannah, USA
- 2005 – "New Revolution", Yale Art Gallery, Trumbull Gallery, New Haven, USA
- 2004 – "Erace-ing", Art History Provisions Library, Washington D.C., USA
- 2004 – "Visual Quotations", Anno Domini Gallery, San Jose, USA
- 2000 – "The House That Crack Built", San Jose State University Gallery 2, San Jose, USA

While your practice has always included some sculptural elements, in the past few years your work has grown increasingly three dimensional. What's driving this move into more dimensions and mediums?

You know, I feel like it's about the work. Some things are just said best in different languages. I only speak one language, but I always find it interesting when people try to explain something to me and say, "this would be so much easier to explain if I could speak in my mother tongue" or they say, "in Farsi this is just so much more clear." Sometimes the idea dictates the language. And that's been the situation with these sculptural pieces. It's not so much that I wanted to start making sculpture as there were certain things I wanted to say, and they were more articulate in three dimensions than in two.

A lot of your work suggests a presence in absence, speaking to what is revealed when a figure is removed, covered, erased, or hidden. Do you paint knowing from the beginning that a particular element will be removed or destroyed or is that something you decide only after you've completed the original piece?

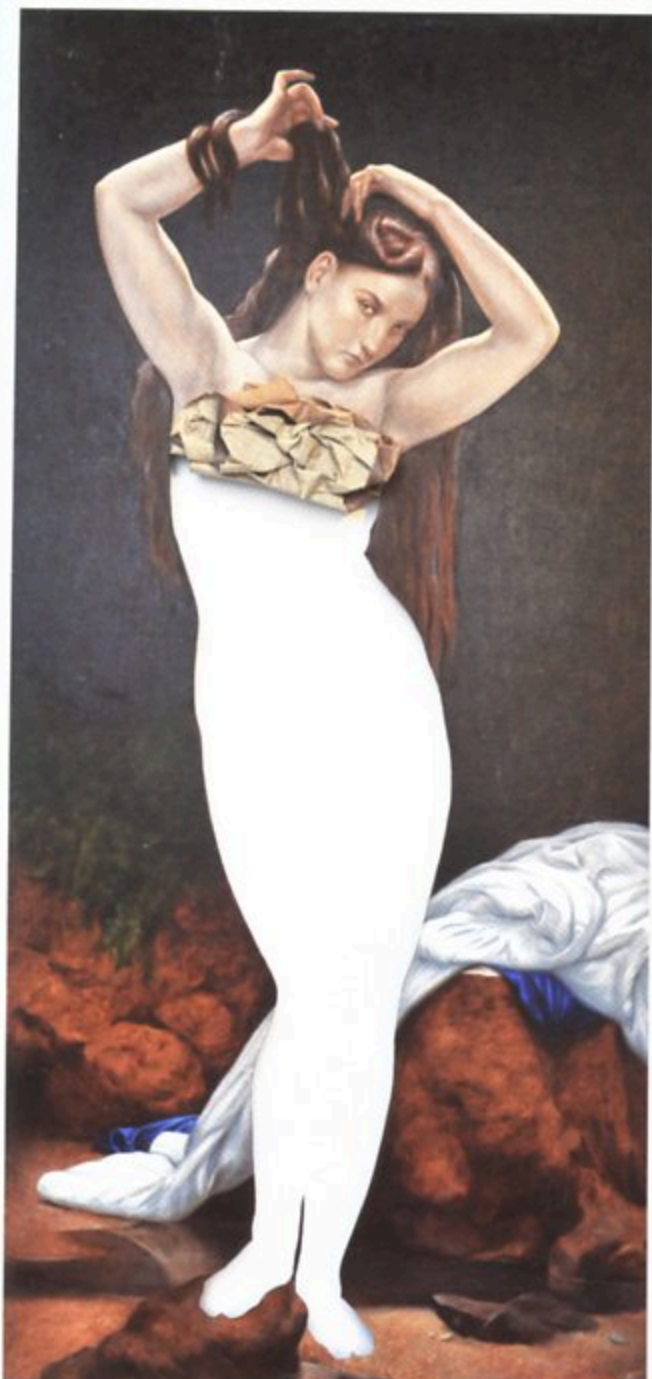
After. I don't think of it as destruction, I think of it as deconstruction. And you can't deconstruct something until you first put it together. Only then can you understand it. For me, this deconstruction is about a kind of sacrifice. I am not a monk, and I am not close to a saint, but the Buddhist monks who make those mandalas, the beautiful sand drawings, they spend hours, days making these things, and at the end they just blow it away. For me there's something about that sort of sacrifice, that giving up of my best. There is a Christian metaphor – the Jesus story – underneath a lot of this work. That is to say, you give up your only begotten son, and it has to be this perfect sacrifice in order for it to be effective. And I feel like that's really true in my work – if I were to put forward something that I didn't spend any time on, or something that I didn't really love making, I don't think it would speak the way my work speaks when it's... "on".

So in keeping with this idea of sacrifice, and then absence – do you sense there is a real presence to the absences in your paintings?

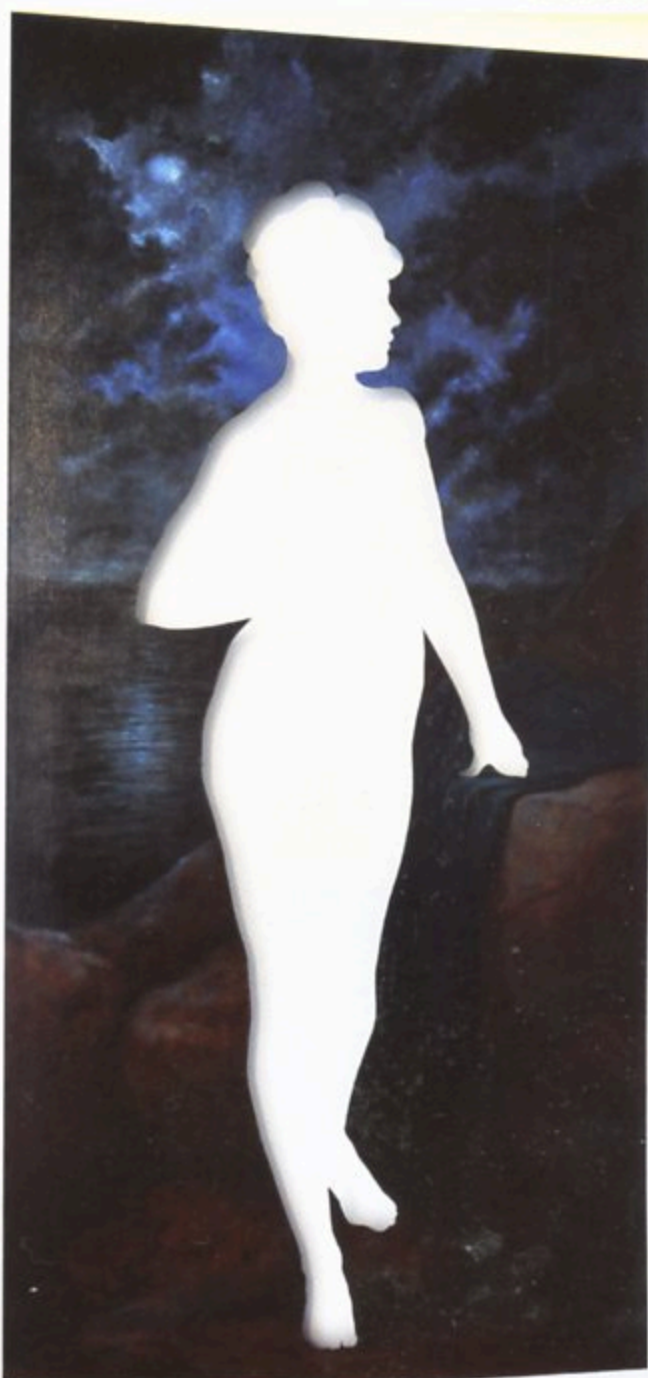
Absolutely. I'm always surprised by how loudly the figures I remove, how loudly they continue to speak. Sometimes what they say is the opposite of what was said before, and sometimes it changes in more unexpected ways. If you look at one of my early pieces, *Unsure Footing: Unfolding the Myth of Power*, there's this political leader on horseback, from a genre meant to show how separate this person is from everyone else, how exalted and triumphant. But in my deconstruction, the horseman has been cut out, and is slipping from the frame. The piece then says the opposite of what it originally did. Other times, when a figure is completely removed, you long for what is gone, and your mind begins to insert the person back into the absence. Taking something away allows for new meaning. There's also this sense of removing the dominant narrative and allowing space for the viewer to hear a different narrative. And sometimes that means removing a character entirely from a composition, so the viewer can investigate what's happening on the periphery.

At times there seems to be almost a restorative quality to your work – as if you are going back in time and rewriting history, revealing what was originally hidden or silenced or left out of the history books. Do you view history as something malleable and permeable that we can continue to shape?

Well there's history with a capital H – what actually, really happened, and then there's history, the history books we have, with a small h. And that history is not all that happened – that's what people choose to tell, what story is passed down from generation to generation. So we can look back and say, actually, you know what, Jefferson was an amazing man, but let's give you the full picture of his history – these were his strengths, these were his weaknesses. I think it's malleable in that sense. We have great historians like Howard Zinn



Modesty, 2011, oil on canvas, 244 x 117 x 7 cm



Moonlight, 2011, oil on canvas, 244 x 118 cm



Push, 2011, oil on canvas, 115 x 197.5 cm



Self evident, 2011, oil on linen, 205 x 264 cm

whose careers are based on this kind of revisionist history – and in a way I don't even like calling it "revisionist" because that doesn't speak to all that it actually does. It's trying to get at these bigger truths, hearing the voices of those who were originally silenced or ignored.

So you mentioned earlier your current project on the Vesper family – how did that begin?

The Vesper Project is an exploration of the creative process itself. In this body of work I investigate the lengths to which our minds give in to the truths that we find in fiction. It is an experiment in fully giving one's self over to the mental disruption we experience in the act of creation. This body of work was birthed in an extended state of suspension of disbelief.

How has working with this family story developed your own work?

I have a really strange family history myself. I was adopted when I was fourteen years old. I went back to visit not too long ago, and I started asking questions about our family history and stuff. And one person would tell me one story, and another person would tell me the same story, but with a different ending. And I realized that there are a lot of lies my family tells. I'm not going to sugar coat it. They just lie about the past. It's very much to protect the "honor" of the older generations. These stories have been told for so long that they don't even know what the truth is anymore. They've incorporated their fictions into their every day lives, such that they're like, "real" now, they're "facts." And so when I started reading what Ben was writing, it brought me back to my own family, and felt like it was a way I could deal with these issues of memory, fiction, and the way that after a certain amount of time, we take pains we have suffered, and turn them into memories, even if it wasn't a real situation.

There are a lot of pieces in this project that involve furniture – not just your paintings, but furniture dissembled and distorted and re-constructed. What moved you to work with furniture as a medium?

Several years ago, while working in the studio on a portrait of my favorite aunt, I was observing her features in the way that only making a painting of someone necessitates, and as I painted her jaw I realized that I had memories of my aunt that didn't make sense. I remembered her being in places at particular times that she never could have been. The longer I painted her face, the more I realized that I had years of memories compiled of her that were geographical impossibilities. I contacted my family for confirmation, and they verified that she couldn't have been present at the times and places I distinctly remembered her being. It was terrifying to realize that my mind had subconsciously composed these new memories to protect me from other memories I didn't know how to process. Through placing my aunt into the fiction of one of my paintings I came to see that my subconscious mind had done the same thing – my mind had created a fiction that masqueraded as a memory. These memories seemed real but were fictions. This mental disruption left me questioning all kinds of facts I "remembered," and opened to me a new world of revelation in creation. After this experience, I gave myself permission to listen to my muses, whatever they spoke to me. This project is about listening to the characters who came to me – not physically, but in some inexplicable creative state – and demanded I tell their story.

■ Stella Maria Baer



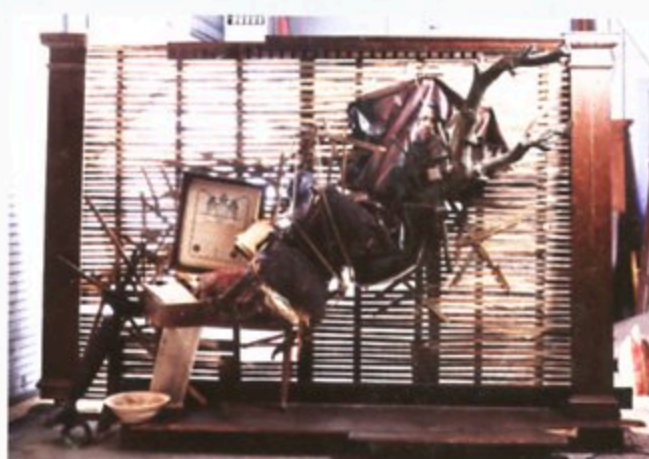
Installation by Titus Kaphar



On the beach, 2011, oil on canvas, 244 x 117 cm



Rapture, 2011, oil on canvas, 244 x 183 cm



Installation by Titus Kaphar



Installation by Titus Kaphar



Titus Kaphar and David Dubois