

# C L E A R I N G

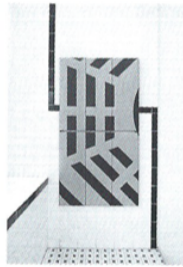
Zak Kitnick

Kaleidoscope, Summer, 2013  
(author: Bianca Stoppani)

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MEET

## Brooklyn-based artist Zak Kitnick



*Love and marriage, Kun (Earth), Pink, Love/Relationship, 2013*  
Courtesy of the artist and Clifton Benevento, New York

In terms of density, bouillon cubes and infosthetics have more in common than one may expect at first blush. Zak Kitnick, points his research towards the inner connections, both for position and meaning, generated by empty objects when they run a system informed by certain methodologies. In his series from 2011, “Compendium” and “The Bridge,” the Brooklyn-based artist creates posters in which several items are strictly combined with decorative grids: their spatial distribution stresses how the entropic multiplication and accumulation of consumer goods removes the object by anesthetizing its material truth in plain appearance, and by diluting its potential function as merely organized information. With the same minimal

language, his sculptures *A Representative* (2011) and *Perfect Schedule* (2011) mock the market rules: following the principle that “form forecloses function,” they are standard shelving units assembled against the logic of their common use as supports, but with a new physical presence and availability. Shifting these capitalistic dynamics to a spiritual level in his recent solo shows at Clifton Benevento, New York, and Off Vendome, Düsseldorf, Kitnick presents feng shui as a form of interior design. Here the ba gua grid, once represented and divided into serial products, creates an offshoring system where objects are site-specific without being site-contingent: it is a pure organization of the aesthetic space of information. BS