ARTS

MARK JENKINS CAST ON THE WORLD STAGE

WED 04/05/2016

Witty, macabre, mischievous and surprising, American artist Mark Jenkins has refined the art of the double-take. After inventing his own technique of casting objects using packing tape and plastic wrap, placing the resulting tape sculptures in situ creates surreal urban theater for any passerby.

Later moving on to casts of his own body with newspaper and cement and clothing them, the hyper-realistic anthropomorphic beings soon found themselves in all sorts of absurd, alarming or reality-bending positions, both on the streets and in the gallery. Now his creations of “situations that turn the world into a stage,” have become literally a stage, as the backdrop for an adventure by Montreal-based artist Audrey Guérincharacter Aude in an upcoming collaborative film.



Jenkins' work Till Death Due Us Apart as seen in the Terrible Horrible exhibition at Ruttkowski;68 Gallery in Cologne, Germany in 2014. Photo: Courtesy of Ruttkowski.

While much of Jenkins' work certainly counts as street art, it contains so many layers and questions and provokes so many different responses that the term alone is insufficient. First and foremost, the question of public space and the way his sculptures affect it became especially controversial after passersby—thinking the casts were actual people—called emergency services or in one case resulted in bomb squad deployment. And while a prankster element is evident, the deeper political resonances will have you thinking long about the work long after it's made you laugh.



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His casts are so lifelike, they might escape first notice... Photo: Lim So.



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MEMBERS INVOLVED



MARK JENKINS
ARTIST

PROJECTS INVOLVED



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(DATES/PLATOON-MAGAZINE-3)

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(COMMUNICATION/HUGO-BOSS)

(COMMUNICATION/HUGO-BOSS)

HUGO BOSS
RED NEVER FOLLOWS (COMMUNICATION/HUGO-BOSS)



(REPORT/LONDON-20-URBAN-CREATIVES)

(REPORT/LONDON-20-URBAN-CREATIVES)

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(REPORT/BERLIN-MARK-JENKINS-URBAN-THEATRE)

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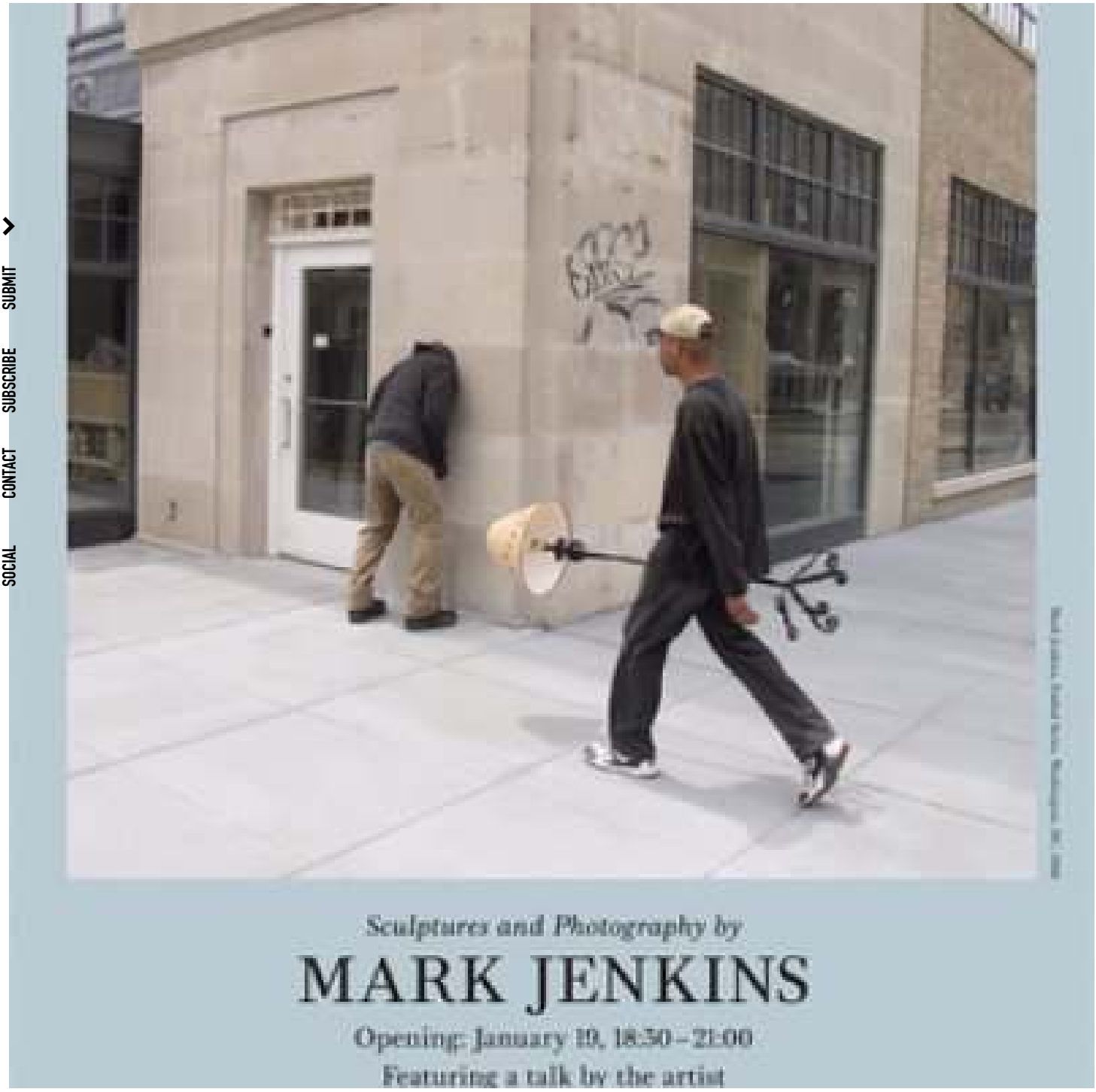
BERLIN · MARK JENKINS
THE URBAN THEATRE (REPORT/BERLIN-MARK-JENKINS-URBAN-THEATRE)



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BERLIN · GLAZED PARADISE
SCULPTURES AND PHOTOGRAPHS BY MARK JENKINS (DATES/BERLIN-GLAZED-PARADISE)

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ALL SOCIAL PROCESSES ARE DETERMINED BY ECONOMIC INTERESTS. ATTRACTIVENESS AND CONSUMABILITY ARE EXPECTED AND OFFERED. EVERYTHING IS PLEASANT, ENTERTAINING, UNDERSTANDABLE, CALCULABLE AND IN CONCLUSION: POSITIVE.

EVERYTHING IS 'ATTRACTIVE'.

THIS PHILOSOPHY OF SERVICE HAS INFILTRATED ALL AREAS OF LIFE. THE RESULTING CONSUMERISM DETERMINES OUR THOUGHTS, EMOTIONS AND ACTIONS: OUR CULTURE.

A SHIFT IN PERCEPTION HAS OCCURRED: ILLUSION IS BECOMING INCREASINGLY MORE BEAUTIFUL AND THE REALITY UGLIER. REALITY IS REJECTED AND IGNORED. THE ILLUSION BECOMES A WORLDVIEW.

'HYPER-REALITY' ARISES.

WITHIN HYPER-REALITY LIFE IS PLEASANT, COMPREHENSIBLE, ENTERTAINING AND THE RISKS ARE CALCULABLE: LIFE IS CONSUMABLE.

AND BORING.

MORE AND MORE PEOPLE CAN'T AND WON'T SUBMIT TO THIS ILLUSION. LIFE IS NOT CONSUMABLE. REALITY IS ON MANY LEVELS THE EXACT OPPOSITE: UNPLEASANT, DEMANDING, AGGRESSIVE, INCALCULABLE, INCOMPREHENSIBLE.

AND INTERESTING.

PLATOON DOES NOT IGNORE THESE INGREDIENTS OF LIFE BUT RATHER HIGHLIGHTS THEM.

HYPER-REALITY GETS CONTRASTED.

PLATOON POSES QUESTIONS, IRRITATES, INSPIRES THOUGHTS AND CONVEYS REALITY.

PLATOON DOES NOT ENTERTAIN. PLATOON COMMUNICATES.

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