

PORTFOLIO

PIPPA GARNER

“**THIS PERIPHERAL**, outsider vantage point is essential for my work,” the multi-hyphenate artist Pippa Garner said in 2018. “If I get too comfortable, there go the ideas.” On the occasion of Garner’s comprehensive solo show at the Kunstverein München in Munich—her first such exhibition in Europe—*Artforum* compiled a portfolio of seven photographs from the artist’s six-decade-long career. The pictures effuse a sunny wryness: These are crisp observations of the world at large from a maverick who has cultivated her alienation to better see what’s around her. At this moment, when estrangement and dispossession are increasingly routine, we would do well to study her example.

“Pippa Garner: Act Like You Know Me,” curated by Fiona Alison Duncan with Maurin Dietrich, Gloria Hasnay, and Gina Merz, is on view through November 13 at the Kunstverein München, Munich.

Page 169: Pippa Garner and Jeff Cohen, *Backwards Car (Golden Gate Bridge 1)*, 1974, inkjet print, 59 × 88%”.

Page 170: Pippa Garner, *Un(titled) (Double Surveillance)*, 1978, inkjet print, 39% × 59”.

Page 171: Pippa Garner, *Un(titled) (Hand in Plastic Bag)*, date unknown, inkjet print, 59 × 88%”.

Page 172: Pippa Garner, *Un(titled) (Joy Joy Joy)*, 1978, inkjet print, 59 × 88%”.

Page 173: Pippa Garner, *Un(titled) (Blonde in Blonde Room)*, 1971, inkjet print, 26% × 39%”.

Page 174: Pippa Garner, *Un(titled) (Triple Couch)*, date unknown, inkjet print, 6% × 39%”.

Page 175: Pippa Garner, *Un(titled) (Neopop Businesswear in the Voice) (James Hamilton)*, 1980–81, inkjet print, 5% × 7%”.









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HINTS FOR THE HANDTOMS

EDITED BY MARY PEACOCK

NEOPOP *Businesswear*

HALF-SUIT

OFF-SHOULDER SHIRT

EXPLODING SHOULDERS
STUFFING

Nowhere in the world of fashion has tradition been more stiffly adhered to than in men's dress clothing. Only the head and hands, well-groomed and jutting nakedly from three orifices in a shroud of crisply tailored fabric, are exposed. These are the organs of communication, at least the prime ones, and must be isolated to achieve the maximum persuasive effect. The body becomes a platform from which the head and hands are supported, and a stuffer to fill out the contours of the garment. Allowing the body to play a more specifically aesthetic role is a frivolous notion relegated to the world of women's fashion.

This is, of course, obsolete thinking. The social framework which bred this concept is rapidly evolving and the outward symbols must correspondingly be revised. I say revised, for I am a lover of tradition. Furthermore, an attempt to break completely from the past is destined to follow the time-honored path from sensationalism to fad to obscurity. I have chosen instead to reformat existing apparel by amalgamating elements from coextensive fields of fashion design (see HALF-SUIT and OFF-SHOULDER SHIRT) and interfacing environmental imagery, both organic (see EXPLODING SHOULDERS) and man-made (see DINETTE JACKET). The term NEO-POP, coined expressly for this body of work, intimates a new and more expansive manifestation of the miracle of mass production.

By Philip Garner

DINETTE JACKET

APPLIQUE

PHOTOGRAPH BY JAMES HAMILTON

ILLUSTRATIONS BY PHILIP GARNER