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The majority was fascinated with the large wall. The size was an impressive 24 feet by 16 feet. The distance of the banister was at 12 feet. The banister was outlining the

Alpha Mason: ...so, what you're saying is that you think you are an altermodernist? We've finally found a 'box' you think you might fit into?

Chris Hipkiss: No, no chance. I still don't really have a clue what it means. I just stumbled upon a review of a Charles Avery show, in which my work was compared with his... and I thought what the writer said about me was quite accidentally insightful because it reminded me of where it all started, you know? I'd been so bored and frustrated trying to draw in the house on my own, and on that boat on the Seine I just decided to doodle whatever I wanted rather than thinking about it all the time—

AM: Yeah, you tell that story every time someone asks the "When did you start?" question, but to me you'd been doing much the same thing ever since you were a kid. It was a process, a natural development...

CH: ...but it was like BC and AD. It was only with the recession, on the dole together, that I could really be bothered to do it full-time. I needed that constant creative interaction to make it interesting. Then once I decided to doodle it was like zooming into the future; I've got a thousand detailed landscapes in my head I'll never have enough time to draw. At least I've got to the stage now where I can make small-sized land-scapes big; I'm finally learning how to draw! Thanks to you, of course, as 'Shading and Perspective Consultant'-

AM: Of course!! Then again, you know when we looking at that view the other day, when I suddenly realized that sometimes real perspective can be like the stubborn Hipkiss elements I still think are 'wrong'; like the road in A Knife For Europe – it's going up that steep a hill, it looks impossible.

CH: I like that. But it's true that a lot of it was wrong, and improving at least some of the perspective has made the work better. It's even helped me find ways of getting down the repetitive detail fast enough before it gets too much. My art feeds from every experience I ever have, which is why the labels I tend to get lumbered with are so way off...

Canon

Mischtechnik auf Papier, 2008, 180 x 112 cm

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