In 2009 *Kaleidoscope* published an article entitled “Surface Tension” by art critic Jörg Heiser, which exposed Minimalism’s inner contradictions and critical controversy—the infamous macho way and “rhetoric of power” inherent to the industrial, glacial forms created by Judd & co. What that article also revealed, and what originates the visual research behind this mood board, was Minimalism’s freakish twist on sensuous materials and volumes, sleek surfaces, color combinations, transparencies and light reflections—in other words, the same “finish fetish” that gave its name to the West Coast gang of Minimalist artists who translated the obsessive-compulsive sensibility to detail of custom car and surfboard maniacs into the practice of sculpture. The following gallery—its assembled with a superficial Internet-surfing-based, Google Image mode—expands this idea outside of Minimalism, informally and non-ideologically, to works spanning from Light and Space, Op Art, abstract painting, product design, and far beyond, which are equally revelatory of this (and my own) cerebral, even psychedelic, lust for form. These are (specific and non-) objects and images that you want to smell, lick, touch and cum on. Here, they are maliciously juxtaposed to works of painting, photography and illustration that depict the female body in a highly sexualized and graphic way—originating a short circuit between object-sexuality and sexual objectification. In this tension towards the object of desire, there’s some inevitable (Catholic) guilt at play. It’s an old story, the oldest of all—from the red shiny surface of the forbidden Apple, all the way to Cupertino, where our experience of consumption is being forever redesigned.

“If you leave me here, I’m gonna drown. I’m gonna drown, and all you’ll find is this shitty old board.”

Alessio Ascari is *Kaleidoscope*’s Founder and Editor-in-Chief.
Kaspar Müller
After Julian Opie (Yellow), 2013
Courtesy of the artist and Federico Vavassori, Milan
Photo credit: Alessandro Zambianchi

Elad Lassry,
Woman (Blue Headpiece), 2012
Courtesy of the artist and David Kordansky Gallery, Los Angeles

Above:
Frank Benson,
Untitled (Apple), 2010
Courtesy of the artist and Sadie Coles HQ, London

Right:
Gerwald Rockenschaub,
GR11OB01, 2011
Courtesy of the artist and Mehdi Chouakri, Berlin
Photo credit: Jan Wadiers
From top clockwise:
Sven Lukin, 30401, 2004–2010
Courtesy of the artist

Julio Le Parc
Exposition: Charte de la Longue Marche, 2015
Hermès Edition

Greg Parma Smith
Poseur 5, 2011
Courtesy of the artist and David Lewis, New York

Right:
Donna Huanca
“Donna Huanca & Przemek Pyszscek: Muscle Memory,” performance view at Peres Projects, Berlin

Eight:
Donna Huanca
“Donna Huanca & Przemek Pyszscek: Muscle Memory,” performance view at Peres Projects, Berlin
Right:
Craig Kaufmann
Untitled, 1967
Courtesy of Pace Gallery, New York

Below:
Vanessa Beecroft,
VB 55, Neue National Galerie, Berlin, 2005
Photo credit Nic Tenwiggenhorn © 2005
Vanessa Beecroft

Above:
Kenro Izu
Still Life, 1998
© Kenro Izu and Howard Greenberg Gallery

Right:
Max Farago
Untitled, 2012
Courtesy of the artist

Above:
Victor Vasarely
Takat, 1980
Right:
Peter Halley,
Revival, 2012,
Courtesy of the artist

Down:
Roni Horn,
Well and Truly (detail), 2009–2010
Courtesy of the artist
and Hauser & Wirth,
London/New York

Ryan McGinley
Astral (Lagoon), 2013,
Courtesy of the artist and Team Gallery, New York

David Benjamin Sherry
Spirit Infinity, Death Valley, California, 2014
Courtesy of the artist and Salon 94, New York

Greg Bogin
Sunny disposition (oasis II), 2015
Courtesy of the artist and Marlborough Chelsea, New York
From top clockwise:
Jean-Paul Goude,
Caroline Issaoual, New York, 1970
Nicholas Krushenick
Navy Lite, 1967. Courtesy the Estate
of Nicholas Krushenick and Garth
Cromwell Gallery, New York
Sam Samore,
Eye Diptych (#1) (detail), 2012
Courtesy of the artist
and Team Gallery, New York
Mel Ramos,
Miss Snickers, 2004
Dadamaino
Volume, 1960
Above:
Badiou
Pelage, 1990
Left:
Mel Ramos,
Miss Snickers, 2004
Badiou
Pelage, 1990