

fused into a single physical realm. It is not a literalized interpretation or a one-to-one re-creation. It is an investigation into Tati’s films, an inquiry of representation, and an observation on the widespread impact cinema makes on routine perceptions. Experimenting with Tati’s practice of using sound to define cinematic space, Tomaszewski edits, mixes, and re-presents Tati’s sounds to make an original kaleidoscopic track. This new soundtrack is accessible only while visitors stand partially inside a large, transparent plastic globe.

## 12 Dan Graham

**Serpentine II**, 1995; two-way mirror, transparent glass, punched aluminum, aluminum; 14 x 36 x 30 inches; courtesy of Marian Goodman Gallery, New York

In the architectural model *Serpentine II*, Dan Graham experiments with interplays of space and reflection within the context of a proposal for an outdoor pavilion. Graham’s continued interest in the pavilion framework lies with both its sociocultural associations and its architectural roles in public sites like urban parks and city spaces. In his pavilion sculptures fitted with two-way mirrors, Graham extends earlier explorations with a double space of conventional, transparent glass into observations on complex relationships between interior and exterior spaces.

Connotations and experiences with the two-way mirror are important for Graham. Its opacity and transparency is used every day as a tool to separate public and private spaces in hospitals, financial institutions, airports, corporate office towers, and prisons. In his pavilion sculptures, Graham puts to use the continuously shifting, optical surface qualities of a two-way mirror by incorporating it with metal and glass.

## 13 Gregory Crewdson

**Untitled (boy with hand in drain)**, 2001–2002; digital c-print; 48 x 60 inches; courtesy of The Broad Art Foundation, Santa Monica

**Untitled (penitent girl)**, 2001–2002; digital c-print; 48 x 60 inches; courtesy of The Broad Art Foundation, Santa Monica

The photograph series *Twilight* feature people in moments of psychological tension, temporarily suspended in mysterious acts or reverie, on thresholds. Inspired by films like *Close Encounters of the Third Kind*, *Poltergeist*, and *E.T.* in which otherworldly forces are engaged with controlling the movements and actions of humans, Crewdson’s characters are lost in response, jolted from complacency to act in service to some unknown command.

*Untitled (boy with hand in drain)* shows a teenage boy in his underwear crouched over the open drain of a shower stall. He plunges the entire length of his arm through the drain opening into a space below the bathroom. We are privy to both spaces, above and beneath the floor. But that is all the access we have into this otherwise unknown narrative. Similarly, in *Untitled (penitent girl)* viewers search for plausible scenarios. A young girl dressed in bra and panties stands outdoors on a front lawn and hangs her head before a woman who viewers naturally assume is her mother. Erratic behavior is the norm in Gregory Crewdson’s Lynchian suburbia.

## 14 Maya Schweizer

**Daniel’s Museum**, 2004; 40 c-prints and single-edition catalogue; dimensions variable; courtesy of the artist

Maya Schweizer’s *Daniel’s Museum* is comprised of forty photographs and a single-edition catalogue of images of workers, markets, and construction areas in China. The common thread in each of these scenes is an industrial tarpaulin of alternating bands of red, white, and blue. This evidently inexpensive fabric shelters and divides. It functions as architecture.

Paintings by the French artist Daniel Buren also function as architecture. They feature alternating white and colored bands—always 8.7 cm, or about 3 inches, wide—in commercially obtained material with the outermost stripes painted white. Buren confronts architecture’s influence on painting and painting’s engagement with a wall, for instance. For exhibitions he utilizes existing architectural details and exhibition histories to create a dialogue among institution, architecture, painting, and sculpture.

Maya Schweizer’s *Daniel’s Museum* is in dialogue with the art and ideas of Buren. Schweizer locates Buren’s stripe paintings in everyday public spaces in China. The scenes are *found* Burens. *Daniel’s Museum* explores ideas about space, knowledge, and interpretations of the world.

## 15 Laura Lisbon

**Corner Set-up (Wall Displacement)**, 2009; wood, paper, canvas, acrylic paint; dimensions variable; courtesy of the artist

*Corner Set-up (Wall Displacement)* explores the various levels of engagement painting has with architecture and the nonnegotiable effects it makes on the production and exhibition of painting. The residual paint makes apparent the process of painting and emphasizes the interwoven relationship between wall and painting, as well as intersections of the pictorial, sculptural, and architectural. The wood beam construction orchestrates the drift of paint onto canvas. Subtle delineations on these canvases are clues to the gesture or even a former place a painting once occupied, a previous engagement with the wall in the painting’s production. In *Corner Set-up*, the sign of that gesture combined with a peeling away of architectural ground (the structure of raw wood beams) invites viewers to look at painting as a space that one enters, that one physically experiences, and by which one is absorbed.

## 16 Robert Buck

**Constellation (“To find the Western Path, Right thro’ the Gates of Wrath”)**, 2008; steel railing and artifacts (headstone, surveillance mirror, steer skull, 3D print, Tumi luggage bag, and barricade); 112 X 373 X 110 inches; courtesy of the artist, Stephen Friedman Gallery, London; CRG Gallery, New York; and Anthony Meier Fine Arts, San Francisco

The spaces through which we move and the unseen forces that guide us are concepts at work in *Constellation (“To find the Western Path, Right thro’ the Gates of Wrath”)* by Robert Buck. Buck’s sculpture elicits connotations of movement ranging from the relentless expansion across the American West evoked by the steer skull and Magic Eye print of a Stealth Bomber, to the luxury travel commodity, to restrictive government policies with all movement—air, train, and even freedom of assembly or protest—insinuated with the surveillance mirror and the ubiquitous barricade. The convex security mirror has become a partner in these devices of the new normal. Authority views and records our actions in public and private spaces, especially while moving.

Resting before the entire assemblage is an unmarked, gray-granite tombstone shaped in the form of an open book. Language is the uncredited maestro here, inscribing and distributing authority to institutions, church and state being the most prominent and tangled. As the epigraph from English poet William Blake implies, “To find the Western Path, Right thro’ the Gates of Wrath,” it may be that reasons for the ongoing dispersal and assembly of people and commodities across the globe lie in some deeper, mysterious source that is overlooked and even more invisible than the Magic Eye.

## 17 Marylène Negro

**Camille**, 2008; sound installation; 2 minutes, 28 seconds; sound editing Jean-Philippe Roux; courtesy of the artist and Galerie Martine Aboucaya, Paris

Located in the north stairwell, near the elevator, of the Canzani Center.

Simple responses to absent inquiries are part of the sound installation *Camille* by Marylène Negro. Accompanying this single-sided dialogue is a stark, slow, and mournful orchestral soundtrack, intuitively and immediately recognized as cinematic. It is the score “Camille’s Theme” in the 1963 film *Contempt* by French director Jean-Luc Godard. The underlying premise of *Contempt* is a portrait of how two people stop loving one another because of an absence in communication and a failure to maintain a marriage. The fissure between Camille and Paul is evident in the beginning of the film when viewers hear “Camille’s Theme.”

Negro erases Camille’s inquiries, leaving Paul alone with only his simple answers, which is what we hear in the installation. This isolation reflects the inconsolable despair Camille feels because of the absent gaze of Paul and the constant requisite affirmation of male desire. Negro’s omission of Camille’s questions alludes to an eventual breakdown in communication that contributes to the disintegration of their marriage, revealed as events unravel in *Contempt*.

## ★ Eva Meyer and Eran Schaefer; Maya Schweizer and Clemens von Wedemeyer; and Laurent Montaron

Screening at film/video theater of Wexner Center for the Arts, 1871 N. High Street, Columbus, Ohio  
March 11, 2009 at 7 p.m.

An integral part of this exhibition includes a one-time screening on March 11 of *She Might Belong to You* (2007) by Eva Meyer and Eran Schaefer, *Metropolis, Report from China* (2006) by Maya Schweizer and Clemens von Wedemeyer, and *Will there be a sea battle tomorrow?* (2008) by Laurent Montaron at the film/video theater at Wexner Center for the Arts.

Visit the [CALENDAR](#) at [bureauforopenculture.org](#) to learn more about the screening.

A 128-page catalogue accompanies the exhibition.



The Ohio Arts Council helped fund this program with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

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# Of Other Spaces

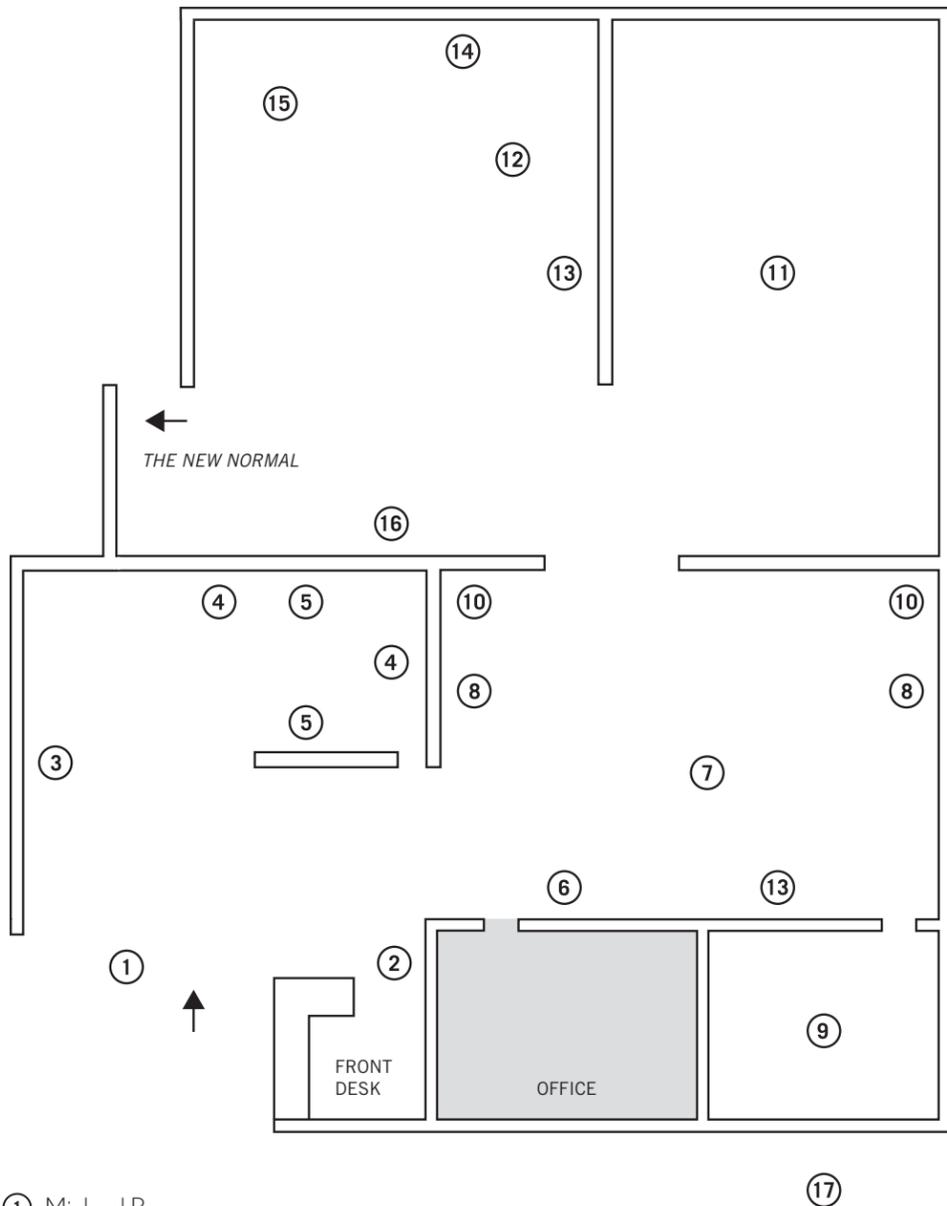
February 25–April 25, 2009

Curated by James Voorhies

*Of Other Spaces* explores how space affects human behavior and experience. The exhibition asks us to consider the ways in which spaces are charged with authority, and both serve and suppress our actions and ways of relating. The concept of “other spaces” is drawn from the philosophy of Michel Foucault, especially his thoughts on social relations and cultural practices expressed in the intersection of space, architecture, and history. In a rarely cited 1967 text by Foucault, entitled “Of Other Spaces, Heterotopias,” he introduces what he calls *heterotopias*—different or other spaces.

Hospitals, prisons, schools, libraries, museums, fairgrounds, cinemas, beaches, cemeteries, gardens, hotel suites, train stations, and even mirrors have the potential to be other spaces. Other spaces are essentially virtual. They function in accordance with personal memories, associations, experiences, and imaginings that one has of these very real sites. By making common practices strange, Foucault’s writing often initiates conversations about habitual actions, in this case, in relation to space. The collection of works of art on exhibit here and the reprinting of Foucault’s text on “heterotopias” in the exhibition catalogue form the visual and philosophical catalyst for thinking about the function and meaning of space in everyday life.

*Of Other Spaces* continues a discussion on the origins, uses, histories, influences, and current and past activities that accompany our personal experiences of space.



① Michael Brown  
**The People's Playground**, 2008; cast aluminum; 71.75 x 69 x 2 inches; courtesy of the artist and Yvon Lambert Paris, New York, London

Michael Brown investigates collective memory, urban development, and the legacy of amusement parks and beaches in *The People's Playground*. The sculpture is both a memorial and a monument. As a monument it pays tribute to the role of Coney Island in society's pursuit to build and provide public places for social gathering and the value once placed on simple leisure pursuits and spaces. It is evocative of a utopian vision of American idealism, emphasizing community and egalitarianism. As such, it is known as—like its nickname states—the People's Playground.

As a memorial of Coney Island, *The People's Playground* eulogizes the end of a lively society intermingling freely in a great public social space. While it may remain and exist in name, continued closings of landmark amusements leave the spaces of the park and beach to exist in individual and collective memories by those who experienced them.

② TJ Norris and Scott Wayne Indiana  
**M\_US\_\_EUM**, 2007; neon; 10 x 40 inches; courtesy of the artists and New American Art Union [NAAU], Portland, OR

The basic white neon material is used to visually construct language in this work by TJ Norris and Scott Wayne Indiana. Instead of soliciting wares or services, *M\_US\_\_EUM* invites the viewer to look at a past and a present in order to take stock of the identity of a museum space.

A play with the concepts of container and content in *M\_US\_\_EUM* evokes a kind of postmortem. The question is, with what kind of museum space do viewers identify that mourning? It is yet another example of how we mine historical memory to decipher the thing before us. Norris and Indiana's direct use of language makes that process all the more immediate.

③ Sarah Schönfeld  
**Wende Gelände #06**, 2006; c-print; 48 x 59 inches; courtesy of the artist and Kunstagenten, Berlin  
**Wende Gelände #05**, 2006; c-print; 48 x 59 inches; courtesy of the artist and Kunstagenten, Berlin  
**Wende Gelände #08**, 2007; c-print; 48 x 59 inches; courtesy of the artist and Kunstagenten, Berlin

The term *Wende Gelände* is generally understood in Germany as the period following the social and economic changes that accompanied the country's reunification in 1989. Schönfeld's photographs are images of places from her early childhood—a classroom, an amusement park, a gymnasium—in the former East Berlin.

The *Wende Gelände* series conveys the current political and social conditions of the German state as it continues to grapple with the feat of reunification and its ongoing economic implications. While many urban areas in Berlin have been or are being updated with ultramodern architecture and urban renewal efforts, the city spaces and buildings that Schönfeld documents are left, for better or worse, to linger in perpetual stasis as time takes its toll.

④ Jane and Louise Wilson  
**Erewhon (Chisholm Ward)**, 2004; c-print on aluminum in Plexi box; 71 x 71 inches; courtesy of the artists and 303 Gallery, New York  
**Erewhon (Blue Skin Bay I)**, 2004; c-print mounted on Diasec; 70.75 x 70.75 inches; courtesy of the artists and 303 Gallery, New York

Landscapes and architectural spaces in and around Queen Mary Hospital, located in Hamner Springs on New Zealand's South Island, are documented in the series *Erewhon* by Jane and Louise Wilson. The photographs are investigations into a moral value system and macabre adaptation of hospital spaces as part of a discreet, state-implemented eugenics policy. Because of severe losses of the best and brightest young men to World War I, the government sought to quickly repopulate the relatively young nation. Procreation and wellness became critical, and the medical field determined women's physical and mental health to be of the utmost importance. They isolated willing and unwilling women in asylums and sanatoriums, enforcing rigid mental and physical treatments. The state believed that by improving the health of future mothers, it would improve the population of the nation.

⑤ Mary Jo Bole  
**Eastern State Penitentiary Historic Site Proposal Drawings**, 2007–2009; pencil, gouache, photo retouch paint; series of 7; 12 x 15 inches; courtesy of the artist and Eastern State Penitentiary, Philadelphia, PA  
**Soil Pipe Blueprint**, 2007; scribed glass plate etching; 17 x 20 inches, framed; courtesy of the artist and Pilchuck Glass School and Artist Residency, Stanwood, WA; and Samantha Hookway  
**A Brief History of Penal Institution Sanitation**, 2 views, 1987–2008; Chardon™ Kohler prison sink blank with fused-on silk screened decals; 15 x 18 x 15 inches; courtesy of the artist; John Michael Kohler Arts Center, Sheboygan, WI; Bridget Lewis; and Andy Berman of Easydecals.com

Mary Jo Bole's drawings for *Purge Incomplete* are preparatory plans for a large-scale installation in Eastern State Penitentiary in Philadelphia, Pennsylvania, today a historic landmark and museum with site-specific works. Bole's research focuses on the cast iron, hopper-style toilets and "soil" or "filth" pipes used to prevent inmates from making noise and communicating between cells. While the toilet and plumbing design was progressive, their dual role as both plumbing and mechanism for silencing and controlling inmates simply proved unworkable. The soil pipes were often blocked and completely filled because of inadequate water supply and pressure, leaving the institution, inmates, and guards steeped in extraordinary stench.

*History of Penal Institution Sanitation* is a ceramic sink like those found in prisons in the United States. The decals on the sink are quotations, photographs, logos, sales manuals, and newspaper texts that tell two distinct histories of the companies that make plumbing fixtures and the inmates who use them. The sink does not have faucets. One cannot turn it on and off; water was released from sinks only at certain times and only at the will of some invisible authority.

⑥ Alain Bublex  
**Untitled (TGV without windows)**, 2006; mixed media (model of TGV, acrylic resin, adhesive); dimensions variable; courtesy of the artist and Galerie Georges-Philippe & Nathalie Vallois, Paris

*Untitled (TGV without windows)*, by Alain Bublex, is a small-scale reproduction of the TGV, the kind of high-speed train that crisscrosses France and Europe. In this work Bublex experiments with the concept of a moving train as simultaneously numerous spaces. A train transports individuals between two points, making the multiple sites viewed out the windows—like long cinematic tracking shots—understood in relation to the total time of travel. With a windowless TGV, Bublex expects to take our attention away from passing exterior spaces viewed from a train window, redirecting it to spaces inside a train.

In this installation the model train circles through small openings in a wall, traveling into the public space of the gallery and the private space of administrative offices.

⑦ Suzanne Silver  
**Kafka in Space (Parsing the Eruv)**, 2009; wood, rubber, wallboard, plaster, metal, rope, canvas, metal leaf, chalk, tape, vinyl, neon; dimensions variable; courtesy of the artist

*Kafka in Space (Parsing the Eruv)* is an installation of found, recycled, and new building materials. This

is a visual diagram of a quotation by Franz Kafka: "The true path leads across a rope that is not suspended on high, but close to the ground. It seems more intended to make people stumble than to be walked upon." Kafka's sentences are dissected, labeled, and categorized in a system of grammatical analysis used by linguists.

The "rope" to which Kafka refers is the material, along with wires and poles, sometimes used in a demarcation of space that is to function as an eruv, the rules for which are determined by Jewish Law. Originally, an eruv was conceived as a means to retain a communal space within which one who observes such laws could travel and carry belongings on the Sabbath. It delineates a public space that functions, often temporarily, as a private space. Here, Silver's eruv made of white neon.

⑧ Candida Höfer  
**Národní knihovna Praha V**, 2004; c-print; 72 x 88 inches; courtesy of the artist and Rena Bransten Gallery, San Francisco  
**Biblioteca do Palacio dos Marquese de Fronteira Lisboa I**, 2006; c-print; 100 x 81 inches; courtesy of the artist and Rena Bransten Gallery, San Francisco

*Národní knihovna Praha V* is a photograph of a reading room in the national library in Prague, Czech Republic. A pin-point perspective, perfectly centered, runs parallel with long walls. Here, viewers are rigidly aligned with the architectural framework of the room, echoing a similar kind of order enforced socially in spaces of institutional libraries.

Public and private libraries are spaces of highly personal experiences and individual engagements with knowledge and with history. A once-private library in Lisbon, Portugal, depicted *Biblioteca do Palacio dos Marquese de Fronteira Lisboa I* is evocative of this assertion. The search for knowledge is symbolized in the geography of a globe as well as the vast accumulation of personal artifacts and books stored from floor to ceiling.

⑨ Gordon Matta-Clark  
**Conical Intersect**, 1975; 16mm film on video, color, without sound; 18 minutes, 40 seconds; courtesy of Electronic Arts Intermix (EAI), New York

In 1975 in Paris, Gordon Matta-Clark made an enormous, diagonal, cone-shaped cut through the walls, ceilings, and floors of two seventeenth-century townhouses adjacent to the Centre Georges Pompidou, then under construction. The spiral cut he bore across the interior spaces of these houses spliced through an exterior wall, making a twelve-foot-wide hole at its largest diameter. This action and these buildings are Matta-Clark's work *Conical Intersect*. The houses were scheduled for demolition as part of a massive urban renewal plan, of which the Pompidou eventually became a centerpiece.

The film *Conical Intersect* documents Matta-Clark's actions with these historic buildings and the public's reactions in Plateau Beaubourg and the area near Les Halles. For Matta-Clark, one impetus for *Conical Intersect* was to draw attention to the destruction of historical urban space. Designed by Renzo Piano and Richard Rogers, Centre Georges Pompidou was a highly contested cultural site criticized for its size, unorthodox design, and complicit role in a kind of museumification of public space.

⑩ Guillaume Leblon  
**Found Objects (Miami Beach)**, 2008; mixed media; five elements: 7.5 x 6.75 inches each; courtesy of the artist and Galerie Jocelyn Wolff, Paris

Guillaume Leblon mines places he visits and lives to create work that connects interior spaces of a gallery or museum with exterior spaces beyond the containers of exhibition. His architectural forms serve as a means for viewers to search their minds for associations, returning to past spatial experiences for connections. This migration is in accordance with our willingness to make links that are off-screen, so to speak, and to participate in a collaborative process of construction that Leblon initiates.

Relationships with construction, container, content, location, and dislocation are at play in Leblon's work *Found Objects (Miami Beach)*. The five, small truncated cones, each in the shape of a basic bucket, are made with sand (concrete is in the mix but not readily detectable). The work was produced in Miami Beach for display at Art Basel Miami Beach 2008. It is a reckoning with or challenge to the disparate spaces of beach and art fair spectacle. Leblon raises a mini-monument or perhaps a gesture of mourning to the changing roles of spaces in our world.

⑪ Christian Tomaszewski  
**PLAYLIWE**, 2009; carpet, clear globe, two sofas, two chairs, one ashtray, one lamp, black mirror, fabric screen, three doors and sound (40 minutes); 950 square feet; courtesy of the artist

Interested in the deeply engrained influences that cinema and entertainment industries have on our perception of reality and our gathering of knowledge, Christian Tomaszewski scrutinizes and dissects cinematic language, both visual and aural. He opens up discussions about its adaptation—how it even becomes relative—to our practices of understanding and interpreting everyday life. He explores cinematic space for renewed interpretation, understanding, and engagement, initiating conversations about representation, cinema, and reality.

In *PLAYLIWE* Tomaszewski adapts the distinctive cinematic architectural and acoustical qualities of *My Uncle* (1958) and *Play Time* (1967) by French director Jacques Tati. In this installation various filmic aspects—designs, furniture, objects, lighting, colors, and sounds—are excised, montaged, and