Of Other Spaces

Director of Exhibitions	James Voorhies
Exhibitions Manager	Diana Matuszak
Chief Preparators	Andrew Graham
	Nicholas Hoffman
Audiovisual Service Manager	Palmer Pattison
Designer	Nate Padavick
Photographer	Cory Piehowicz
Copy Editor	John Ewing
Printer	SouthPrint

Columbus College of Art & Design

Canzani Center Gallery
107 North Ninth Street
Columbus, Ohio 43215

614.222.3270
614.222.3293 fax
www.ccad.edu

Ohio Arts Council

gcac
Greater Columbus
Arts Council

101 ONE

etant donnes
The French-American Fund for
contemporary art
a program of FACE

CONTENTS

A FOUCAULT REMIX, OR
A PANOPTIC GAZE
James Voorhies

Why do we associate certain feelings with different kinds of places in everyday life? Or, better yet, how does our behavior change, physically and psychologically, when we experience various public and private social spaces? Consider the interior space and social relations of, say, a public library. It is, after all, one of the first forms of institutional space we inhabit in the early years of childhood. One might recall stories and lingering memories about libraries: librarians, books, reading rooms, silence, shelves, scents. These range from an anticipation of the imminent "shush!" by a librarian to an inquisitive wonder at the enormous collection of books and the vast space they occupy. But, no matter if recollections are positive or negative, the space of a library is loaded with authority due to its comprehensive governing of social behaviors. There is a specific way we behave in the space of a library because of the social relations enforced in it.

There are other spaces that easily draw up unchallenged behaviors in response to obvious marks of institutional authority. Schools, hospitals, asylums, and prisons readily come to mind. Of course, the structural details—walls, corridors, windows, doors, and lights—of these spaces are instrumental in exercising control over human behavior, dividing, corralling, a n d

sequestering occupants into easy observable arenas. But, other than the material architectural aspects, a general sense of psychological surveillance and control pervades these spaces in how they generate knowledge about, thus power over, their inhabiting subjects. This is important. The psychological trumps the physical. Space is within a boundary.[1] Take the prison architecture of a panopticon. It provides prison guards with unrestricted watch over inmates and is designed for utilizing such psychological, behavior-controlling tactics in collusion with space. In this case, power aligned with the constant gaze of the institution vis-à-vis a guard transforms people into subjects. We shall return to the panopticon.

These behavioral relations in space are inextricably united with time. We explore and know space in terms of time, explore and know time in terms of space, and continually reconcile these frameworks. According to French philosopher Michel Foucault, "space itself has a history in Western experience, and it is not possible to disregard the fatal intersection of time with space."[2] Thus memory and history collide in spaces. In a more literal way, a library and museum are always associated with time, accumulations of objects from previous epochs gathered together in a single place at a single moment. Another site where space and time unite is a factory. It is where the power of capital is implemented over labor using different forms of containment and control. A factory space is

based on its function as a site of capital. Time inside a factory is important because labor and time function in the service of capital. Economics and labor become intricately intertwined in how this social space functions. What about other everyday spaces, like a cinema? While it is not an institutional space, the cinema, too, is a site readily associated with particular forms of behavior. One walks in, finds a seat, sits down, and silently watches a film. Not unlike those of a library, actions performed in the cinema are learned. They are based on relationships established by the collective anticipation of a reward, watching an illusion of three-dimensional space projected onto a two-dimensional surface inside a dark theater, seated, staring ahead. It too is a space linked with time.

On one hand, this discourse about social behaviors and spaces seems superfluous. Of course, books and objects from bygone eras are stored in libraries and museums, and of course, cells and rooms of prisons and hospitals separate the incarcerated and the ill from the visiting and the healthy. Time and space are central to an operation of a factory. Films are viewed in a cinema. Everybody knows it, and everybody rehearses it. These cultural practices and ways of operating in our society are part of a socialized fabric of everyday life. The subject of socialization of space has generated intellectual and critical work by eminent philosophers and social theorists, such as Michel de Certeau, Gilles Deleuze, Walter Benjamin, Jean Baudrillard, Gaston Bachelard, Henri Lefebvre, Martin Heidegger, Guy Debord, Fredric Jameson, Jürgen Habermas, Michel Foucault, and many others. They are involved with making these common practices strange, thus opening up thought about habitual actions. They sometimes analyze contemporary life and condi-

tions of the world in terms of space and architecture, as opposed to concentrating exclusively on temporal investigations. Their intellectual production ranges from studies of the relationship of space with economics, consumerism, postmodernism, and urbanism to the reappropriation, division, and power of space.

Michel Foucault's major theoretical project includes a critique of institutions that, on the surface of daily life, appear neutral or independent.[3] It is about the willing cooperation with "regimes of truth" and how panoptic gazes, actual or metaphorical, make us into the subjects we are. Foucault's project is not necessarily an intervention of power, exactly; its aim is "to create a history of the different modes by which, in our culture, human beings are made subjects."[4] To this point, it is about the function of human nature in our society and, in terms of space, the social relations generated by space as critical strands in vast, interconnected networks in which "the subject is objectified by a process of division either within himself or from others."[5]

Foucault explores a philosophy that authority is produced by a mode of social relations characterized as "dividing practices."[6] For example, new classifications of diseases, ways of confining the mentally ill, and systems of incarcerating criminals accompanied the rise of modern human sciences and sociological practices in the eighteenth century. These new forms of compartmentalization required new forms of architecture, thus further segmenting, enclosing, and containing space. These social and architectural practices stimulated an increased knowledge about people, spawning power relations through discipline. Distinct binary relationships developed between a dominant and a dominated. Architecture became a means of manipulating society

based on tactics of inclusion. To be clear, in terms of space, Foucault does not consider architecture or architects as singular producers of power as much as accomplices through which it is exercised. Architects are "important in the fields of power relations."[7] And architecture ensures, according to Foucault, "a certain allocation of people in space, a canalization of their circulation, as well as the coding of their reciprocal relations. So it is not only considered as an element in space, but is especially thought of as a plunge into a field of social relations in which it brings about some specific effects."[8] Architecture, therefore, is a catalyst for the socialization of space.

This returns us to the architecture of the panopticon. Its design and layout are acutely illustrative of Foucault's theory of dividing practices and how architecture generates societal relations of power.[9] Designed by English social theorist and philosopher Jeremy Bentham in the late eighteenth century, a panopticon is a multistory, circular structure with an open interior space and a stand-alone tower at its center. The tower is outfitted with large windows from which guards have continual, unobstructed sight of inmates in cells located across the empty space and into the interior of a ringed, peripheral building. According to Foucault, a major purpose of a panopticon is "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power."[10] The process of categorization, classification, order, division, and hierarchy leads to power through a knowledge provided by the watchful gaze over people. For Foucault, power has inextricable links with the knowledge one has of a subject, and that knowledge establishes a regime of truth in which power is guaranteed.[11] In the end, space is about power; in the end, for Foucault, the social space of institutions is political.

The exhibition *Of Other Spaces* takes its departure from the philosophy of Michel Foucault, specifically his thoughts on social relations and cultural practices that transpire among space, architecture, and history. The exhibition draws inspiration from a rarely cited 1967 text by Foucault, "Of Other Spaces,

Heterotopias," which is presented in this catalogue.[12] In it Foucault introduces what he calls *heterotopias*— other spaces—that are "outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias."[13] The space of a hospital, prison, school, library, museum, fairground, cinema, beach, cemetery, garden, hotel suite, train station, and even a mirror all have the potential to be heterotopic sites. But, according to Foucault, heterotopias are not material, physical spaces but, rather, other virtual spaces of these sites. Other spaces are produced by and function in a number of different ways and in accordance with individual experiences, associations, memories, and imaginings that one has of these very real sites. Other spaces form internally through reciprocal relationships that vacillate between physical spatial realities of everyday life and unique, even mythic, spaces in which history and time have unfolded. These other spaces could be considered a contestation of the real spaces in which we live.[14]

In his text "Of Other Spaces, Heterotopias," Foucault describes the qualities of these different spaces using a series of principles based on criteria that range from societal, historical, and physical to compatibility, crisis, memory, and penetrability. His text and his philosophy about actual and psychological space are the rich bases from which this exhibition is conceived. The collection of works of art and the reprinting of Foucault's text form the visual and philosophical catalyst for thinking about the function and meaning of space in everyday life. From the gentle "shush!" of a librarian to the penetrating eye of a prison guard, the panoptic gaze is, indeed, an omnipotent force with which society learns to live. *Of Other Spaces* opens up the possibility of interpretation and discourse on the sociocultural conditions embedded in different spaces, institutional and otherwise. It raises a discussion on the origins, uses, histories, influences, and current and past activities that accompany our personal experience of various spaces and encourages this discussion to go its way.

PERSISTENT DISAPPEARANCE

Erewhon, by Jane and Louise Wilson, is a visual narrative of a particularly dark period in early-twentieth-century New Zealand. The photographs and video installation investigate a moral value system and macabre adaptation of hospital spaces as part of a discreet, state-implemented eugenics policy.[15] The policy was a reaction to the extraordinary number of young men New Zealand lost to World War I. Because of its severe losses among the best and brightest, 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 young women in asylums and sanatoriums, enforcing rigid mental and physical treatments on the patients. The state believed that by improving the health of future mothers, it would improve the population of the nation. This bizarre history is not lost on Jane and Louise Wilson as evident in *Erewhon*.[16]

Erewhon includes photographs of landscapes and architectural spaces in and around Queen Mary Hospital, located in Hamner Springs on New Zealand's South Island. In 1916 the department of defense built the hospital to treat soldiers shell-shocked or suffering from neurasthenic conditions related to service in World War I. In 1926 Chisholm Ward was added especially to treat women. It became a designated site for operating the rigid health regimens. The Wilsons' photographs of Queen Mary Hospital, now deserted, are images of long, dilapidated corridors and rooms with piles of used mattresses and bedsprings; these scenes are frozen in time and testaments to the multitude of patients once segregated into wards. *Erewhon (Chisholm Ward)* is an image evocative of separation and containment, obsessions with superior health, and the moral sacrifices and discipline used to achieve a national goal. The architectural spaces in the Wilsons' photographs are sites of crisis and overzealous medical interventions.

Erewhon (Blue Skin Bay I) is an image of a brooding, gray sky with low fog hanging over hills in the

distance and reflected in still water in the foreground. A barely detectable line, a mysterious wire, is at the top of the image in the immediate foreground. It is a line that defines some sort of space. And, by doing so, it forms a boundary. No matter the serenity outside, the boundary cuts across this view to create an interior and an exterior, a division that speaks of inclusion and exclusion.

Erewhon (Chisholm Ward), 2004
c-print on aluminum in Plexi box
71 x 71 inches

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

Beneath the floors of Eastern State Penitentiary in Philadelphia, Pennsylvania, is a complex system of plumbing, a vast network of lead pipes, cisterns, and sewers that was an innovation of engineering when constructed. While commonplace today, this modern plumbing was part of early-nineteenth-century reformatory efforts that used architecture to influence human behavior. Built in 1829, Eastern State Penitentiary was the first of more than 300 prisons constructed in the United States to feature a radial plan and to use solitary confinement to rehabilitate prisoners. The Separate system prison was built with an underlying theory that if inmates lived in single cells

and performed daily activities in isolation—sleeping, exercising, eating—they would become penitent and thus reformed of their wrongdoing. Each cell was equipped with a small skylight, reminding inmates of the religious basis from which purification came. Designed by John Haviland, the Separate system—like the panopticon, developed some forty-five years earlier—relied on architecture to affect inmate activities. Silence or penance was the primary agent for reform in this building, and with this system plumbing design was integral.

Today, Eastern State Penitentiary is a historic landmark and museum with site-specific works by contemporary artists. Mary Jo Bole's installation *Purge Incomplete*, located inside two opposing cells, investigates the intersections of architecture, psychology, and human behavior with particular attention to the prison's plumbing. 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 and a first for institutional facilities worldwide—indeed, even President Andrew Jackson did not have a toilet at the time—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. As a result filth would accrue in the pipes, leaving the institution, inmates, and guards steeped in extraordinary stench. *Purge Incomplete* includes a series of replicated hopper-style toilets made with frosted, colorless blown glass connected with casts of soil pipes molded from a burnt-yellowish polyurethane resin, dimly illuminated and symbolizing the resonant odors. These forms reference the intent to control social behavior with the soil pipe network and the subsequent unsanitary conditions that resulted from flawed engineering.

Mary Jo Bole's seven drawings for *Purge Incomplete* are preparatory plans. But these drawings are more than her layout for the installation. They are thoughtful ruminations, in-depth notes, forms of free association,
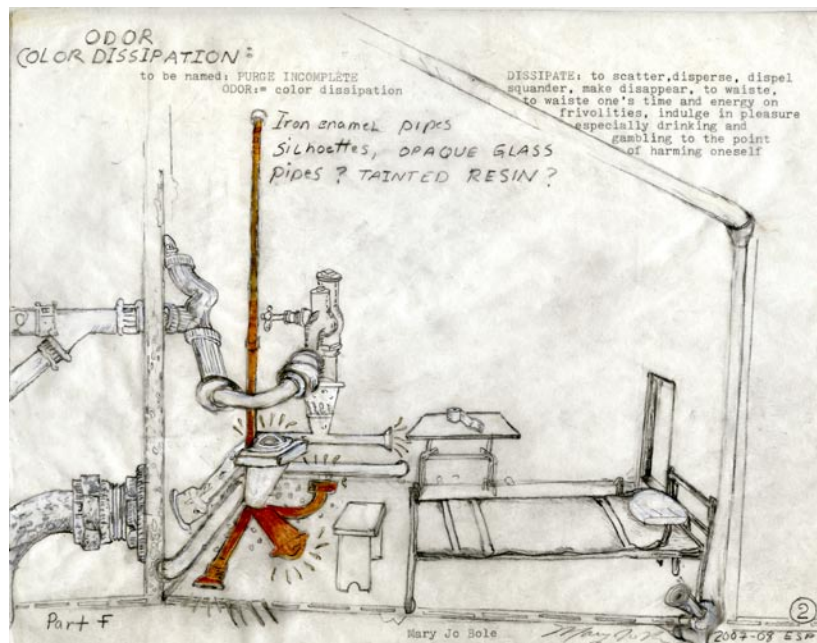
and lessons on a forgotten history of harsh conditions faced by inmates at Eastern State. The drawings contain sketches of cell interiors, cross-sections of plumbing networks, schematics of "odor dissipation," bits of insight about drain "sabotage," logos of fixture supply companies, and images of various types of correctional facility toilets. Similar images and information adorn Bole's *History of Penal Institution Sanitation*, featuring 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. In fact, *History of Penal Institution Sanitation* is another kind of exploration into the intricate and subtle mechanisms of institutional authority; water was released from sinks only at certain times and only at the will of some invisible authority. The unique narratives unraveled by Bole's practice reveal little-known slices of history. These widespread, persistent efforts by institutions are just a minor part of the legacy of a penal system that physically and psychologically makes human beings into subjects.
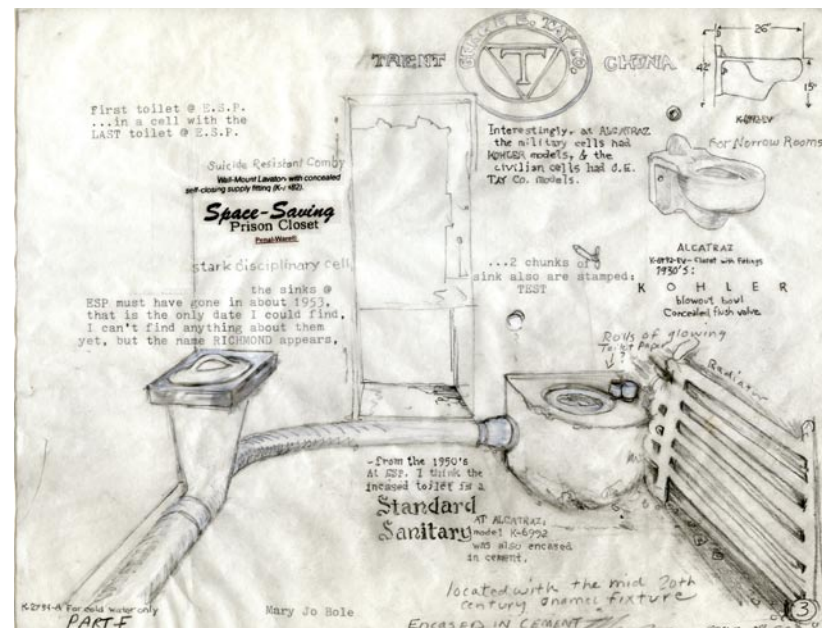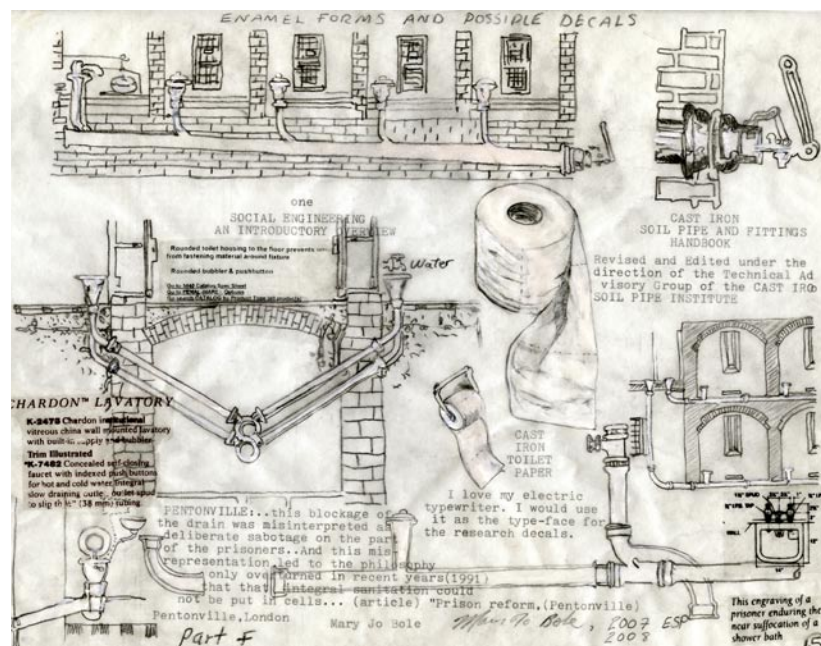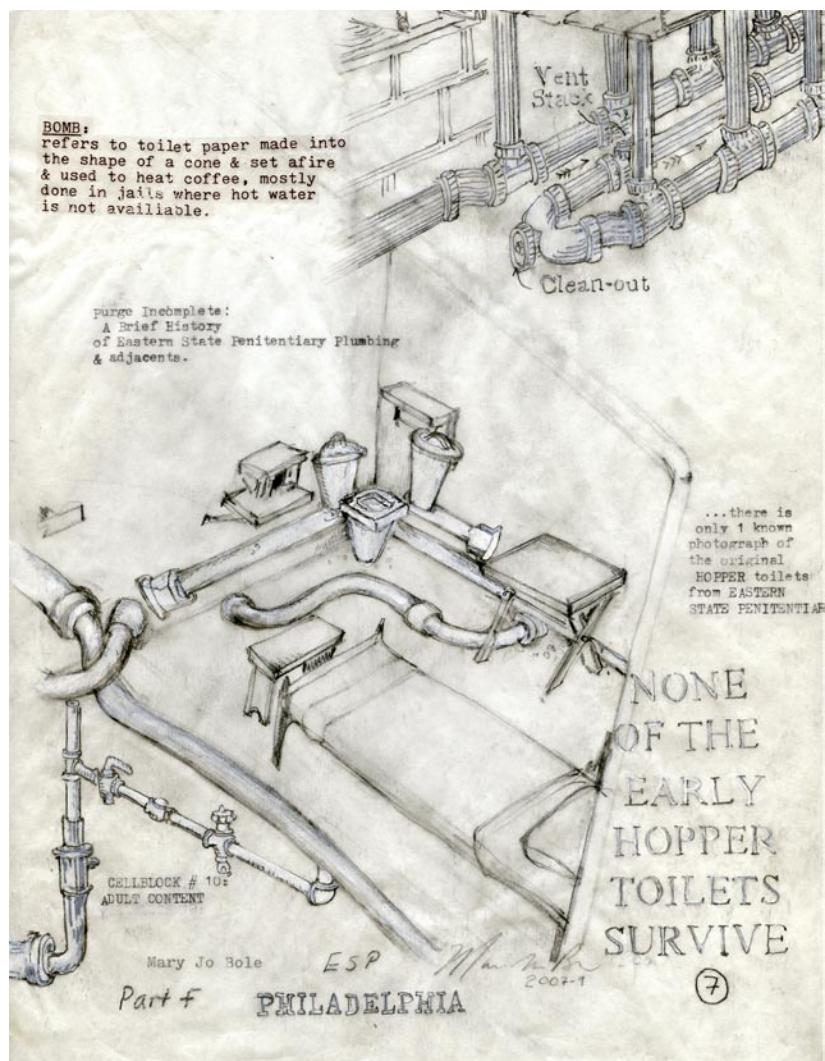
Eastern State Penitentiary Historic Site Proposal Drawings, 2007–2009
pencil, gouache, photo retouch paint
series of seven; 12 x 15 inches
courtesy of the artist and Eastern State Penitentiary, Philadelphia, PA

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 Breman of Easydecals.com

Sarah Schönfeld

Physical traces of history and the harsh realities of the passage of time are apparent in Sarah Schönfeld's series of photographs *Wende Gelände*. 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 large-format, color photographs are images of places from her early childhood in the former East Berlin. A vacant school, pool, gymnasium, and amusement park make up this list of everyday public spaces. A physical human presence is absent in these photographs, even though all the definite signs of habitation are apparent. Instead, the artist's sense of belonging and identity come together in these spaces amid the signs of economic, urban, and social challenges that a reunified nation experiences. For Schönfeld the sites are more than a return down memory lane; they are deeper investigations into the governing of public space. While other 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.

Wende Gelände #08 is a straightforward photograph of the inside of Schönfeld's former classroom in a school located in the Lichtenberg area of Berlin. It is taken from a single-point perspective standing immediately and perfectly parallel to a green wall with two windows. Paint on the wall and ceiling is peeling, cracking, and buckling. Somewhere beyond this symmetrical picture plane, an open—maybe broken—window or door invites outdoor elements inside, as a stray tree branch on the floor and weath-

ered condition of the space attest. *Wende Gelände #05* depicts a different kind but no less formidable sense of urban decay at Kulturpark Plänterwald, a former amusement park located in the Treptow area of Berlin. The park is ravaged by desertion, disappearing under overgrown landscape, garbage, and rusted, collapsed childhood amusements like dinosaurs and a Ferris wheel.

For all the deeply personal connections the sites in *Wende Gelände* hold for Schönfeld, she maintains a neutral point of view, allowing viewers to use the photographs for their own narrative. In that way our physical presence supplies the absent human component as we stand before the images. 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. The universal monumentality of that task is conveyed by Schönfeld's basic numbering of the photographs. Without a hint of specific location, such as street signs or plaques, she folds these spaces of urban decay into a lineage of other sites just like them.

Wende Gelände #08, 2007
c-print
48 x 59 inches

Wende Gelände #07, 2006
c-print
48 x 59 inches

Wende Gelände #05, 2006
c-print
48 x 59 inches

courtesy of the artist and Kunstagenten, Berlin

Will there be a sea battle tomorrow?, a film by Laurent Montaron, delves into the history of scientific studies conducted in the 1950s on individuals believed to possess extrasensory abilities—clairvoyance, telepathy, precognition. Founded by German psychologist Hans Bender, the Institute for Parapsychology in Freiburg, Germany, was one of the first medical laboratories to perform research as part of a metaphysical inquiry into paranormal phenomena. The institute utilized a machine called a psi-recorder, invented by Bender, to assess the future-predicting capabilities of humans. Using the psi-recorder, subjects were asked to select one of five different symbols they believed would be randomly generated by it. In Montaron's film a female patient is the subject. The setting is an interior of a research institute with dimly lighted, vacant corridors and several identical doors. In an elliptical narrative with repeating temporal moments—eschewing our own sure understanding of present and future

in the film—the patient walks, quizzically and repeatedly, through the hallways. A scientist escorts her into a lab in which the test takes place. The experiment is conducted between two different rooms, scientist and patient separated; the patient is monitored with closed-circuit video and addressed only through a wall-mounted speaker.

The film's title is taken from a question of logic posed in Ancient Greece by Diodorus Cronus. The film explores an ongoing fascination with the age-old paradox of future contingents. When an assertion is either true or false, only one outcome is possible. There will or will not be a sea battle tomorrow, yes or no, nothing else. Since one of these possible answers must be true it becomes part of a future condition. This, in turn, raises questions about whether or not the future is preordained, disrupting basic foundations of how we reason in the present moment. Or, as the test is conducted, the narrator in the film states sensitively and assuredly: "We see time as a stream that leaks away rather than allowing things to occur. If we would stand here wait-

ing for an immeasurable amount of time, all that should happen will happen. If this order of occurrences is determined then we could say this is destiny. Isn't this what we like to believe rather than being left to the night?"

Will there be a sea battle tomorrow?, 2008
HD film, color, sound
stills
11 minutes, 41 seconds
courtesy of the artist and galerie schleicher+lange, Paris

TRACES OF EXISTENCE

Kafka in Space (Parsing the Eruv) is an installation of found, recycled, and new building materials, including wood, vinyl, rope, rubber, muslin, wood glue, wire, chalk, pigment, and neon. This work by Suzanne Silver is a visual diagram of an enigmatic quotation by the Czech-born, German-language writer 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." In Silver's installation Kafka's sentences are dissected, labeled, and categorized in an esoteric but universal system of contemporary grammatical analysis used by linguists today. Silver adapts this practice to make language physical, to make it tangible, to bring it before us. There—lying on the floor—these sentences pulled open, words separated, reveal the foundation for building language as a complex system of order and knowledge, conflating conceptual and physical spaces into which Silver invites us. Whereas precise meaning is, of course, communicated in the order of things, Kafka is a fitting example of the import of word order. His lengthy and odd sentence structure often informs the full impact of his writing.

But what do we make of the above quotation? In fact, it is not easy to think about Franz Kafka without conjuring fever-induced dreams, labyrinthine spaces of architecture and urbanism, bureaucracy, and government conspiracy—observations on conditions of institutions. For Kafka, the institution of religion is at stake in this instance. The "rope" to which he 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 Talmudic or 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. The contemporary Jewish interpretation of an eruv is a kind of movable fence. It can be as simple as a rope or a wire. It delin-

eates a public space that functions, often temporarily, as a private space under the institution of the Talmud. It is a legal condition through human intention. In *Kafka in Space (Parsing the Eruv)* Suzanne Silver includes an eruv made of white neon. While the making of a traditional eruv is accompanied with many restrictions related to size, conditions of space, and

distance from urban centers, Silver's interpretation disregards requirements of size, material, and site. Doing so resonates with Kafka's critique that perhaps such institutions and laws impede and restrict, metaphorically and actually, the personal growth and movement of individuals. The work represents the idea of a designated space and functions literally as a sign, announcing "eruv" in both Hebrew and English. The illuminated eruv in this installation hangs above the diagram of sentences on the floor, in overlapping but opposing locations. It is high up in the rafters of the gallery, exiled, in a tactic that questions the rationality of relying on such parameters for determining permissible behavior by inscribing a ritual space.
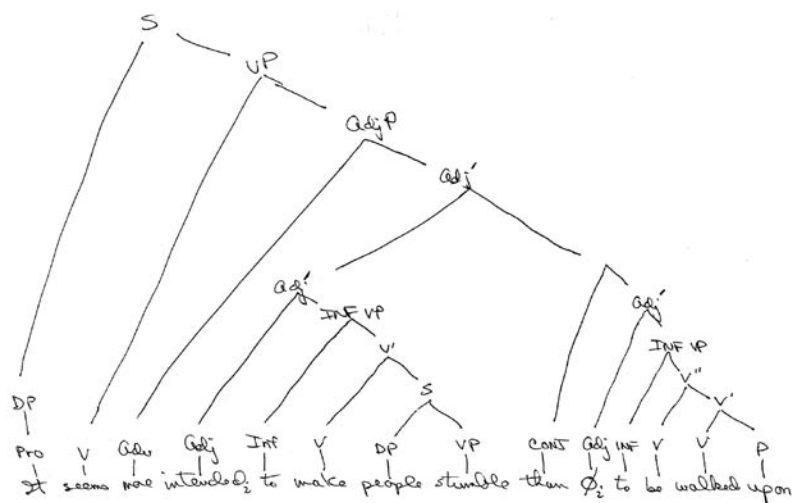
Kafka in Space (Parsing the Eruv), 2009
wood, rubber, wallboard, plaster, metal, rope, canvas, metal leaf, chalk, tape, vinyl, neon
dimensions variable
courtesy of the artist

sentence diagram drawing courtesy of Craige Roberts

The interior spaces of libraries in Candida Höfer's photographs are inviting yet strangely distant and cool without any individuals. A sense of wonder and ambivalence encourages close inspection and eventual submersion in search of traces of human existence in spaces that have all the signs of habitation. As soon as viewers let go of the need to locate another, the study of architectural space and objects in Höfer's photographs begins. Presence is found in an absence.

Národní knihovna Praha V is a large-scale photograph of a reading room in the national library in Prague, Czech Republic. It is taken from a

position that engages head-on with the deep space of the room. A pinpoint perspective, perfectly centered, runs parallel with long walls, pulling viewers' attention into the space that recedes in the distance. Here, viewers are perpendicular to rows of tables and chairs that unravel before them. They are rigidly aligned with the architectural framework of the room, echoing a similar kind of order enforced socially in spaces of institutional libraries. There, books are shelved, categorized, organized, and resting in specific spots. There, books are for taking, but also for returning to that same spot to be shelved, categorized, organized. The chairs and tables for reading the books are present, objects made by and for humans. But just like us, they are humbled in this vast space. The sense of awe for this library space cannot be ignored.

While public and private libraries are a "perpetual and indefinite accumulation of time in an immobile place," they are also spaces of highly personal experiences and individual engagements with knowledge and with history.[17] As such, they become psychological other spaces in an ongoing search to understand who we are. A once-private library in Lisbon, Portugal, depicted in Höfer's photograph *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. These objects of domesticity, along with Höfer's diagonal perspective and the photograph's immense scale, invite viewers to enter.

45

M_US__EUM has a soft white, radiant glow. It is the exact same material as other neon texts, seen in signage everywhere for everything, from booze and strip clubs to donut shops, diners, and dry cleaners. The basic white neon material is used to visually construct language in this work by TJ Norris and Scott Wayne Indiana. It is immediate: a viewer's response to *M_US__EUM*. Amusement registers at the sight of the three letters "A," "O," and "L" burnt out, dark, then recognition of the juxtaposition—MUSEUM / MAUSOLEUM. We get it. 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.

This 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. Two polar extremes come to mind. On the one hand, there is the museum as a place of quiet dignity, with objects collected, preserved, and displayed; these inspire rich contemplation and production of knowledge about cultures across centuries of time and place. But that identity may conjure a space vacuous of energy that relegates objects to cold storage. On the other hand, the recent proliferation of new culture complexes has created a completely different type of museum space, one equipped with people-moving and crowd-controlling devices: escalators, stanchions, commodities, and timed tickets. The new role of museum-cum-cultural-center may be considered as a passing loss of that space of quiet dignity. In this instance and in accordance with the associations of a neon sign, the super-marketing of culture has relegated the traditional museum space to entombment.

M_US__EUM, 2007
neon
10 x 40 inches
courtesy of the artists and New American Art Union (NAAU), Portland, OR

EXIT THE IMMOBILE PLACE

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 sliced 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 conical cut provided a means through which passersby could peer, however uncertain and perplexed, "radically

juxtaposing the ascension of one era's architecture at the expense of another's disintegration" and intersecting with history.[18] Before their eyes, the public saw social spaces, architectures, and building materials of a bygone era, enveloped by the enormous, futuristic steel skein of a cultural center rising behind.

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, yet another chapter in the city's centuries-long antagonistic relationship with urban planning and modernization, of which Les Halles was certainly not exempt. The consequences of what some might view as progress were again at

the forefront in the 1970s. Designed by Renzo Piano and Richard Rogers, Centre Georges Pompidou became a highly contested cultural site criticized for its size, unorthodox design, and complicit role in a kind of museumification of public space. But, on the other hand, their intentions for using interior and exterior spaces were more socially progressive. The architects wanted to make the most of the Pompidou's interior space by relegating to the outside—exposing—its mechanical organs, such as air ducts, plumbing pipes, and escalators. Theoretically, the different uses and flexibility of the spaces inside are maximized.[19] The building design unites an interior museum space with an exterior urban space through a massive, entirely glass, western façade.

Whether it is successful or not is an ongoing debate. But the complex and interwoven relationships between cultural sites, real estate, and urbanism—keenly topical today—fueled the reception of the Pompidou and Gordon Matta-Clark's *Conical Intersect*. Each asks significant and comparable questions about the roles of museum spaces, preservation of historic architecture, cultural memory, and the sacrifices made in the name of progress.

Conical Intersect, 1975
16mm film on video, color, without sound
stills
18 minutes, 40 seconds
courtesy of Electronic Arts Intermix (EAI), New York

Dan Graham

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 fact, the pavilion has taken various functions and forms over the course of centuries. It has been used to inspire tranquility, reflection, and relaxation in gardens, cemeteries, and beaches as well as practical forms in more public contexts at airports, playgrounds, museum entrances, and bus shelters.[20] 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. A viewer's engagement with these sculptures—ideally in groups—is both social and psychological.

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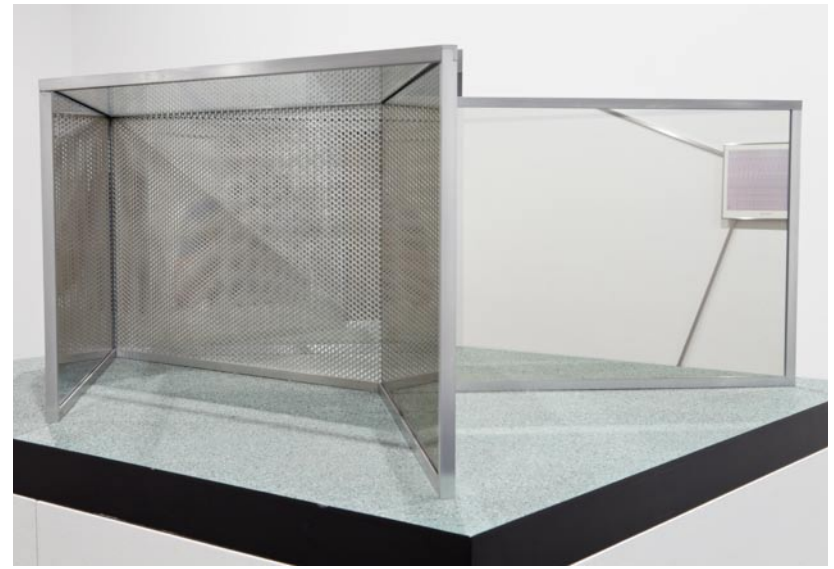
transparency are used every day as a tool to separate public and private spaces in hospitals, financial institutions, airports, corporate office towers, and prisons. Two-way mirrors provide panoptic, privileged perspectives of (sometimes) unaware human subjects. In his pavilion sculptures, Graham puts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

These concepts and materials are part of *Serpentine II*. Even though the pavilion sculpture for which this model was conceived was not built, the model is representative of Graham's investigations with the combination pavilion form and two-way mirror. *Serpentine II* has what would be a central wall, or a kind of spleen, made of perforated aluminum. On each side projecting symmetrically out of it at approxi-

mately forty-five degree angles are two walls, parallel with one another. These four walls are made of two-way mirrors. A conventional, transparent glass ceiling is above the spaces on each side of the aluminum wall and between the parallel walls of two-way mirrors, which leaves the spaces open. If the structure were built, the viewer would enter through these openings on either side of the perforated wall into the spaces formed by the parallel walls. As a model, however, without physically being able to walk into these spaces, Graham has nonetheless engaged the multiple spaces created with the two-way mirrors. Viewers gaze through the transparent sides, seeing themselves as well as what is reflected in the opposite wall of reflective mirror. A mirror is a counter-site into which viewers gaze "over there," occupying a space that is not where they stand, absent from that place from which they are. The viewers' image is optically duplicated in Graham's *Serpentine II*. They gaze at two reflections of themselves—in the semi-transparent side, closest to them, and in the reflective side opposite. In both cases, these are other spaces they occupy, "over there."[21]

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

Maya Schweizer

Maya Schweizer's installation *Daniel's Museum* is comprised of forty photographs of various sizes pinned to the wall and a single-edition catalogue with reproductions of each work. The photographs are images of sites in and around cities in China, such as Shijiazhuang, Tianjin, Beijing, and Shanghai. The images of workers, markets, and construction areas are noteworthy enough and valuable documents of urban life. But almost immediately viewers find something else, something similar in each of these scenes: an industrial tarpaulin of alternating bands of red, white, and blue. As Schweizer's photographs make clear, this evidently inexpensive and ubiquitous fabric functions as makeshift fences, tents, roofs, doors, and windows. It 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, ready-made material, with the outermost stripes painted white. Since

1967 Buren has been investigating painting's tenuous relationship with architecture and the space of the museum as a container. He confronts architecture's influence on painting and painting's engagement with a wall, for instance. For exhibitions he makes his signature stripe paintings outside, on, and inside museums in ways that utilize existing architectural details and exhibition histories to create a dialogue among institution, architecture, painting, and sculpture. Part of the philosophy behind this negotiation between the inside and the outside of museums underlies Buren's belief that an experience—or meeting point—with a work of art and its location is always "elsewhere."[22]

Maya Schweizer's *Daniel's Museum* is in dialogue with the art and ideas of Buren. Experimenting with how our knowledge is reconfigured and applied in new and unexpected spatial and temporal frameworks, Schweizer locates Buren's stripe paintings in everyday public spaces in China. She plays on the notion that a museum can situate itself simultaneously in multiple places, exiting the immobile physical place. She uses an interpretation of Buren's work to make a fictitious

space, *Daniel's Museum*, that is all around China and also collected in a catalogue. Schweizer plays with concepts of publications and museums and the point at which one ultimately experiences and penetrates art. *Daniel's Museum* proves that art can happen in everyday life, as part of the street, and therein lies Buren's meeting point. Schweizer draws on his visual and conceptual vernacular, and in doing so brings up questions on the impact of the stripes as a form of continued critique. Indeed, their use to interrogate the spaces of museums—among other things related to art institutions—has become so ubiquitous that they are now part of the language of an art world originally under his scrutiny. The scenes are *found* Burens. Schweizer makes this evident in her game of sighting fictional or readymade Burens and thereby constructing a virtual museum. With an eye that is at once fresh and knowing, *Daniel's Museum* explores ideas about space, knowledge, and interpretations of the world.

Daniel's Museum, 2004
forty c-prints and single-edition catalogue
dimensions variable
courtesy of the artist

In *Corner Set-up (Wall Displacement)*, Laura Lisbon investigates spatial relationships between painting and a gallery and between painting and a wall. *Corner Set-up* includes two free-standing, two-by-four wood frames, each eight feet tall and about eight feet wide, intersecting at the ends to form a corner structure. It is the basic skeletal form onto which drywall normally hangs to make walls with solid surfaces. Lisbon forgoes sealing up the frame. Instead, she places it in a gallery corner, each component parallel to a wall, approximately three feet away. Behind the wood frames, paper is stapled to the gallery wall. Encompassing the same general spatial area as the wood frames, it acts as an intermediary surface that acknowledges and covers the gallery wall. On top of the paper four overlapping canvases of various sizes are stapled. A light spray of dark gray paint barely touches some surfaces of the paper and canvases, interfered with at times by the wood and by one another; the presence of the wood frames is evidenced by an almost undetectable presence of pigment on the surfaces.

Corner Set-up 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 this way the installation is charged with a visual memory or some sort of temporal association, a sedimentation of time and history, however recent or not, in leftover signs of the process of painting. 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.

Corner Set-up initiates these discussions about painting as a heterotopic space and experiments with conditions of accessibility, isolation, entrance, and absorption. Familiarity and estrangement are words that come to mind to describe Lisbon's explorations of the protocols of painting, its penetrability. There are no conclusions here. But questions arise for painting and wall as a "set of relations that delineates sites

which are irreducible to one another and absolutely not superimposable on one another."[23] In the neutral relationship established between canvases and wood beams, *Corner Set-up* attests to how a wall is ultimately a decisive factor in the production of painting, but that painting can also hold its own to it. Yet does a painting discover and produce it in accordance with surfaces, screens, distances, and spaces between painting and the wall? These ongoing inquiries are at the core of Laura Lisbon's *Corner Set-up*.

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

RELAX TEMPORARILY

"Oh, it's so practical, everything's connected," says Mme. Arpel, a character in the 1958 film *My Uncle* by French director Jacques Tati. Mme. Arpel escorts a visitor through her sparsely appointed, sleekly modern, highly automated and gadget-filled suburban home. It is equipped with switches, motion detectors, and brightly colored sofas intended to make life simple, clean, comfortable, and easy. But the dweller is not at home here; dwelling is in service to the modern environment. In this growing industrialized, consumer society, hypnotized by shiny plastic wares and glistening automobiles—all perfectly scrubbed and polished—"space is a practiced place." [24]

In Tati's 1967 film *Play Time*, modernity has fully taken root. People are in constant motion through space, using escalators, elevators, and buses as if they are on factory conveyer belts. They negotiate with new automated doors, metal partitions, and glossy floors. Architecture enforces discipline. Reflections in floor-to-ceiling glass walls confuse interior with exterior spaces in this bustling urban annex of Paris. A hospital space is conflated with an airport, and trade centers are barely distinguishable from offices. Steel and glass, inflexible materials, dominate and demand specific habit. Old-world Paris icons are but fleeting, false images, apparitions, other spaces experienced only through reflections. Tati obsessed over the construction of cinematic architecture to the extent that space plays a central character in his films. In fact, a vast 162,000-square-foot city set, or "Tativille," was built to shoot *Play Time*.[25]

Christian Tomaszewski explores the visual and aural spaces of cinema for renewed interpretation, understanding, and engagement. In *PLAY LIWƎ* he adapts the distinctive cinematic, architectural, and acoustical qualities of *My Uncle* and *Play Time*. In this 950-square-foot installation various filmic aspects—designs, furniture, objects, lighting, colors, and sounds—are excised, montaged, and fused into a
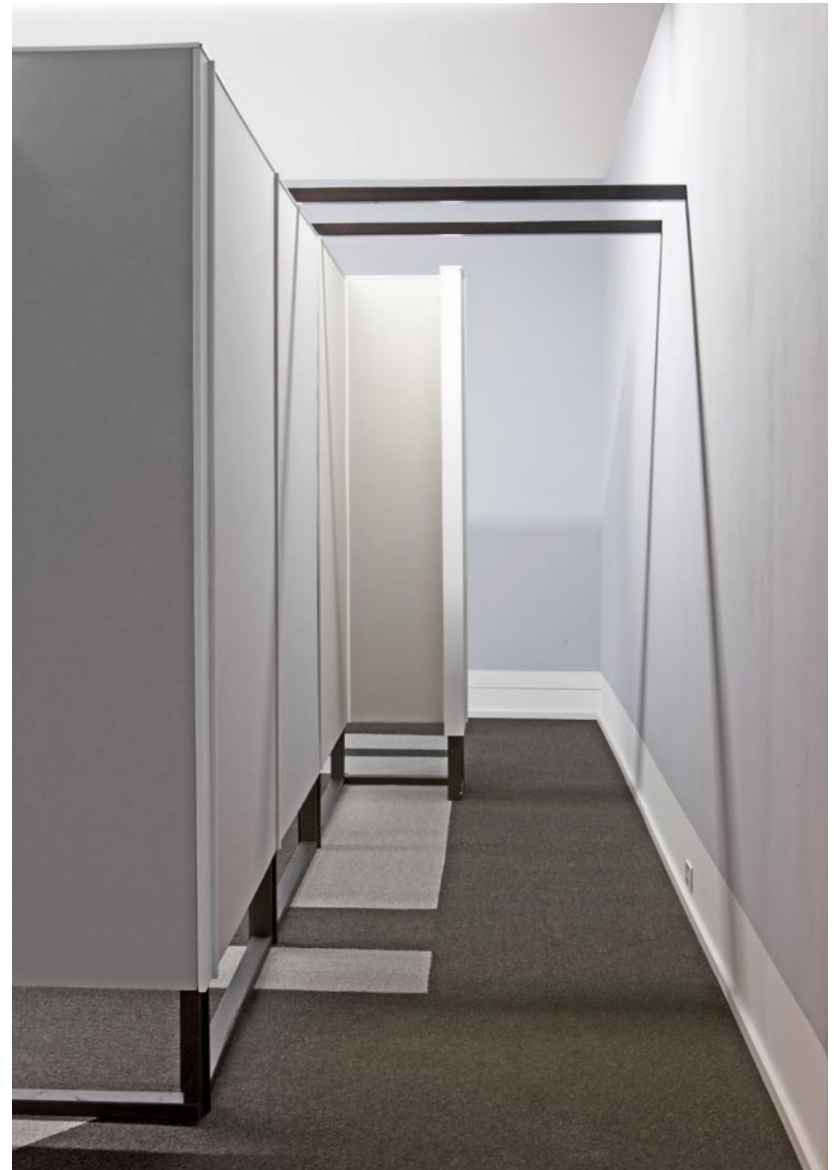
single physical realm. It is not a literalized interpretation or a one-to-one re-creation but an investigation into Tati's films, an inquiry of representation, and an observation on the widespread impact cinema makes on routine perceptions. In addition to a precise attention to architectural space, Tati intricately interwove sound to create a temporal identity; buzzes, beeps,

and hums equal modernity, and a lively, carefree music suggests old-world Paris. Experimenting with these precisely delineated spatiotemporal contexts of a new and an old, Tomaszewski edits, mixes, and re-presents sound to make an original kaleidoscopic track. This new soundtrack is accessible only while visitors stand partially inside a large, transparent plastic globe. Sound is separated from the rest of the installation. Visitors to *PLAY LIME* insert their head into this plastic sound-space globe. One at a time, they are transported to another ethos—unique to everybody

else in the installation at that moment. They listen to an altogether authentic sound of *PLAY LIME* while taking in a 360-degree view of the space around them.

Christian Tomaszewski initiates discussions about representation, cinema, and reality. In *PLAY LIME* the intervening lens of the camera is subverted. While the green kidney-shaped and tubular sofas of *My Uncle* are here, the appropriated forms seem dislocated—a little off. Is this furniture really for relaxing? Are the chairs usable? How is one supposed to behave in this space? The quizzical black chair that always returns to shape and the semiprivate partitions of *Play Time* are in this space. Here too are three identical doors, only one of which actually operates, recalling a similar playful situation in *Play Time*. An ashtray is near the circular aluminum chair of *My Uncle*. A wash of sterile, cold, white light and a geometric pattern of black and gray on the floor coats the entire installation, drawing on atmospheres of the films. But this is not filmic space by any means. Tomaszewski's environment is a representation of what are reproductions in the first place, remembering Tati's insistence on making all the architecture and props for "Tativille."

And this is precisely the point of Christian Tomaszewski's installation. Interested in the deeply engrained influences that cinema and entertainment industries have on our perception of reality and our

gathering of knowledge, he scrutinizes and dissects cinematic language, both visual and aural. He opens up conversations about its adaptation—how it even becomes relative—to our practices of understanding and interpreting everyday life.
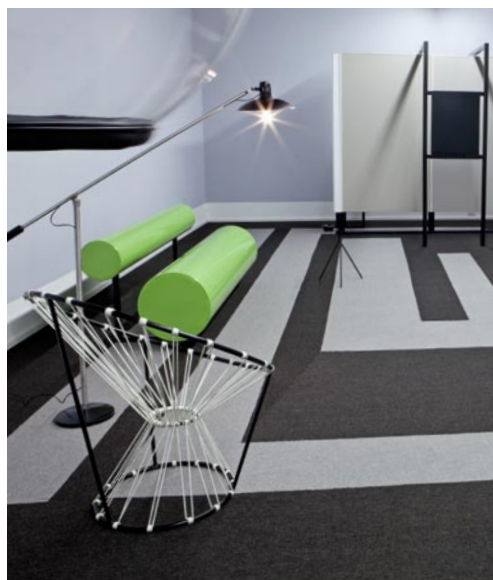
Gregory Crewdson

Twilight, by Gregory Crewdson, is a series of forty photographs made in and around Lee, Massachusetts, that leads viewers through an extraordinary process of discovery. Unsettling, macabre images of American suburbia are made with the techniques of dramatic lighting and elaborate cinema staging. The works are filled with anxiety, fear, dislocation, and unease. Fusing real and cinematic space, Crewdson combines the fantastic and haunting qualities of natural twilight with highly crafted sets and props. Teams of technicians were used to produce *Twilight*, requiring up to forty crewmembers for each photograph, including electricians, carpenters, cinematographers, and professional actors. In some cases, it took more than a month to make a single image.[26] Viewers search for a narrative in the completed photographs. They are drawn in with the cinematic tropes of science fiction and horror films as well as Crewdson's keen ability to uncover repressed and disquieting views of our world. We are ultimately invited to fill in missing parts and

decipher the strange plot we know must be there.

The crepuscular scenes of *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. They have been put to task, and we are witness to it. They arrange sod on an asphalt driveway, garden inside a dining room, saw holes through living-room floorboards, pile flowers in the middle of a street, and uncover massive tree roots beneath a bedroom floor. The photograph *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, because of Crewdson's elaborate cross-section set. 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. We can only speculate the reason the girl is penitent and why she is in her underwear. Her mother looks

disgusted but familiar with this estranged conduct. Erratic behavior is the norm in Gregory Crewdson's Lynchian suburbia, where a sinister underbelly hoards secrets of a dystopic middle-class America.

We hear responses but no questions. One of the few audible words is an intermittent "oui," a male voice saying it repeatedly, speaking it casually. These 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" identified with and used almost to excess in the 1963 film *Contempt* by French director Jean-Luc Godard. In the film the score is introduced in the prologue scene with French actors Brigitte Bardot and Michel Piccoli, who play husband and wife Paul and Camille Javal. In *Contempt* Paul, a respected novelist, has been recruited to rewrite a screenplay and save a faltering international blockbuster production of Homer's *The Odyssey*. *Contempt* also stars Jack Palance as an American movie producer and the Austrian film director Fritz Lang as himself. While *Contempt* is about the production of a film within a film, a meditation on the pitfalls of the commercial filmmaking

industry, its underlying premise 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."

Marylène Negro's *Camille* evokes this sense of alienation, absence, and mounting frustration—contempt—that Camille feels toward Paul. In the film's prologue Camille lies nude across a bed, her buttocks exposed. She seeks from Paul reassurances about her body. She asks questions, "See my feet in the mirror?...Think they're pretty?...You like my ankles?...Do you think I have a cute ass?...and my breasts?...my shoulders?...my arms?...my face?..." Paul responds "very" or "really" and affirmative to everything—"oui." Using only one side of this dialogue 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*. In the first scene, from which Negro extracts the dialogue and sound, Godard's camera lens is the only gaze appreciating Camille's nude body, the only gaze caressing

it, the only eye lingering over it. The frustration in Camille's desire for Paul to speak to her, to desire her, is echoed in the listener's longing to hear the missing inquiries in *Camille*. In the opening credits of *Contempt*, Jean-Luc Godard supplies a quotation by French film theorist André Bazin: "The cinema substitutes for our gaze a world more in harmony with our desires." Marylène Negro's *Camille* is an evocation of absence, a simultaneous absence of desire and a longing to be desired.

During the course of the exhibition, *Camille* is installed in a public, open-structure stairwell connecting three floors of an academic and administrative building. *Camille* inserts a cinematic experience made with sound into a public corridor, disrupting expectations and stimulating new engagements with everyday movements.
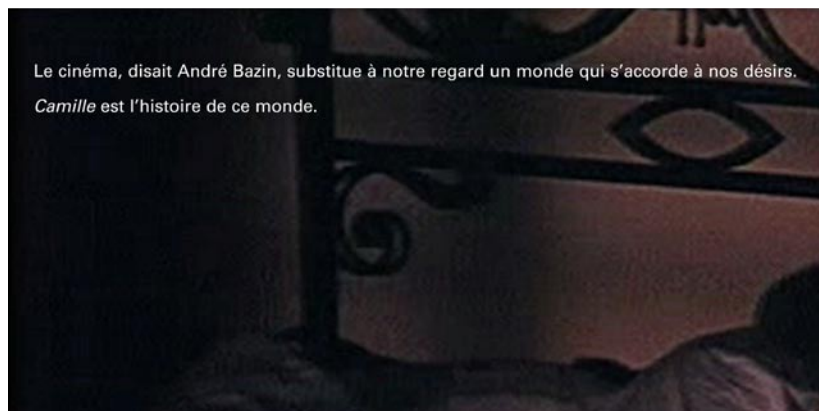
Le cinéma, disait André Bazin, substitue à notre regard un monde qui s'accorde à nos désirs.
Camille est l'histoire de ce monde.

"I spent the whole day walking around the city. I saw the buildings like a vertical curtain, shimmering and very light, filling the back of the stage, hanging from a sinister sky, in order to dazzle, to divert, to hypnotize. During the night the city gave the impression of being alive: it lived like illusions lived. I knew that I would have to make a film based on these impressions," wrote Austrian film director Fritz Lang in 1924 during a visit to New

York City. From these impressions we have his 1927 classic *Metropolis*. It is an unsettling cinematic vision of a futuristic society in the year 2026, divided and dehumanized by power relations, class conflict, and capitalism.

Filmed in Beijing and Shanghai, *Metropolis, Report from China*, by Maya Schweizer and Clemens von Wedemeyer, makes direct reference to Fritz Lang's quotation and film, adapting his observations to investigate relationships among built environments, economics, and human behaviors in China today. In recent years urban space in China has developed at an unprecedented pace. Fueling that growth is its rising role as an economic and cultural superpower, conveyed through displays of pomp and ceremony as televised worldwide during the 2008 Olympic Games in Beijing. The footage in *Metropolis, Report from China* gathered by Schweizer and von Wedemeyer during their visit in 2004 includes shots of enormous buildings and widespread preparations as part of China's anticipation, in part, for that close-up broadcast moment on the world stage. With its towers rising into the sky, networks of scaffolding, endless traffic, and around-the-clock construction, above and below the ground, *Metropolis, Report from China* is a portrait of a fantastic, futuristic city, alive and enveloping humans. It is an observation on the construction of national image. The relationships between the real and the cinematic are nuanced in a work that eschews reality, documentary, and fiction.

There are architectural similarities between the urban spaces in China and the cinema of Lang's *Metropolis*. But even more startling are the social realities that compare. In *Metropolis, Report from China*, Schweizer and von Wedemeyer conduct off-camera interviews with migrant workers, architects, screenwriters, and novelists in what is an initial search for a location to potentially remake Lang's film. The interviewees talk of challenging working conditions, low wages, temporary housing, lack of education, and dismal expectations for the future. During the course of the interviews and the journeys through Beijing and Shanghai, Schweizer and von Wedemeyer discover, in fact, that

the reality of these cities is the "stage" for their film. *Metropolis, Report from China* underlines the fact that our view of reality is shaped by cinema.

Metropolis, Report from China, 2006
video BetaSP, color, sound
stills
42 minutes
courtesy of the artists

87

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—found and produced, discernable and mysterious, large and small—serve as a means for viewers to search their minds for associations, returning to past spatial experiences for connections. There is a dialogue between memory, presence, and absence in Leblon's sculptures, installations, films, photographs, paintings, drawings,

and interventions. In this practice he uses simple contours, colors, and materials that are sensitive and often specific to site. Contributing to the legacies of modern architecture, Minimalism, and conceptual and process art, Leblon's work acts as a building block to stimulate intimate discoveries. These discoveries are made through a bounty of references, stories, and pieces of history that belong only to the viewer.[27] This migration is in accordance with our willingness to search depths of personal memory and to make links that are off-screen, so to speak, and to participate in a collaborative process of construction that Guillaume Leblon initiates.

Relationships with construction, container, content, location, and dislocation are at play in Leblon's work *Found Objects (Miami Beach)*.[28] 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). There it is. The viewer knows very well this geometric form and everyday material. It is the shape for almost every sandcastle made at a beach. This encounter in an exhibition disrupts that familiarity with the shape and material in a kind of temporal and spatial dislocation. They are out of place on the floor—in a gallery. They are not supposed to be here, these "found objects." Brought forward are private recollections of these spaces where value and meaning are deeply connected with biography.

Upon closer inspection, detritus in the sand becomes evident casting a discarded tone to the sculpture. *Found Objects (Miami Beach)* was produced in Miami Beach for display at Art Basel Miami Beach 2008. The work is a reckoning with or challenge to the disparate spaces of beach and art fair spectacle. At these events everyone and everything are corralled into vast air-conditioned, artificially lighted buildings and buses, makeshift tent galleries, and cargo containers. Although sited on a beach, a place of "temporary relaxation," the beach takes on new meaning.[29] In *Found Objects (Miami Beach)* Leblon raises a mini-monument or perhaps a gesture of mourning to the changing roles of spaces in our world.

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

ONE POINT TO ANOTHER, OR, END

Michael Brown

In his sculpture *The People's Playground*, Michael Brown investigates collective memory, urban development, and the legacy of amusement parks and beaches in American popular culture. He selected an area of sandy beach at Coney Island to cast into an aluminum sculpture measuring 72 x 69 inches and 2 inches in depth. The sand of Coney Island, all of its debris and fading footprints, are caught in a single, intangible moment, recorded and frozen. *The People's Playground* is a sort of core sample, an unedited section of a veneer of beach. It is a sculptural snapshot of a public space that today is threatened not necessarily by the ravages of time but by private interests and real estate development.

Michael Brown draws on tensions between past and present socioeconomic conditions of Coney Island. To this end *The People's Playground* 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. Located on a peninsula (originally an island)
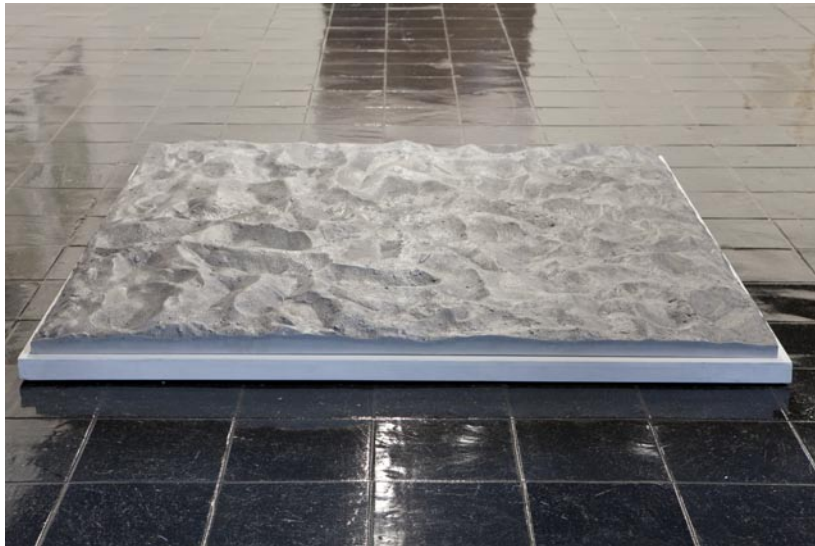
at the southernmost edge of Brooklyn, New York, Coney Island became in the late nineteenth century an accessible day excursion and refuge from the inhospitable summer city heat. Over time it developed as a utopian vision of American idealism, emphasizing community and egalitarianism. To this day, the Atlantic Ocean, beach, and amusement park at Coney Island attract and interweave visitors from a range of economic, racial, and class backgrounds. As such, it is known as—like its nickname unequivocally states—the People's Playground.

As a memorial, *The People's Playground* eulogizes the end of a lively society intermingling freely in a great public social space. Since its rise as a major recreation destination in the early twentieth century, Coney Island has been repeatedly threatened by a capricious economy and the will of politicians, city planners, and developers. Today, it is a place in peril. 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. Michael Brown preserves this late moment in a rich history of the People's Playground.

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

Overlapping structures of time, memory, cinema, and space co-alesce in the film *She Might Belong to You* by Eva Meyer and Eran Schaerf. Commissioned for Sculpture Project Münster 07 and screened in the neutral space of a hotel conference room, the film uses Münster as both subject and backdrop. It explores the identity associated with belonging and the inextricable ties to both place and time. Meyer and Schaerf thread their original film of a solo perfor-mance by actress Carola Regnier shot completely in and around the Stadttheater Münster with foot-age from three existing films about or set in Münster: *Next Year, Same Time* (1967) by Ulrich Schamoni,

shot in Münster; *Desperate Journey* by Raoul Walsh (1942), made in Hollywood; and *Between Hope and Fear*, a recent documentary made with home movies of a Jewish family in Münster taken between 1937 and 1939. Eschewing lines between reality and fiction in the combination footage, a sculptural cinematic por-trait of a city with a turbulent and devastating history emerges. This "cinematic memory" interweaves three different modes of belonging to Münster character-ized by three different female figures in three differ-ent wartime scenarios.[30] These characters, integrated with Regnier's character, create a universal person-age in the composite *She Might Belong to You*. She transcends all the filmic spaces, recontextualized to a present filmic moment, communicating Meyer and Schaerf's interest in concepts of belonging to place and time. The film is an exploration of the memory of an urban space through cinematic time without the constraints of interpretation or reliance on under-standing a specific narrative.

The woman in Meyer and Schaerf's footage wanders alone inside, around, and over the Stadttheater. Her

ambulation is a kind of casual survey, a taking stock of the architecture and space. Her monologue repeatedly refers to a mysterious "she," the universal character whose identity transcends these four different cinematic spaces, and "you," possibly the memory of Münster. Meyer and Schaerf question what it means to belong to a place in a "synchronization of forgetting and remembrance," cutting archival footage into the original shots of Regnier's nameless character and her reflections on time.[31] This woman is clothed in an ambiguous costume without an identity of place or time; it mutates slowly from scene to scene. The costume is a montage with patterns of clothing from the other films and colors of the theater's interior. The character is simultaneously in present and past filmic spaces, including the physical location of the Stadttheater Münster, a space in which remnants of the city's traumatic past are apparent in ruins of a previous structure once at that site. The Stadttheater, along with over eighty percent of Münster, was destroyed in 1942 by the Royal Air Force. Each day the city of Münster confronts this historical memory.

Alain Bublex

*Untitled (TGV without windows)*, by Alain Bublex, is a model train in constant motion on rails. It is a small-scale reproduction of the TGV, the kind of high-speed train that criss-crosses France and Europe moving passengers to various destinations. In this work Bublex experiments with the concept of a moving train as simultaneously numerous spaces. For instance, the interior space of a train is a distinct, singular site during travel between specific geographic markers. It is also a sequence of spaces through which passengers can move while the train is also in motion. And, 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. In this respect Bublex explores these
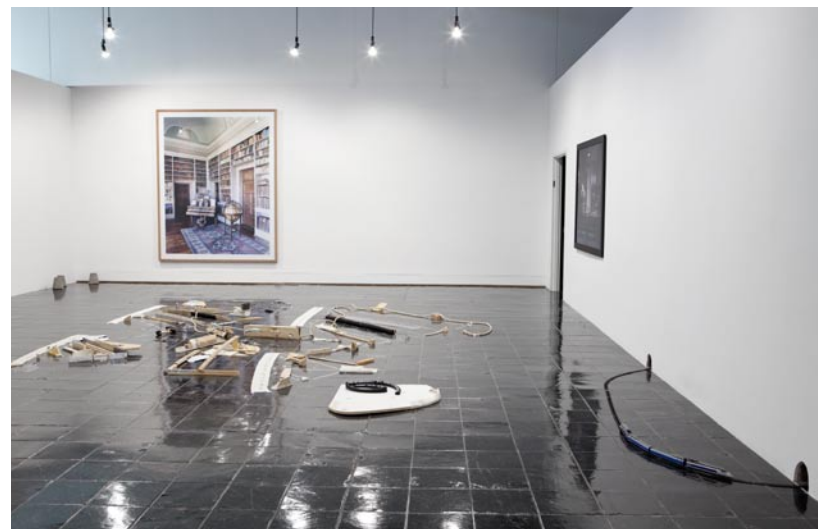
topics as part of modernity's ongoing fascination and reconciliation with spatiotemporal displacements and the incongruities associated with our movement across the world. In this installation the model train circles through small openings in a wall, traveling into the public space of the gallery and the private space of administrative offices.

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. He fantasizes a completely new social space with completely new kinds of social interactions that overturn familiar expectations with spatial displacements. In Bublex's new train, present moments of movement—often moments of passivity and deference—become new engagements with routine journeys by train. Bublex initiates conversations about a train as another kind of shared ethos.
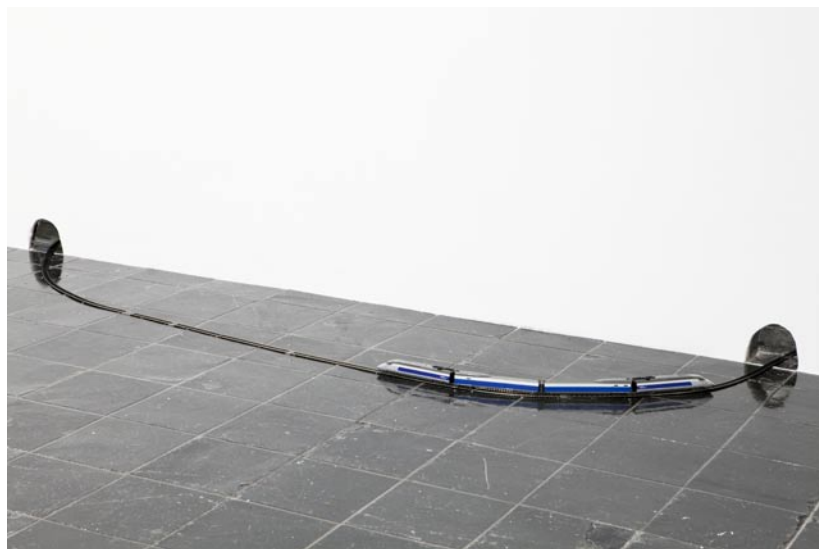
Untitled (TGV without windows), 2006
mixed media (model of TGV, acrylic resin, adhesive)
dimensions variable
courtesy of the artist and Galerie Georges-Philippe & Nathalie Vallois,
Paris

A three-dimensional image will eventually crystallize if one concentrates long enough on the Magic Eye print in the sculptural installation *Constellation ("To find the Western Path, Right thro' the Gates of Wrath")* by Robert Buck. However, viewers may find this image of a Stealth Bomber a surprising, formidable sight at the center of the sculpture's network of six objects connected by polished aluminum rails. The work spans more than thirty linear feet across wall and floor. It also includes a metal barricade, a Tumi luggage bag, a steer skull, and a convex mirror. Resting before the entire assemblage is an unmarked, gray-granite tomb-


stone 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. Language is the solid force from which power emanates, no matter how evident or elusive its immediate disclosure. The Magic Eye-cum-Stealth Bomber hangs before this granite object, from which the rail traverses the surface of the floor to the wall where it splits. A vein runs up the wall in a leftward trajectory, meeting head-on the Magic Eye, while the other vein courses across the floor at the base of the wall, terminating at the metal barricade. Something is alive and loose, bouncing around inside this network—this constellation.

The array of intersections, termini, and interstices suggest a sense of orbit in temporary suspension. A synchronized motion is on pause. There is a tension in this schematic, this rebus, between displacement and movement through singular and multiple spaces, both public and private.

The spaces through which we move—geographic and cultural, present and past, concrete and intangible, permissible and forbidden—and the hegemony that controls and guides us are concepts at work in *Constellation*. Buck's sculpture elicits connotations of movement ranging from the relentless expansion across the American West evoked by the steer skull, 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 looming above viewers has become a partner in these devices of the new normal. Here, viewers see themselves but a twisted, distant self, looking into a mirror in which other parts of their space congeal into an uncertain distortion of reality. The small, circular shape, up there, watching over, reinforces the presence of a constant panoptic gaze that we have come to expect and with which we have learned to negotiate. Indeed, it is complicit with the Magic Eye; the bomber sees us but we are blind to it. Authority views and records our actions in public and private spaces, especially while moving. Power resides in this sweeping collection of information.

At question in *Constellation* are the current and historic paths taken and the cultural machines enlisted to drive those paths onward, always onward. 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. Or, perhaps the search for those coordinates toward which we are all moving is in fact more incomprehensible than the stars were to the ancients.[32]
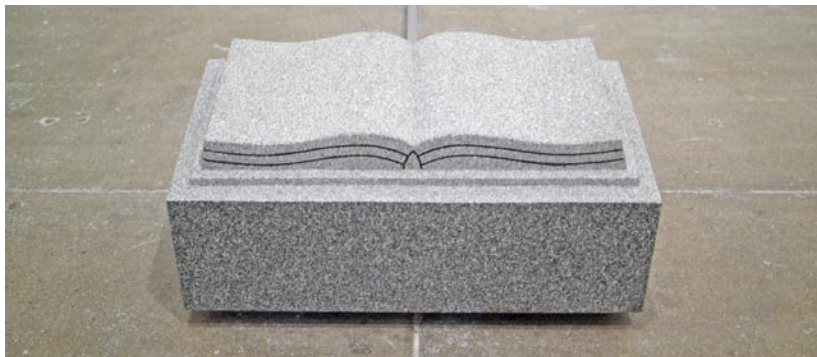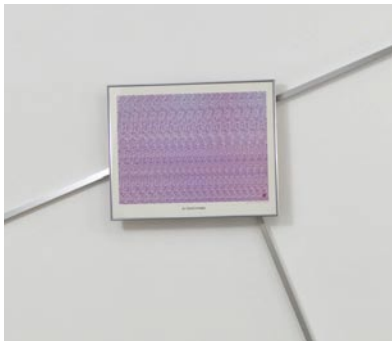
Constellation ("To find the Western Path, Right thro' the Gates of Wrath"), 2008
steel railing and artifacts (headstone, surveillance mirror, steer skull, 3D print, Tumi luggage bag, and barricade)
112 x 373 x 110 inches
courtesy of the artist, Stephen Friedman Gallery, London; CRG Gallery, New York; and Anthony Meier Fine Arts, San Francisco

OF OTHER SPACES, HETEROTOPIAS (1967)
Michel Foucault

The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis, and cycle, themes of the ever-accumulating past, with its great preponderance of dead men and the menacing glaciation of the world. The nineteenth century found its essential mythological resources in the second principle of thermaldynamics. The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. One could perhaps say that certain ideological conflicts animating present-day polemics oppose the pious descendents of time and the determined inhabitants of space. Structuralism, or at least which is grouped under this slightly too general name, is the effort to establish, between elements that could have been connected on a temporal axis, an ensemble of relations that makes them appear as juxtaposed, set off against one another, implicated by each other that makes them appear, in short, as a sort of configuration. Actually, structuralism does not entail denial of time; it does involve a certain manner of dealing with what we call time and what we call history.

Yet it is necessary to notice that the space which today appears to form the horizon of our concerns, our theory, our systems, is not an innovation; space itself has a history in Western experience, and it is not possible to disregard the fatal intersection of time with space. One could say, by way of retracing this history of space very roughly, that in the Middle Ages there was a hierarchic ensemble of places: sacred places and profane plates: protected places and open, exposed places: urban places and rural places (all these concern the real life of men). In cosmological theory, there were the supercelestial places as opposed to the celestial, and the celestial place was in its turn opposed to the terrestrial place. There were places where things had been put because they had been violently displaced, and then on the contrary

places where things found their natural ground and stability. It was this complete hierarchy, this opposition, this intersection of places that constituted what could very roughly be called medieval space: the space of emplacement.

This space of emplacement was opened up by Galileo. For the real scandal of Galileo's work lay not so much in his discovery, or rediscovery, that the earth revolved around the sun, but in his constitution of an infinite, and infinitely open space. In such a space the place of the Middle Ages turned out to be dissolved, as it were; a thing's place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down. In other words, starting with Galileo and the seventeenth century, extension was substituted for localization.

Today the site has been substituted for extension which itself had replaced emplacement. The site is defined by relations of proximity between points or elements; formally, we can describe these relations as series, trees, or grids. Moreover, the importance of the site as a problem in contemporary technical work is well known: the storage of data or of the intermediate results of a calculation in the memory of a machine, the circulation of discrete elements with a random output (automobile traffic is a simple case, or indeed the sounds on a telephone line); the identification of marked or coded elements inside a set that may be randomly distributed, or may be arranged according to single or to multiple classifications.

In a still more concrete manner, the problem of siting or placement arises for mankind in terms of demography. This problem of the human site or living space is not simply that of knowing whether there will be enough space for men in the world—a problem that is certainly quite important—but also that of knowing what relations of propinquity, what type of storage, circulation, marking, and classification of human elements should be adopted in a given situation in order to achieve a given end. Our epoch is one in which space takes for us the form of relations among sites.

In any case I believe that the anxiety of our era has to do fundamentally with space, no doubt a great deal more than with time. Time probably appears to us only as one of the various distributive operations that are possible for the elements that are spread out in space.

Now, despite all the techniques for appropriating space, despite the whole network of knowledge that enables us to delimit or to formalize it, contemporary space is perhaps still not entirely desanctified (apparently unlike time, it would seem, which was detached from the sacred in the nineteenth century). To be sure a certain theoretical desanctification of space (the one signaled by Galileo's work) has occurred, but we may still not have reached the point of a practical desanctification of space. And perhaps our life is still governed by a certain number of oppositions that remain inviolable, that our institutions and practices have not yet dared to break down. These are oppositions that we regard as simple givens: for example between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work. All these are still nurtured by the hidden presence of the sacred.

Bachelard's monumental work and the descriptions of phenomenologists have taught us that we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well. The space of our primary perception, the space of our dreams and that of our passions hold within themselves qualities that seem intrinsic: there is a light, ethereal, transparent space, or again a dark, rough, encumbered space; a space from above, of summits, or on the contrary a space from below of mud; or again a space that can be flowing like sparkling water, or space that is fixed, congealed, like stone or crystal. Yet these analyses, while fundamental for reflection in our time, primarily concern internal space. I should like to speak now of external space.

The space in which we live, which draws us out of our-

selves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another.

Of course one might attempt to describe these different sites by looking for the set of relations by which a given site can be defined. For example, describing the set of relations that define the sites of transportation, streets, trains (a train is an extraordinary bundle of relations because it is something through which one goes, it is also something by means of which one can go from one point to another, and then it is also something that goes by). One could describe, via the cluster of relations that allows them to be defined, the sites of temporary relaxation—cafes, cinemas, beaches. Likewise one could describe, via its network of relations, the closed or semi-closed sites of rest—the house, the bedroom, the bed, et cetera. But among all these sites, I am interested in certain ones that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invent the set of relations that they happen to designate, mirror, or reflect. These spaces, as it were, which are linked with all the others, which however contradict all the other sites, are of two main types.

Heterotopias

First there are the utopias. Utopias are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces.

There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively

enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a heterotopia in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there.

As for the heterotopias as such, how can they be described? What meaning do they have? We might imagine a sort of systematic description—I do not say a science because the term is too galvanized now —that would, in a given society, take as its object the study, analysis, description, and "reading" (as some like to say nowadays) of these different spaces, of these other places. As a sort of simultaneously mythic and real contestation of the space in which we live, this description could be called heterotopology.

is that there is probably not a single culture in the world that fails to constitute heterotopias. That is a constant of every human group. But the heterotopias obviously take quite varied forms, and perhaps no one absolutely universal form of heterotopia would be found. We can however class them in two main categories.

In the so-called primitive societies, there is a certain form of heterotopia that I would call crisis heterotopias, i.e., there are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly, etc. In our society, these crisis heterotopias are persistently disappearing, though a few remnants can still be found. For example, the boarding school, in its nineteenth-century form, or military service for young men, have certainly played such a role, as the first manifestations of sexual virility were in fact supposed to take place "elsewhere" than at home. For girls, there was, until the middle of the twentieth century, a tradition called the "honeymoon trip" which was an ancestral theme. The young woman's deflowering could take place "nowhere" and, at the moment of its occurrence the train or honeymoon hotel was indeed the place of this nowhere, this heterotopia without geographical markers.

But these heterotopias of crisis are disappearing today and are being replaced, I believe, by what we might call heterotopias of deviation: those in which individuals whose behavior is deviant in relation to the required mean or norm are placed. Cases of this are rest homes and psychiatric hospitals, and of course prisons, and one should perhaps add retirement homes that are, as it were, on the borderline between the heterotopia of crisis and the heterotopia of deviation since, after all, old age is a crisis, but is also a deviation since in our society where leisure is the rule, idleness is a sort of deviation.

of this description of heterotopias is that a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another.

As an example I shall take the strange heterotopia of the cemetery. The cemetery is certainly a place unlike ordinary cultural spaces. It is a space that is however connected with all the sites of the city, state or society or village, etc., since each individual, each family has relatives in the cemetery. In western culture the cemetery has practically always existed. But it has undergone important changes. Until the end of the eighteenth century, the cemetery was placed at the heart of the city, next to the church. In it there was a hierarchy of possible tombs. There was the charnel house in which bodies lost the last traces of individuality, there were a few individual tombs and then there were the tombs inside the church. These latter tombs were themselves of two types, either simply tombstones with an inscription, or mausoleums with statues. This cemetery housed inside the sacred space of the church has taken on a quite different cast in modern civilizations, and curiously, it is in a time when civilization has become "atheistic," as one says very crudely, that western culture has established what is termed the cult of the dead.

Basically it was quite natural that, in a time of real belief in the resurrection of bodies and the immortality of the soul, overriding importance was not accorded to the body's remains. On the contrary, from the moment when people are no longer sure that they have a soul or that the body will regain life, it is perhaps necessary to give much more attention to the dead body, which is ultimately the only trace of our existence in the world and in language. In any case, it is from the beginning of the nineteenth century that everyone has a right to her or his own little box for her or his own little personal decay, but on the other hand, it is only from that start of the nineteenth century that cemeteries began to be located at the outside border of cities. In correlation with the individual-

ization of death and the bourgeois appropriation of the cemetery, there arises an obsession with death as an "illness." The dead, it is supposed, bring illnesses to the living, and it is the presence and proximity of the dead right beside the houses, next to the church, almost in the middle of the street, it is this proximity that propagates death itself. This major theme of illness spread by the contagion in the cemeteries persisted until the end of the eighteenth century, until, during the nineteenth century, the shift of cemeteries toward the suburbs was initiated. The cemeteries then came to constitute, no longer the sacred and immortal heart of the city, but the other city, where each family possesses its dark resting place.

Third principle. The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space, but perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden. We must not forget that in the Orient the garden, an astonishing creation that is now a thousand years old, had very deep and seemingly superimposed meanings. The traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world, with a space still more sacred than the others that were like an umbilicus, the navel of the world at its center (the basin and water fountain were there); and all the vegetation of the garden was supposed to come together in this space, in this sort of microcosm. As for carpets, they were originally reproductions of gardens (the garden is a rug onto which the whole world comes to enact its symbolic perfection, and the rug is a sort of garden that can move across space). The garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity (our modern zoological gardens

spring from that source).

Fourth principle. Heterotopias are most often linked to slices in time—which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies. The heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time. This situation shows us that the cemetery is indeed a highly heterotopic place since, for the individual, the cemetery begins with this strange heterochrony, the loss of life, and with this quasi-eternity in which her permanent lot is dissolution and disappearance.

From a general standpoint, in a society like ours heterotopias and heterochronies are structured and distributed in a relatively complex fashion. First of all, there are heterotopias of indefinitely accumulating time, for example museums and libraries. Museums and libraries have become heterotopias in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. The museum and the library are heterotopias that are proper to western culture of the nineteenth century.

Opposite these heterotopias that are linked to the accumulation of time, there are those linked, on the contrary, to time in its most flowing, transitory, precarious aspect, to time in the mode of the festival. These heterotopias are not oriented toward the eternal, they are rather absolutely temporal [chroniques]. Such, for example, are the fairgrounds, these marvelous empty sites on the outskirts of cities that teem once or twice a year with stands, displays, heteroclite objects, wrestlers, snakewomen, fortune-tellers, and

so forth. Quite recently, a new kind of temporal heterotopia has been invented: vacation villages, such as those Polynesian villages that offer a compact three weeks of primitive and eternal nudity to the inhabitants of the cities. You see, moreover, that through the two forms of heterotopias that come together here, the heterotopia of the festival and that of the eternity of accumulating time, the huts of Djerba are in a sense relatives of libraries and museums, for the rediscovery of Polynesian life abolishes time; yet the experience is just as much the, rediscovery of time, it is as if the entire history of humanity reaching back to its origin were accessible in a sort of immediate knowledge.

Fifth principle. Heterotopias always presuppose
a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public place. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to rites and purifications. To get in one must have a certain permission and make certain gestures. Moreover, there are even heterotopias that are entirely consecrated to these activities of purification—purification that is partly religious and partly hygienic, such as the hammin of the Moslems, or else purification that appears to be purely hygienic, as in Scandinavian saunas.

There are others, on the contrary, that seem to be pure and simple openings, but that generally hide curious exclusions. Everyone can enter into the heterotopic sites, but in fact that is only an illusion—we think we enter where we are, by the very fact that we enter, excluded. I am thinking for example, of the famous bedrooms that existed on the great farms of Brazil and elsewhere in South America. The entry door did not lead into the central room where the family lived, and every individual or traveler who came by had the right to open this door, to enter into the bedroom and to sleep there for a night. Now these bedrooms were such that the individual who went into them never had access to the family's quarter the visitor was absolutely the guest in transit, was not really the invited guest. This type of heterotopia, which has practically disappeared from our civilizations, could perhaps be found in the famous American motel rooms where a man goes with his car and his mistress and where illicit sex is both absolutely sheltered and absolutely hidden, kept isolated without however being allowed out in the open.

Sixth principle. The last trait of heterotopias is
that they have a function in relation to all the space that remains. This function unfolds between two extreme poles. Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory (perhaps that is the role that was played by those famous brothels of which we are now deprived). Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled. This latter type would be the heterotopia, not of illusion, but of compensation, and I wonder if certain colonies have not functioned somewhat in this manner. In certain cases, they have played, on the level of the general organization of terrestrial space, the role of heterotopias. I am thinking, for example, of the first wave of colonization in the seventeenth century, of the Puritan societies that the English had founded in America and that were absolutely perfect other places. I am also thinking of those extraordinary Jesuit colonies that were founded in South America: marvelous, absolutely regulated colonies in which human perfection was effectively achieved. The Jesuits of Paraguay established colonies in which existence was regulated at every turn. The village was laid out according to a rigorous plan around a rectangular place at the foot of which was the church; on one side, there was the school; on the other, the cemetery, and then, in front of the church, an avenue set out that another crossed at fight angles; each family had its little cabin along these two axes and thus the sign of Christ was exactly reproduced. Christianity marked the space and geography of the American world with its fundamental sign.

The daily life of individuals was regulated, not by the whistle, but by the bell. Everyone was awakened

at the same time, everyone began work at the same time; meals were at noon and five o'clock, then came bedtime, and at midnight came what was called the marital wake-up, that is, at the chime of the church-bell, each person carried out her/his duty.

Brothels and colonies are two extreme types of heterotopia, and if we think, after all, that the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens, you will understand why the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development (I have not been speaking of that today), but has been simultaneously the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates.

///WORKS

Mary Jo Bole
Eastern State Penitentiary Historic Site Proposal Drawings, 2007–2009
    pencil, gouache, photo retouch paint; series of seven; 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; 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 Breman of Easydecals.com

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

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

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 lug-
    gage 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

Gregory Crewdson
Untitled (boy with hand in drain), 2001–2002
    digital c-print; 48 x 60 inches
Untitled (penitent girl), 2001–2002
    digital c-print; 48 x 60 inches
    courtesy of The Broad Art Foundation, Santa Monica
    image courtesy of the artist and Luhring Augustine, New York

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

Candida Höfer
Narodni knihovna Praha V, 2004
    c-print; 72 x 88 inches
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
    image courtesy of Candida Höfer/VG Bild-Kunst, Bonn

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

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

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

Eva Meyer and Eran Schaerf
She Might Belong to You, 2007 *
    color, sound, German/English, English/German subtitled; DV mastered on Digi Beta
    37 minutes
    courtesy of the artists

Laurent Montaron
Will there be a sea battle tomorrow?, 2008 *
    HD film, color, sound; 11 minutes, 41 seconds
    courtesy of the artist and galerie schleicher+lange, Paris

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

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

Sarah Schönfeld
Wende Gelände #05, 2006
    c-print; 48 x 59 inches
Wende Gelände #07, 2006
    c-print; 48 x 59 inches
Wende Gelände #08, 2007
    c-print; 48 x 59 inches
    courtesy of the artist and Kunstagenten, Berlin

Maya Schweizer
Daniel's Museum, 2004
    forty c-prints and single-edition catalogue; dimensions variable
    courtesy of the artist

Maya Schweizer and Clemens von Wedemeyer
Metropolis, Report from China, 2006 *
    video BetaSP, color, sound; 42 minutes
    courtesy of the artists

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

Christian Tomaszewski
PLAY.LIWƎ, 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

Jane and Louise Wilson
Erewhon (Chisholm Ward), 2004
    c-print on aluminum in Plexi box; 71 x 71 inches
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

* The form of exhibition of this work is a one-time screening on March 11, 2009, at the film/
video theater of Wexner Center for the Arts, Columbus, Ohio.

///CREDITS

1   Martin Heidegger, *Poetry, Language, Thought* (New York: HarperCollins, 2001), 152.

2   Michel Foucault, "Of Other Spaces, Heterotopias," 1967.

3   Paul Rabinow, ed., *The Foucault Reader* (New York: Pantheon Books, 1984), 6.

4   Ibid, 7.

5   Michel Foucault, "The Subject and Power," in *Michel Foucault: Beyond Structuralism and Hermeneutics*, by Hubert Dreyfus and Paul Rabinow (Chicago: University of Chicago, 1982), 208.

6   Ibid.

7   Rabinow, 247.

8   Ibid, 253.

9   Michael Foucault, "Panopticism," in *Discipline & Punish: The Birth of the Prison* (New York: Vintage, 1977), 201.

10   Ibid.

11   Nick J. Fox, "Foucauldians and Sociology," *The British Journal of Sociology* 49, no. 3 (1998): 416.

12   "Des espaces autres" was the basis of a lecture given in March 1967 in Paris. Published in English in *Architecture Mouvement Continuité* 5 (October 1984) and in *Lotus* 38/49 (1984–5). The manuscript is in the public domain and available at www.foucault. info.

13   Foucault, "Of Other Spaces, Heterotopias."

14   Foucault, "Of Other Spaces, Heterotopias."

15   *Erewhon* is a photograph and video installation. Featured in *Of Other Spaces*, as specified on the checklist, are two photographs from *Erewhon*.

16   Nation-building is a prevalent theme in the 1871 novel *Erewhon* by the British writer Samuel Butler. Written during his exploration of New Zealand, Butler fictionalizes a quasi-utopian, remote place called Erewhon to satirize and critique Victorian era prisons for punishing criminals and hospitals for treating illnesses. Jane and Louise Wilson adopt the name of Butler's book for this work.

17   Foucault, "Of Other Spaces, Heterotopias."

18   Pamela M. Lee, *Object to be Destroyed: The Work of Gordon Matta-Clark* (Cambridge: MIT Press, 2001), 180.

19   Ibid.

20   Alexander Alberro, ed., *Two-Way Mirror Power: Selected Writings by Dan Graham on His Art* (Cambridge: MIT Press, 1999), 66.

21   Foucault, "Of Other Spaces, Heterotopias."

22   Wouter Davidts, "The ideal museum, which shall never be: On Daniel Buren," at *Researchgroup: Art and Public Space*, http://www.lkpr.nl/index_en.php?page=publicati es&id=7#.

23   Foucault, "Of Other Spaces, Heterotopias."

24   Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), 117.

25   Iain Borden, "Material Sounds: Jacques Tati and Modern Architecture," *Architectural Design* 70, no. 1 (2000): 27.

26   Gregory Crewdson, interview by Bradford Morrow, *Gregory Crewdson: Dream of Life* (Salamanca: Ediciones Universidad de Salamanca, 1998), 19.

27   Marianne Lanavère, "miniatures of a world: windows, contours, scales, clues," in *guillaume leblon*, exh. cat. (Dijon: Frac Bourgogne, 2004), 6.

28   Ibid, 8.

29   Foucault, "Of Other Spaces, Heterotopias."

30   Audio document of discussion among Eva Meyer, Eran Schaerf, and Hinrich Sachs after screening of *She Might Belong to You* at Kulturhuset, Stockholm, Sweden (April 16, 2008); available at http://www.archive.org.

31   Ibid.

32   Robert Buck, e-mail to author, January 21, 2009.

Mary Jo Bole
Michael Brown
Alain Bublex
Robert Buck
Gregory Crewdson
Dan Graham
Candida Höfer
Guillaume Leblon
Laura Lisbon
Gordon Matta-Clark
Eva Meyer and Eran Schaerf
Laurent Montaron
Marylène Negro
TJ Norris and Scott Wayne Indiana
Sarah Schönfeld
Maya Schweizer
Suzanne Silver
Christian Tomaszewski
Clemens von Wedemeyer
Jane and Louise Wilson

BUREAU FOR OPEN CULTURE

Columbus College of Art & Design