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

The spaces through which we move and the unseen forces that guide us are concepts at work in "Corner Set-up 25 - April 2009" by Robert Buck. Buck's sculpture echoes connotations of movement ranging from the relentless expansion across the American West evoked by the steer skull and Magic Eye print of a Stealth Bomber, to the luxury travel commodity, to restrictive governmental policies with all movements—air, train, and even freedom of assembly or protest—inscribed with the surveillance mirror and the ubiquitous barricade. The convex surface mirror has become a partner in these devices of the new normal. Authority views and records our actions in public and private spaces, especially while moving.

Before the entire assemblage is an unmarked, gray-granite tombstone shaped in the form of an open book. Language is the uncredited maestro here, inscribing and distributing authority to institutions, airports, corporate office towers, and prisons. In his pavilion sculptures, Gotthardt pools to use the continuously shifting, optical surface qualities of a two-way mirror by incorporating it with mirrors and glass.

Gregory Crewdson’s Untitled (boy with hand in drain), 2001–2002; digital c-print, 48 x 68 inches; courtesy of The Broad Art Foundation, Santa Monica

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

The photographs series Twilight feature people in moments of psychological tension, temporarily suspended in mysterious acts or reverse, on thresholds. Inspired by films like Close Encounters of the Third Kind, Poltergeist, and The Sixth Sense, the otherworldly forces are engaged with controlling the movements and actions of humans, Crewdson’s characters are lost in response, jolted from complacency to service in some unknown command.

Untitled (boy with hand in drain) shows a teenage boy in his underwear crouched over the open drain of a shower stall. He planks the entire length of his arm through the drain opening to a space below the bathroom. We are privy to both spaces, above and beneath the floor. But that is all the access we have to Tatlin’s series. The photograph defies expectations. Tatlin’s work is in dialogue with the art and ideas of Buren. Schweizer locates Buren’s stripe paintings in everyday public spaces in China. The scenes are found Burens. Daniel’s Museum explores ideas about space, knowledge, and interpretations of the world.

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

Paintings by the French artist Daniel Buren also function as architecture. They feature alternating white and colored bands—always 8.7 cm, or about 3 inches, wide—in commercially obtained material. This evidently inexpensive fabric shelters and divides. It functions as architecture.

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Michael Brown investigates collective memory, urban development, and the legacy of amusement parks and beaches in *The People’s Playground*. The sculpture is both a memorial and a monument. As a monument it pays its respect to the legacy of Coney Island in society’s pursuit to build and provide public places for social gathering and the value once placed on simple leisure pursuits and spaces. It is evocative of many social, cultural, and site-specific memories. Bole’s research focuses on the cast iron, hopper-style toilets and “soil” or “filth” pipes used to prevent insects from making noise and communicating between cells. While the toilets and plumbing design was progressive, their dual role as both plumbing and sanitation for controlling and containing inmates simply proved unworkable. The soil pipes were often blocked and completely filled because of inadequate water supply and pressure, leaving the institution, inmates, and guards steeped in extraordinary stench.

**History of Penal Institution Sanitation** is a ceramic sink like those found in prisons in the United States.

The decal is a part of a massive urban renewal plan, of which the Pompidou eventually became a centerpiece. 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 bore across the interior spaces of these houses, applying through an exterior wall, making a twelve-foot-wide hole at its largest diameter. This action and the buildings are Matta-Clark’s work *Conical Intersect*. The houses were scheduled for demolition in part of a massive urban renewal plan, which the Pompidou eventually became a centerpiece. The film *Conical Intersect* documents Matta-Clark’s actions with these historic buildings and the public’s reactions in Plateau Beaubourg and the area near Les Halles. For Matta-Clark, one imprint for Conical Intersect was to draw attention to the destruction of historical urban space. Designed by Renzo Piano and Richard Rogers, Centre Georges Pompidou was a highly contested cultural site criticized for its size, unorthodox design, and complicit role in a kind of museification of public space.

Guillaume Leblon’s *Found Objects* (Miami Beach) is a visual diagram of a quotation by Franz Kafka: “The true path leads across a rope that is not suspended by a hook, but close to the ground. It seems more intended to make people stumble than to be walked upon.” Kafka’s sentences are dissected, labeled, and categorized in a system of grammatical analysis used by linguists.

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

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

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Guillaume Leblon

**Found Objects** (Miami Beach) 2008; mixed media; five elements: 7.5 x 67.5 inches each; courtesy of the artist and Galerie Gisela Capitain, Berlin

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

Relationships with construction, container, content, location, and dislocation are at play in Leblon’s work *Found Objects* (Miami Beach). The five, small truncated cones, each in the shape of a basic basket, are made with sand (concrete is in the mix but not readily detectable). The work was produced in Miami Beach for display at Art Basel Miami Beach 2008. It is a reenactment with or challenge to the displacement of the domestic and the scenic. Leblon makes a miniature monument or perhaps a gesture of mourning to the changing roles of spaces in our world.

Christian Tomaszewski

**PLAYTIME** 2009; carpet, clear glass, two sofas, two chairs, one atrium, one lamp, black mirror, fabric, metal, acrylic, house plant, water cooler, globe, globe lights, 60 x 60 x 60 inches; 2009; installation view; courtesy of the artist; Fondation Ville de Lausanne © Fondation Ville de Lausanne

Interested in the deeply engrained influences that cinema and entertainment industries have on our perception of reality and our gathering of knowledge, Christian Tomaszewski scrutinizes and dissects popular culture symbols as a means for forming ideas and notions about representation, cinema, and reality.

In *PLAYTIME* Tomaszewski adapts the distinctive cinematic architectural and acoustical qualities of My Uncle (1950) and Play Time (1967) by French director Jacques Tati. In this installation various filmic aspects—designs, furniture, objects, lighting, colors, and sounds—are excised, montaged, and (continued)