YOUR
SHELL
IS MADE
OF AIR

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JANUARY 27 – FEBRUARY 28, 2014

Chris Burden

Molly Corey

Cayetano Ferrer

Dan Graham

Lia Halloran

Olga Koumoundouros

Aaron Garber Maikovska

Alex McDowell

Isaac Resnikoff

Geoff Tuck

Curated by Marcus Herse

The Guggenheim Gallery at Chapman University is pleased to present Your Shell is made of Air. The guiding focus of this survey is the shifting idea of how urban space is perceived. Spanning the period from the late 1960's until today, these conceptions range from political and utopian approaches, to performative interventions and visions of imagined cities. City space is a manifestation of human life, like a cast that forms in response to human behavior and desire. The shapes of the city, the buildings, streets, squares, shopping malls and residential areas, are the habitat within which we perform our moves, physically and intellectually.

When every environment is only as rich as the actions it allows for, it is a matter of investigating these places for possibilities and applications that are not originally inherent to them. It is the search for these air pockets that brings the artists in the show together. Deviating from this commonality, the searches touch upon ideas of the city as a playground, a sociopolitical laboratory, a psychological dérive, and the exploration of future urban systems in sci-fi cinema.

FOLLOWING SPREAD 1:
(Foreground)

Cayetano Ferrer
Double Pylon, 2010, (Detail) 60" x 8" x 144"
Steel, acrylic, fluorescent tube lights

(Background)
Aaron Garber Maikovska
Target Parking Lot, 2013, 80 x 48.25 x 99.5 inches
Looped video (4:52), aluminum apparatus, 32-inch monitor.

FOLLOWING SPREAD 2:
Alex McDowell
Drives the World (Prototype), 2044
Rapid Prototype, Poly Urethane

Drives the World (Narrative) 2050
Videoloop, 2.35min, 2014

Alex McDowell
Drives the World (Narrative) 2050
Videoloop, 2.35min, 2014

COVER IMAGE:
Isaac Resnikoff
Making a Town, Version 1-5
2009, 20 x 25 in Archival Inkjet Print

PREVIOUS SPREAD:
Olga Koumoundouros
2014 East Country Club Lane, 92807
2013/2014, doors salvaged from East Country Club Lane
plaster, resin, house paint, chain with charms

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HOW WE BECAME INVISIBLE

JAN TUMLIR

The impressionistic, expressive or abstract forms that we associate with modern art can be traced to a number of causes, both concretely material and ideological. They reflect the collapse of old sacred institutions and the rise of new secular ones, changing models of government, of social, political and economic interaction, innovations in science, technology and media, the emergence of hyper-individualized forms of subjectivity from out of the indifferent blur of the mass public, and so on. From the Renaissance to the postwar years, one could say that art has provided us with a relatively consistent and detailed record of our evolution, or perhaps mutation, into the modern beings that we remain, to some extent, to this day. Presently, we approach this once forwardly oriented, futuristic art more as archeologists seeking to find on its surface and in its depths some indication of how we got here, to where we are now. We have the facts—what happened, where and when—but in art is stored the subjective response to these facts, what they meant to us and how they felt at the time of their happening. Modern art contains visible, tangible evidence of inner lives adapting to rapidly changing external conditions, and may now consulted for all we have gained and lost in the process.

Perhaps nowhere is this more evident than in art of and about the city, which is, after all, the great modern theme. Already in Breughel's detailed paintings of village life, the Austrian art historian Hans Sedelmeyr detected a tumultuous, chaotic quality that struck him as distressingly prescient. (1) According to him, these paintings foreshadow the collapse of a social order based on commonly held values and shared purpose. The coming crisis is registered in both their content—the figures within them are engaged in a bewildering range of utterly un-concerted activities—and their form—these figures are reduced to small "patches" of color that contrast and vibrate "atomistically" against one another. In this way, we can see in works of the late Middle Ages a prefiguration of Impressionism, for instance, where the painterly practice of color separation is aligned with a new science of perception. This might be termed the Classical stage of big city art: People and things are dissolved into an even pixilated matrix, and accordingly integrated with their environment and one another. And here too we sense that the artist is fully absorbed in his crowded milieu, the grand parade of civic life, accurately registering his fleeting impressions in *plein air*. This moment of balance between scientific positivism and artistic inspiration is tenuous, however, and in hindsight, already freighted with warning signs.

In Hegel's three-part formulation of artistic development, the Classical stage occurs in between the Symbolic (Egyptian, Chinese, Indian) and Romantic (European). The aesthetic "spirit" moves from East to West with a layover in Greece, during which time it comes to mesh perfectly with the sensuous forms of nature. In natural beauty, "(t)he Idea and its plastic mold as concrete reality are … completely adequate to one another." (2) The Impressionists inhabited the "second nature" of their urban environment in much the same way, as comfortable, custom-fit housing for their own inner lives, but shortly thereafter the ergonomic reciprocity of this relation begins to wear thin. By and large, Post-Impressionism signals an atavistic flight from the capitals toward the provinces, and then the colonies. And when the Expressionists return to the big city, it is to a much more foreign, hostile place, its architecture deformed by war and angst, its streets teeming with a damaged humanity—an atrocity exhibition. By the time we come to Surrealism, metropolitan life is only savored for its hidden aspects, those that lie embedded like fossils within the concrete strata of a succession of counter-revolutionary redevelopment schemes. The suggestion that it is no longer the task of the artist to illuminate the world, but rather occlude it, is inherent in Louis Aragon's celebration of the "black kingdom": "There exists a black kingdom which the eyes of man avoid because its landscape fails signally to flatter them," he writes. "This darkness, which he can dispense with in describing the light, is error…" (3) Chance, accident, is the last remaining source of revelation at this point, when reason itself becomes suspect for providing the plan of an unlivable city.

The practice of aimless wandering and losing one's way undertaken by the Surrealists was nevertheless directed toward a precise outcome: To disassociate all the buildings, things and people one passed from their financially-driven purpose, to emancipate them aesthetically. The Situationists went on to attribute to these bohemian maneuvers a dimension of revo-

lutionary resistance; this was the aim of the drift, or "derive," as they termed it. By veering off the prescribed pathways of economic necessity in search of "zones of psycho-geographical intensity," they sought to disrupt the unitary logic of the over-administered city and to steal the power of its guiding authorities. This understanding of the city as the ultimate disastrous outcome of rationalization, a proving ground of the underlying barbarism of Enlightenment ideals, a place utterly inhospitable to human needs and desires, recurs with remarkable consistency in twentieth century art. Accordingly the artist's task becomes one of repairing, with all the backwardly oriented, perhaps even nostalgic, qualities that this word evokes. And when instead the city is celebrated for its superhuman vitality and dynamism—as it is within Futurism, for instance, where Sedelmayr's "atoms of the image" are stirred to a point of explosion—it must still be somehow translated into the terms of a "new mythology." This too is recurrent theme of the modern: The new must always cloth itself in the garb of the old, and vice-versa, as Baudelaire famously observed. (4)

So, what now? *Your Shell is Made of Air*, the title of this exhibition, invokes all the conflicting currents of this historical stream. A shell is what a mollusk secretes from its own cells as its housing, and as such, a "plastic mold" that is "completely adequate" to its contents. Henri Lefebvre, a philosophical touchstone of Situationist thought, distinguished the new towns from the old on the basis of this figure: "(I)t is precisely this link, between the animal and the shell, that one must try to understand," he writes, as for him it is also the model of our first communities. (5) "This community shaped its shell, building and rebuilding, modifying it again and again according to its needs." (6) Obviously, this is no longer the case: Whereas our civic infrastructure once grew organically around our lives, it is increasingly designed from scratch and coercively imposed. In this regard, a shell made of air suggests both homelessness, which is an unfortunate condition, and freedom, which of course is not. If the artists in this show continue to share in some of the aesthetic strategies mentioned above, it is to make some room within limiting structure for feeling, thinking, acting and being *differently*.

The precariousness of this situation—of carving difference from out of the same—is announced right upfront in the doorway that Olga Koumoundouros dis-

placed from a more domestic context to the entrance of the Guggenheim Gallery. This doorway lends to the generic space of the "white cube" a quality that is particular and homey, but within its changed context, it is also marked out as anomalous, perhaps even lost. In past works, Koumoundouros has directly addressed the theme of homelessness in relation to the recent housing crisis, and here as well one can think of her doorway as something repossessed, and yet the freeform exuberance of its coloration speaks instead to psychedelic release. The transposition of private and public, outside and inside, is a familiar Surrealist tactic and it aims to produce a sense of estrangement. Certainly this is how most of us would confront Cayetano Ferrer's structure of blank, bright-white signage, a fixture of the motorized street culture of the postwar years repurposed as abstract—because literally message-free—sculpture. Removed from the distanced, drive-by experience of the "autoscape," as Robert Venturi termed it, and subject to static, up-close scrutiny between four walls, it becomes a very odd thing. This mysterious beacon, centrally located within the gallery, recalls in its form an alien being and/or atomic explosion, and is accordingly imbued with intimations of dissident religiosity. To many viewers, its hidden meaning will be interpreted as a kind of content in its own right, a nod to the outré. But to anyone who, like the artist, grew up in Las Vegas where nuclear testing and UFO landing are not such exotic occurrences, it is rather the evil-banal transparency of the thing that will tend to stand out.

That said, "learning from Las Vegas" is just what our present-day cities have done. Corporate interests coupled with an increasingly entrepreneurial government produce an urban phantasmagoria seemingly founded on the dreams, desires and aspirations of all who live and work there—a space that adapts, from one moment to the next, to one's wishes—while simultaneously directing those wishes, code-scripting them. The design of such spaces reflects the dual nature of digital technologies, of the interface and the program, the first entirely amenable to individual input, and the second more coercive. This is the model, for instance, of the relation between the imminently changeable, customizable façade of a building and what actually goes on inside, a business that grows more and more determined and intractable in its aims. This Janus-faced disposition was perhaps

first announced on the glass-curtain walls of International Style skyscrapers, simultaneously exposing and concealing their interior offices. Two-way mirror power is of course Dan Graham's area of expertise, and he consistently directs it against the corporate grain to sensitize, not numb, us to all the ontological, phenomenological and psychological complexities of our occupation of space. Here, he is represented by a model of a simple pavilion, a bisected circular structure, its halves drawn apart and shifted along their axis. This is a symbol of the totality cut into two to make for a way in. It is a space in which to recalibrate our relation to our environment, to one another as well as to ourselves, free of any mandate to synthesize and unify, through the archaic-infantile game of peek-a-boo.

Many works in this show evince a retreat into childhood, but childhood can also be taken seriously. Chris Burden's erector-set sculpture of a truss bridge highlights the mimetic command-function that is inherent in our toys, as well as the no less inherent means of overriding it. From a young age, we are trained to replicate the forms of our built environment, but we often get them wrong, and in our mistakes a new potential is sometimes announced. The enlarged scale of Burden's structure reinforces its credibility as a counter-proposal, an indication of how things could be otherwise, but worlds can also be transformed while leaving things just as they are. For some time, skateboarders have been theorized as youth culture heirs to the Situationists for their ability to spontaneously misuse the end-driven infrastructure of the city for purposeless fun, and thereby "to turn the whole of life into an exciting game," to quote Guy Debord. (7) That they manage to generate "an atmosphere of uneasiness extremely favorable for the introduction of a few new notions of pleasure" is corroborated by the anxious efforts of municipal authorities to protect the city against their incursion. (8) But what happens when space once aggressively claimed is officially set aside and handed over, or when the skateboarder's treacherous acrobatics risk becoming instead a celebratory form of civic spectacle? A solution of sorts is ventured in Lia Halloran's decision to ride at night, and thereby to augment all the risks and liabilities that attend to her activities, while also rendering these publicly unavailable except by way of her own documentation.

The Situationist precedent is even more evident in Geoff Tuck's "psycho-geographical" excursions through his old haunts in Hollywood, retracing the steps to former sites of cruising, illicit encounter and youthful romance. Of course, this city has changed a great deal in recent years, its once-louche atmosphere repackaged to a new, highly professionalized demographic as up-scale metropolitan ornamentation and decor, but all of this remains essentially unseen in the work. Instead we are given a map, hand drawn on the gallery wall, and a series of films, captured on the artist's phone and then transmitted to ours, of the ground covered under his walking feet. A refusal to picture the place as it presently exists serves to preserve its memory-tracings, which can only be related through language, abstract graphics and the indecipherable indexical marks that have accrued, from then until now, on the pavement. If some of the old utopian spirit persists, it is as a faint, fading afterimage. For instance, Isaac Resnikoff's black and white photographs of the schematic, improvised construction of a town in the country evoke the idylls of the ancients by way of a wafer-thin stage-set. Moreover, these pictures are beautifully composed while the collective building project that they depict is a slapstick mess, which is funny but also sad. And Molly Corey meditations on her childhood experience in a Buckminster Fuller-inspired hippie commune are no less nostalgic, in a both tragic and farcical sense, for being so egregiously out of joint with the tenor of the times. Archival footage of the geodesic dome that she inhabited with her extended family speaks to the dream of non-invasive, nature-sensitive technologies that might restore us to a state authentic being, even though , as we know, they have rarely done so. To once more attempt to connect the dots of the overheated atoms of our social self-image, whether by way of radical politics or a new and improved design calculus, requires a sense of humor. Nowhere is this more apparent than in the astonishing, cryptic pantomimes that Aaron Garber Maikovska's performs in the too-familiar brand-cluttered junk-space of our consumer landscape—in this case, a shopping mall parking lot. Recalling the Sisyphean efforts of Harold Lloyd, Buster Keaton, Charlie Chaplin, Jacques Tati and Jerry Lewis to somehow make sense of a world no longer made to the measure of man, he feels out the void of his own absence from the scene and, with intense conviction, relays it in movement.

Alex McDowell: *Drives the World (Narrative) 2050*
Videoloop, 2.35min, 2014

The rise of the engineer over the architect is a leitmotif of modernist criticism, but today the main arena of struggle lies between urban planning and environmental design—the superficial quick-fix. So, in a sense, we are dealing again with that old opposition between "semblance" and "truth content," to take a page from German philosophy. Such terms, once applied mainly to the analysis of works of art, provide an apt way of thinking about the everyday built landscape as something likewise authored, conceived from scratch, by a guiding intelligence. It would of course be hyperbolic to claim that that everything in it conforms to the plan of a singular interest, or that there really is an identifiable man behind the curtain. Rather, one could say that it is the absence of this man, and perhaps of man in general, that distinguishes our present urban experience from all preceding. To former critics of urban rationalization it would be almost unthinkable that the current stage of post-democracy would take shape in a context that is also post-ideological, for ideology was always the chief enemy. In contrast to the overly rationalized and administered cities of the past, we now confront rampant deregulation and irrationalism. Cities are no longer denounced as spaces where nothing can happen, but where it is happening all the time, non-stop. The worst of all possible worlds may be glimpsed in the futuristic dystopia of Washington DC that Alex McDowell "imagineered" for Steven Spielberg's 2002 film, *Minority Report.* It is no accident that this place comes across as a digitally enhanced version of Fritz Lang's *Metropolis* from 1927, with all of its inequities carried over and exponentially exacerbated. Lang's high-rise financiers have secured their dominance, and revolution is no longer an option, as the space of exploited labor no longer constitutes a locatable underworld. In our world as well, the proponents of the barricades, the blockade, the siege and the take-over occupation are falling in number. Today it might be wiser to manifest one's dissent by hiding, like the character played by Tom Cruise in Spielberg's film, for in the age of hyper-mediated transparency this has become unacceptable. By absenting oneself, a negative, insubordinate presence is asserted. In a shell made of air, a "plastic mold" that has become invisible, invisibility is the only "completely adequate" mode of being, one that merges "semblance" with "truth content" in a heroic refusal to appear.

Winter 2014

1.Hans Sedelmayr, "Breughel's Macchia," *The Vienna School Reader*, ed. Christopher S. Wood (New York: Zone Books, 2000) 323-376.

2.Georg Wilhelm Friedrich Hegel, *Introductory Lectures on Aesthetics*, trans. Bernard Bosanquet (London: Penguin Books, 1993), 80.

3.Louis Aragon, "Paris Peasant," *Art in Theory: 1900-2000*, eds. Charles Harrison & Paul Wood (Malden, MA, Oxford, UK and Victoria, Aus.: Blackwell Publishing, 2003), 454.

4.Charles Baudelaire, "The Painter of Modern Life," *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (London: Phaidon Press Ltd., 1964), 13: "By 'modernity,' I mean the ephemeral, the fugitive, the contingent half of art whose other half is the eternal and immutable."

5.Henri Lefebvre, "Notes on the New Town," I*ntroduction to Modernity*, trans. John Moore (London, New York: Verso, 1995), 116.

6.Ibid.

7.Guy Debord, "Introduction to a Critique of Urban Geography," *Situationist Anthology*, ed. & trans. Ken Knabb (USA: Bureau of Public Secrets, 1981) p 6.

8.Ibid.

OPPOSITE PAGE:
Geoff Tuck: Some photos of the ground, studio visits and others (2011-2013) iPhone photos printed on heavy paper, table
Dimensions variable

I was young at night; now it's morning (curriculum vita) (2011-2013) YouTube URLs, wall text and drawing
Dimensions variable

DRIFTING BETWEEN THE SHELLS: OF MAGNETIC LEVITATION, SILENT SPECTACLES AND PSYCHOLOGICAL DÉRIVES

MARCUS HERSE

A long time before Geoff Tuck began to follow the local art scene and to write about art in Los Angeles on his blog *Notes on Looking,* he was looking around without taking too many notes. The territory of his journeys was the Hollywood of the late 70s, where as a youthful man he was indulging in the activity of cruising for other men: younger, older, same age, same difference. His installation *I was young at night, and now it's morning (curriculum vita)"* (2011-2013) presents to us a multiple dimensional view of the reflections of these explorations into a man's mind, and the gay Hollywood night. The mural-size, child-like painting on the wall, a hand drawn map of the area, presents a psycho-geographical transcript of the corresponding YouTube videos that we can watch on our cell phone. Scribbly black lines stand in for roads and mix with arrows pointing to street names and comments: "here I fell in Love", "handcuffed and questioned in 1973 hustling and drug use", and "other cooler braver guys hang out here". The accompanying series of photos of the ground was taken mostly before and after studio visits. Some have dedications on the back, such as: "On the day Mike Kelley died, Julian Hoeber posted the news on fb". They are Take-Away's, fleeting like the moments Geoff relates them to.

Shot in the unusual upright format, the artist's shadow on the sidewalk enters the video's frame for a long moment, filling it vertically and emphasizing that the street cannot be thought of by itself, but only in relation to human experience. As he walks and remembers, we hear about guys, cute and pursuable, others dangerous and better not to mingle with. In Tuck's humorously self-deprecating *c'est la vie* kind of tone, we hear about sexual activities in back allies, his cultural snobbism, namely his disapproval of the quintessentially gay sound of disco, and his preference for the young punk movement. He remembers these nights 30 years later in the broad daylight of an L.A. afternoon, sobered up, humble, and older. Wiser? Probably.

The gaze onto the ground reveals a highly dynamic, shifting composition while the point-of-view video and soliloquy audio slings us inside his head, making the retrospective introspection a first-hand experience for the viewer. A bit like staring into fire, the changing patterns and colors on the sidewalk turn abstract. The shadow of a metal fence. A bright yellow curb cuts in, and competes with the slicing sunlight. Traces of spray paint delineating objects that once lay here imply the memory of the street, carrying indexical information. Tuck's walk is as much a literal one as it is a representation; It is travel as the image of passing through life. With his squiggling floor-o-rama, he may be paying homage to Sol LeWitt's series of "Manhole Covers", part of a collection of photos published in the 1978 book *PhotoGrids,* (1) showing a phenomenology of these metal plates found on the sidewalk, as he virtually uncovers some manholes from his past. As much as his boyishly charming revelations of intimate encounters with strangers give away, most of what is being said does not have the descriptive detail to form a cohesive narrative. Instead, the images he conjures stay pleasantly blurry, like memories do, dreamlike. His drifting becomes our drifting. In the truest sense of the Duchampian demand that the viewer may complete the work, our mental drifting completes the work while the video lays out a field that allows for the drift, concealed as a soliloquy. Geoff Tuck's installation is an example for a psychological spin-off of this Situationist technique, performed in the very urban environment that has produced the world's most spectacular ongoing spectacle, the entertainment industry of Hollywood. Drifting and the inflationary re-re-reproduction of images were the core of the analysis set forth by Situationist International prime theoretician Guy Debord in his critical essay *The Society of the Spectacle.*

Published in 1967, the text constitutes a radical accusation of western industrial society, capitalism and the subjection to the commodity fetishism implied in it. Philosophically based on Hegel and Marx the book was a major influence on the French Student revolt

Geoff Tuck: Some photos of the ground, studio visits and others (2011-2013) iPhone photo printed on heavy paper.

in Paris in 1968. Debord was an advocate of the abolition of art, or of representation by and large, which he saw as part of the capitalist spectacle of mass media, movies and the abundance of images. The poetry that up until then resided in art, and in all representation, was supposed to break out and enter everyday life, therefore rendering representation and art useless altogether. This poetry taken to the street was also to be found in a new way of approaching urban space.

"In psychogeography, a dérive is an unplanned journey through a landscape, usually urban, on which the subtle aesthetic contours of the surrounding architecture and geography subconsciously direct the travellers, with the ultimate goal of encountering an entirely new and authentic experience. Situationist theorist Guy Debord defines the dérive as "a mode of experimental behavior linked to the conditions of urban society: a technique of rapid passage through varied ambiances." (3)

Back in the 1950's, when this claim was first made, no one could anticipate the imminent arrival of a new kind of flaneur, who sprung like the movie world from Los Angeles, and who would give new meaning to the adjective "rapid" in the description of the dérive.

"..the theoretical approach skateboarding encourages is one of possibility. Think of a dynamic design by Rem Koolhaas, one which is open to a myriad of appropriations and improvisations by the user – a design approach which frankly rejects established uses and accepted intentions." (4)

In her series *Dark Skate* Lia Halloran, who has been skating since her youth and was as a teenager featured in Thrasher Magazine, skates through urban structures along the non-spaces of L.A., its rivers, run offs, riverbanks, and dams. Equipped with a bicyclist's light strapped around her wrist, and photographed by a companion in an extended exposure, the wiggling, ghostlike inscriptions imprinted on the picture are traces of her movement through these otherwise dead urban spaces, and are all that remain of her performative intervention. Vanishing right after their creation, the streaks of light remind us little of flashes, but of the elegant curves and swirls that resemble the illustrations of quarks and other subatomic

OPPOSITE PAGE:
(Foreground)
Chris Burden
Antique Bridge, 2003
Stainless steel reproduction Mysto Type I Erector parts
23 ¾ x 91 x 8 ½ inches

particles, when collided. A visual echo of the fleet-ingness of human passage through the structures they create. Aside the beauty and the technical sophistica-tion of these exposures there are subtle political over-tones to them. Halloran, a proponent of queer rights, lovingly mocks both the patronizing über-masculine, testosterone-ridden painter Pablo Picasso, who made this use of light and photography iconic in 1949 (with the help of LIFE Magazine Photographer Gjon Mili) as well as the cool seriousness of the predomi-nantly male sport of skateboarding. In a refreshingly lighthearted incarnation, her photo-skate-painting merges the aforementioned with the technoid look of Tron and the free-associated scribbles of Abstract Expressionism. The large exposure in the exhibition, however, is not taken in L.A., but in Vienna, Austria, and shows the Stephansdom in the background, which has a building history reaching back to the 1230's. In the foreground we see a skate park, which is safe to say does not pre-date the second World War, in which Vienna was bombed 52 times. 87,000 houses of the city were lost, 20 percent of the entire city.

Modernism placed all its hopes into architecture. Here more than in the fields of painting or sculpture was the possibility for man to find reconciliation with the world he had parted with. After the War and the destruction of large parts of existing urban structures, there was a chance for architects to realize modern-ist concepts on a massive scale previously unknown. Unfortunately these architects were not all equipped with Mies van der Rohe's high standards in choice of material, nor could they live up to the ethical stat-utes of a Le Corbusier. This readily available mass produced type of postwar architecture, derivative of the international style we see today in cities all over Europe, has as much in common with the modernistic creeds as does ikea furniture with Gerrit Rietveld's *Red and Blue Chair*.

"Compared to older avant-garde movements the Situationist International was equipped with a highly differentiated economical, sociological and political analysis of late capitalism, which enabled them to critique the architecture of modernism, and its new urbanism under whose flag the expropriation and mutilation of modern everyday life is addressed."(2)

Formed in 1957, the Situationist International sub-

Geoff Tuck: Some photos of the ground, studio visits and others (2011-2013) iPhone photo printed on heavy paper.

sumed a number of postwar and neo-avant-garde movements, such as the Lettrists International, the Dutch C.O.B.R.A.-Group, as well a the Italian M.I.B.I. (Mouvement International pour un Bauhaus Imaginist), all of which were interested in changing societal realities through aesthetic concepts and a consequential life-practical application. After only two years, from 1957 to 1959, Dutch artist Con-stant Niewenhuis left the group. Influenced by the S.I.'s thoughts about city environments, he began the work on a utopian architectural vision of monu-mental intellectual scale, which would occupy his artistic output for the next decade. Between 1959 and 1969 he layed out his design for a postindus-trial urban infrastructure, in which future man would reside or rather trek as nomads from sector to sector of this engineered web that was eventually thought to span the entire globe. The project was called New Babylon and its inhabitants conceived as a new type of human being, Homo Ludens, the playing man. Freed from the burdens of labor by an automatized economy, this new breed was thought to indulge in the endless possibilities of creative play that the structure would offer. For Constant, the arrival of New Babylon was inevitable, a societal necessity born out of the newly formed mechanism of a postin-dustrial culture of mass production, and the belief that architecture itself would instigate the transformation of everyday life. To illustrate the idea of the situation-ist city, Constant made plexiglas and wire models as well as paintings, and despite the fuzziness of the actual activities that were to be realized in the struc-ture, this vision originally termed *Drift City (Dériville)* proposes radical utopian sentiment. Constant, like Le Corbusier and
other modernist architects, shared the belief that ar-chitecture possesses a healing power that would cure society. The housing silos that were erected in the name of modernism in postwar Europe are witness to a diametrically opposite reality.

Production designer Alex McDowell is an heir to this reality of postwar and contemporary residential con-struction. His two part installation *Drives the World (Prototype) 2044,* and *Drives the World (Narrative) 2050,* shows the elaborate magnetic levitation traffic system in a proposed future Washington. Restricted by zoning laws, the suburban parts of the city move across the Potomac River to sprout vertically, giving way to the idea of a magnetic freeway system that propels traffic through the city in a truly 3-dimensional way. This vision of future urban transportation, with


Installation view

its swirling on and off ramps, distribution tracks and humungous circular gyratory systems, owes as much to Fritz Lang's *Metropolis,* as it does to the utopian 60's visions of urban development from Superstudio to Archigram.

In the video loop, the Maglev Lexus Vehicle (MagLev = Magnetic Levitation) becomes a skateboard on steroids, a designer rodeo ride for the fugitive hero of this Spielberg movie, Tom Cruise, who can't help becoming something of an involuntary skater in a scene that reads like homage to Chaplin's *Modern Times*, or Harold Lloyd's *Safety Last.* We remember the iconic ballet in which Chaplin is being swallowed by a conveyer belt into the innards of the machine, the giant cogged wheels caressing Chaplin in a full body massage, while he, as if to say "thank you", simultaneously tightens the machines' nuts and bolts. Likewise in Lloyd's vertiginous performance on the ledge outside a high rise, the arm of a giant clock comes in handy as Lloyd reaches for it just before he falls.

Cruise on the contrary doesn't find much of a grip on McDowell's streamlined, much sleeker, "armless" machine. It's a slippery nucleus, whose luxuriousness is radiating a sort of malicious joy. If this capsule doesn't contain you like an egg, it won't let you quite near it, and so we see Cruise barely holding on as the Lexus descends down a staggering waterfall of cars. The comparison of Chaplin and Lloyd with Cruise's cliffhanger is analogous to the shift in our image of machines from the enthusiastic and utopian outlook of early internationalism to a utilitarian, unromantic view of machines and computers in the globalized present. Who is the driver in *Drives the World?* It is not the human subject that is in control here, but the forces of late capitalism, which disclose themselves in the invisible hands of computerized transportation and command the fugitive's vehicle back to his pursuers. This may be a prophetic outlook into a future, where control by legislative forces is as common as retinal scans and personalized commercials in the shopping mall, and doesn't stir much protest any more. It is portrayed as daily life and lacking the dystopian accusation of say *1984* or *Brazil.* McDowells' vehicle proposes a submission to the machine, to the efficiency of technology, stripped of the dystopian horrors that were once inscribed in them, and hereby creating a whole new one, which is: The spectacle has merged with the spectator. In
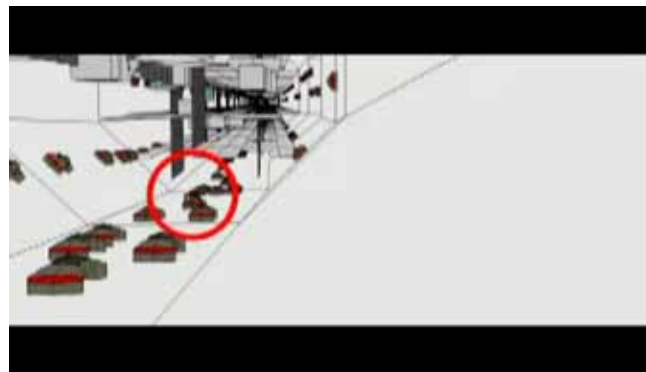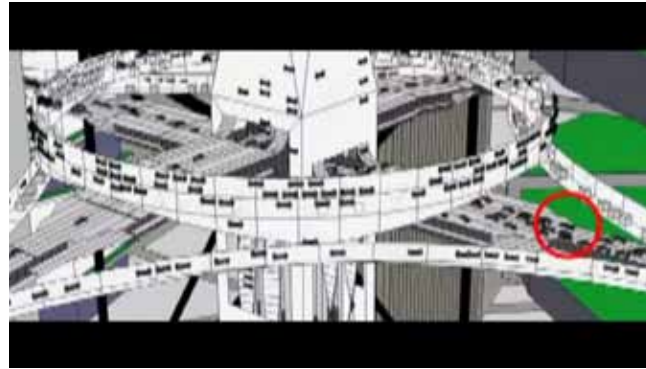
ABOVE & OPPOSITE PAGE
Alex McDowell:
Drives the World (Narrative) 2050
Videoloop, 2.35min, 2014

automated commuting there is no human interference needed, and the driver is condemned to passivity and becomes driven by the system.

This however is not purely McDowell's artistic vision, but the design for a movie that unfolds according to the rules of its story. Unlike the contemporary studio artist whose primary objective is thought to be to question the conditions and status of his inquiry, McDowell puts his work in the service of the story. In the case of *Minority Report* it was a group of experts from the fields of science to economy, who helped develop this future world. Herein, however, we can insinuate that in an ensemble of creative people, visions are being developed collaboratively, and exactly within this creative fellowship we see a reflection of Constant's maximum demand of New Babylon. In the twisted way that the prophecy always comes true, the entertainment industry is perhaps one step closer than everybody else to the realization of Constant's nomadic playing man. McDowell has underlined the importance of *Minority Report* for his design practice in countless interviews, not just remarking on the usual transference from an analog to a digital workflow, but on the possibilities it implies. Much of this is owed to the use of the previsualization software introduced into McDowell's practice with *Minority Report,* and the way it releases all the departments from the linear top to bottom workflow of development, pre-production, production, postproduction, distribution. This permeable workflow allows alterations to the film from more participants at more given moments. Even if this evolution to a truly collaborative process is incomplete, it constitutes at the very least a process unrivaled in collaborative potential. It is in its consequence an audacious vision, which art has dreamed of since the beginnings of modernism, but couldn't yet realize.

In Aaron Garber Maikovska's Video Installation a department store and its parking lot serve as the backdrop for the artist's tête-à-tête with a tree island in what could be a re-interpretation of Chaplin's *Modern Times* titled *Post-Postmodern Times.* The patch of concrete delineated soil with the tree at its center is Garber Maikovska's stage. Here the artist goes through a set of motions, a dance routine, a series of moves in a game, as he trips over the concrete, placing invisible elements in the air, operating an imagined interface, planning a grand scheme, stretching,

rehearsing. Garber Maikovska goes through the moves as if in preparation for a forthcoming event, indicating the model character of this silent spectacle that never shifts into the theatrical or dramatic, but sojourns quietly and transitionally. Like the moves themselves, the performance seems provisional, not beginning or ending. What appears to be something of a language tilts into the simple presence of the moves, the artist and the world. The grace of his performance lies in its utter seriousness, while simultaneously evoking a comedy that doesn't develop a punch line. Remember Kippenberger's "the art of telling a joke?" It's the art that avoids the punch line at all costs, and always finds a new loophole in the story, drawing it out longer and longer, much to the displeasure of the listener (Think of Lieutenant Columbo's technique). Aaron Garber Maikovska's improvisational videos owe much to silent cinema, from Charlie Chaplin and Harold Lloyd to French filmmaker Jaques Tati and his character Monsieur Hulot and Jerry Lewis. He carries on the tradition of the character of the misfit, not quite belonging in the scene he finds himself in, but in his improvisation demonstrates an unexpected purpose and intelligence. Chaplin's hogged wheel, Lloyd's clock, and maybe Cruise's Lexus have been exchanged for Kitchens, Fast Food Restaurants, and Department Stores, which serve as the sets for an exploration of human potential off of the predetermined tracks offered by the spectacle we are consuming and are consumed by today; another possible phenotype of Constant's playing man. As quiet and private as the performance comes in, the structure which incorporates the video monitor is intrusive, a toppled over stand of sorts that elongates the artist's performance into the exhibition space by inviting or even forcing the viewer to face the problem of interacting with it, much like Garber Maikovska encounters the world.

The search for a new life that would manifest in a corresponding architecture is the topic of Molly Corey's Installation *The Dome Project.* Consisting of the video *Home Movies, The Redrocks, 1969-1972,* and a series of geodesic domes, constructed out of photographic images from the artist's families archive and her own ongoing image production. The protagonists of the video namely the artist's mother Mary Corey and her father John Eddy decided together with a dozen or so other people to venture out to the open planes of Huerfano Valley in Southern Colorado, where they began to construct the largest

Aaron Garber Maikovska
Target Parking Lot, 2013,
Looped video (4:52).

geodesic dome ever erected by a group of amateurs. Her parents belonged to a generation that came of age in the politically charged and utopia-rich climate of the late 60's, and were more than sympathetic to the progressive and revolutionary political ideas that circulated at the time. The super-8 footage shows the familiar images of longhaired idealists, playing guitar, discussing, cooking and working with the confidence and awareness of dreaming up something as profound as the acropolis. The interviews with her parents and their friend David Ansen that underlie the super-8 footage and were conducted some 30 years later in the early 2000s, reveal an almost antithetical picture of a sobered up awareness, as the former societal drop outs confront their past with great austerity. The geodesic dome as a revolutionary structure re-introduces the idea of architecture possessing healing powers, and the images of the community sharing an admittedly humungous interior, even though there are no walls to provide private space, display the group's dedication to the experiment of a communal and shared life world permeable and open in all conceivable ways. The most important insight for the group however came with the advent of their children (of which Corey was one) as the ultimate reality, which disrupted all preconceived notions of how life had to be and proved any theoretical system to be inadequate. Quintessentially Corey's installation is testament to the amazing revolutionary, yet evanescent energy that burst over the globe in the years between '68-'72, and that disappeared as quickly as it arrived.

In an abstracted poetic maneuver, Isaac Resnikoff plays on the experiment character of settlements and representation in his 5 photo series *Making a Town.* The same cardboard facades are dispersed on a soft hill slope vegetated with weeds and grasses, each of the photos showing a different configuration of the "town" that never definitely manifests, but stays in an aggregate and potential state. Because the photos are widely spaced, it is impossible to see all of the incarnations at once, and we have to rely on our memory to unite the 5 photos to one work. Does it matter that there are different configurations? This can be said to be Resnikoff's main inquiry, which extends beyond this series. Most recently he served an alcoholic beverage at one of his gallery openings that can only be called Franken-Wine. Chemically identical with "real" wine, this product was the result

Molly Corey
Home Movies, The Redrocks, 1969-1972, edited 2013,
Super 8 transferred to DVD, 30 min, repeated three times with three different audio tracks.

of assembling the chemical building blocks in a way that would produce the "illusion" of "real" wine. Wine as sculpture. In *Making a Town* the question is not, if the work is convincing as a reality, but rather what we choose to accept as our limitations, thinking about the "real" reality. When Cardboard doubles stand in for another double, the façade, essentially a mask for a building, to simulate the possibility of a configuration of a settlement not in one, but in five versions we are confronted with the drama of our freedom and confinement in our nature as symbol making creatures. Thinking as sculpture.

Thinking about architecture in terms of representation has a similar twist, since it is a representation that is always a reality at the same time. What does it represent? The image that the human mind creates of how we want the world to welcome us. Herein lies a crucial point and the reason why urbanism and architecture are fields that were and are fought over so fiercely, from the situationist critique on modernist architecture and the corbusian belief that architecture can and will make a better society to contemporary concepts of organic forms or intelligence based design. Rather than a product of human civilization, architecture is one of the elemental conditions of human civilization, and as such inextricably connected to the body of humans, to society at large, like a mollusk to its shell.

1.PhotoGrids. Sol LeWitt. David Paul Press/ Rizzoli, New York, 1977.

2.Juri Steiner New Babylon. Aufstieg und Fall der Stadt Paris Zwischen Second Empire und 1968, (translated from German to English by the author)

3.Wikipedia

4.Quirk, Vanessa. "Why Skateboarding Matters to Architecture" 21 Jun 2012. ArchDaily. Accessed 17 Feb 2014. <www.archdaily.com/?p=246526>

OPPOSITE PAGE:
Molly Corey
Mao's Little Red Book 2007 Dome
2007, Epson archival photographic prints, archival tape

American War Museum, Vietnam, 2000 Dome #6
2003, Epson archival photographic prints, archival tape

FOLLOWING SPREAD 1:
Installation view

FOLLOWING SPREAD 2:
Lia Halloran
Dark Skate Vienna, Stephansdom (after Empire of Light)
2013, C-print, 32 x 84 inches

CITY SHELLS AS ACTIVE EDGES

AMY HOWDEN-CHAPMAN

What we have are closed, self-absorbed buildings. What we would like to have is open, versatile, interesting and safe cities. The challenge is how to incorporate large buildings in cities where people have the same small stature and slow pace they had hundreds of years ago. There is now a considerable confusion in the gap between large and small scales and between 'quick' and 'slow' architecture. Ground floor facades provide an important link between these scales and between buildings and people. For public space and buildings to be treated as a whole, the ground floor facades must have a special and welcoming design. This good, close encounter architecture is vital for good cities.
Jan Gehl (1)

Active edges are open, permeable, interactive, and rich in sensory experience for the pedestrian. Inactive edges are closed, passive, and lacking in sensory experiences like color and tactility; they are bland and uniform. Inactive edges are concrete walls.

I*n contrast to this 'slow' architecture* [an architecture developed in response to a walking population] *is the 60 km/h architecture along the roads used by vehicles. Here, large spaces and signs are a necessity, and since drivers and passengers cannot perceive detail when moving at this speed, the matching architecture is characterised by smooth buildings short on detail* (2)

Los Angeles, like many modern cities, is a case study of tension between scales. It was a city developed both for the automobile and for the walker, and the tussle between the two is everywhere. In such cities *'Everything has become bigger, except the people.'* (3)

Cayetano Ferrer's work *Double Pylon* (2010) is a replica of a standard sign, the type which might advertise businesses in a strip mall. In Ferrer's version, there are two obvious distortions to this otherwise

familiar object. First, the names of the businesses and their logos have been removed. The sign is blank, monochrome. Secondly, though still a towering object, the sign is two thirds or half the size of such a sign in the real world. In the real world, this sign is a 60 km/h drive-by billboard with the names of businesses emblazoned on it in high-contrast letters so large they can be seen at a distance, and for a sustained period of movement. At this significantly reduced scale, Double Pylon is seen here in stillness. Standing next to this sign still overpowers a human form, but the sign says nothing directly to us. It does not point to any store or drive-through. This sign points only to itself and its form. A lack of specificity on this sign makes it universal, a reminder of all such signs and the aspects of their design which make them powerful.

Previous works of Ferrer's have pointed to cultural as well as physical mechanisms of signification. The 16mm film *MMXII* (2012), depicts the installation of a billboard on which we see a photographic representation of the landscape around the billboard. The scene is shot from an angle in which the crest of the hill in the billboard continues in a perfect line with the crest of the hill behind. Imprinted over the landscape image in epic romanesque font are the numerals MMXII. Around it are logos familiar from the end credits of a film – for example, a PG13 icon.

The only thing being advertised is an image of Hollywood, or more precisely, 'the Hollywood hills'. The mechanism of advertising turns back in on itself. Rolling credits are the point at which you are pulled out of the illusion of another reality by the mundane descriptions of how that 'reality' was brought into being, with lists of the names of grips, make-up artists, and caterers.

Both these works draw our attention closer to the forms and mechanisms of the signs that are usually only briefly glimpsed as we pass by in our cars. These signs are examples of fast architecture, but through a conceptual turn we slow down to consider them. Attention can make an inactive edge active.

The works in *Your Shell Is Made of Air* can be interpreted as variations on urban infrastructure inviting encounter. In this frame, Aaron Garber Maikovska's work *Target Parking Lot,* (2013) is an illustration of the possibilities of an active encounter with an inactive edge. Shot in a barren parking lot, the big-box Target store can be seen in the distance, and in the vast stretch of concrete between Maikovska and the building, we see a scattering

Cayetano Ferrer
Double Pylon (2010)
Steel, acrylic, fluorescent tube lights
60" x 8" x 144"

of cars. The work takes place on a small ledge, an otherwise unused element of infrastructure on which Maikovska performs 'tricks' as a skateboarder might. The soft body comes up against the minimalist concrete environment, and he uses it as a set within which to perform over and over again a series of movements with slight variations. The movements lack the smoothness or continuity that might be expected in a more traditional dance piece, but pick up an accidental poetics of their own. Garber Maikovska balances upon the ledge, jumps off it, his hands flick and curve. A skateboarder without a board, the tilts of his body and the completion of a trick become more engrossing because their arc is abstracted from an object.

The attention to form, action and experience is continued in the display of the video. *Target Parking Lot* is shown on a flatscreen monitor, which in turn is attached to a large metal structure. The screen-holding 'apparatus' is part-industrial coat rack, part hangman-doodle, with heavily braced metal bars and protruding feet. The frame lies on its side with the screen attached to the center of the cross bar. If the structure was stood on its feet one could only see the screen by looking directly up. The ever-teetering work makes pliable the solid structures of banal spaces like parking lots, and then tilts those actions.

The skate park is a purposeful reproduction and repurposing of forms that were once accidental inspiration. Bowls, hand rails, and benches are all shapes that are specifically built in skate parks, but were originally designed for use in other spaces. As California's statewide snowpack reached a historic low in 1977, the severe drought meant many swimming pools were drained to meet water restrictions. Legend recalls skate boarders driving down alleys, surveying backyards from their vantage point perched on top of cars, searching for empty swimming pools to use as skate bowls. (4)

Lia Halloran documents the places that skateboarders gravitate to, in *Dark Skate, Vienna Stephansdom (after Empire of Light)* while also bringing these spaces to light. Taken at night, a long exposure turns the tracking of her skating movement into a swooping line of light. A series of moments is pressed into one moment, and a photographic image gains a painterly quality.

The notion of active and inactive edges can be illustrated by comparison between the works of Richard Serra and Dan Graham. Serra's *Tilted Arc* became one of the most notorious pieces of public

Aaron Garber Maikovska:
Target Parking Lot, 2013
Looped video (4:52), aluminum apparatus
32-inch monitor, 80 x 48.25 x 99.5 inches

sculpture in modern times, due to its 'inactivity'. An imposingly solid, unfinished plate of COR-TEN steel, 120 feet long and 12 feet high, *Tilted Arc* was installed in Foley Federal Plaza in New York City where the work became contentious for impeding pedestrian movement across the plaza.(5)

Dan Graham's pavilion works play with the conventions of 1970s and 1980s corporate architecture. According to Graham, these works are explicit attempts to break down the authoritarian power dynamic set up in the smooth edges and vast lobbies of downtown high rise architecture, and corporate plazas."What I'm trying to do is deconstruct the corporate two-way mirror." (6) He uses the materials of these spaces, brushed metal and one way reflective glass, to create enclosed small spaces in which there is a reflection of purpose rather than a sense of alienation. Often placed in natural settings, the chameleon-like pavilions reflect the color and forms of their immediate environment.

What distinguishes the pavilions from *Tilted Arc* is the quality of the surfaces, and the effect the work has on the function of the broader environment in which it is placed. The subtleties of the rusting metal that critics championed as the beauty of *Tilted Arc* were invisible to many citizens who felt the functionality of the plaza space was disrupted.

In the exhibition context, Graham's pavilion is displayed inside as a type of architectural model. It is still a sizable presence, large enough to create some of the effect of the full sized pavilion. It is not possible to comprehend the pavilion from one perspective - looking down on it like a maquette on a table. The model has to be circumnavigated to draw attention to the light reflected on it and the reflections of the viewer. In this way, Graham's works are diagrams of the effect of active edges. The models are open, interactive, rich in sensory experience, infinitely varied, and human-sized. Existing on the border of sculpture and architecture, Graham's pavilions explore optical qualities; space and movement become optical instruments. "It was not only about reflection, but it was as much about the space made hyper-evident."(7)

Similar to skateboarders repurposing street architecture, in previous work Graham has represented the found formal structures of vernacular urban architecture within the 'found art' context of the magazine page, such as *Homes for America* (1966-1967) an illustrated essay as an art work. Olga Koumoundouros creates similar works using the ready-made tropes of vernacular

architecture. *East Country Club Lane, 92807,* is an installation work that includes doors salvaged from the address. The doors are layered with plaster, resin, house paint, and are topped off with a chain of charms. In this work, Koumoundouros considers the concept of the threshold – the edge, as a means to question a politics of shelter.

The doors are bombastic forms, having been truncated, the bottom third removed, and the former stately white strewn with rainbows. Brass knobs have been replaced with cast elbows. These doors were displayed for the first time in the gallery context at the Hammer Museum as part of Koumoundouros' earlier work *Dream Home Resource Center.* This piece brought together recomposed elements of grand architecture such as columns and an epic sprawling desk, presenting daily changing advice relating to the housing crisis including resident experts, graphs and quotes. In an earlier work, *Notorious Possession,* Koumoundouros squatted in a foreclosed and abandoned house in her neighborhood. In a violent yet emotive act, Koumoundouros spray-painted a rainbow through the house, the property being formerly the home of a lesbian couple. In a pre-marriage equality act era, Koumoundouros made visible the house's history of economic hardship intensified by discrimination.

In his series of photographs *Making a Town, Version 1-5,* (2009), Isaac Resnikoff offers a playful depiction of the trend of the ever-expanding suburb. The images are made up of subtle variations of grey tones, with a few deep blacks or stark whites. In these scenes of beauty, soft information is lurking - what might at first glance appear to be an empty field is revealed, under closer inspection, to be a site of playful action. A series of cardboard houses are arranged in a field, people appear behind each of the cut-out shapes. Limbs poke out from behind the structures. There is a quiet frivolity in these photographs, a surreal Sunday picnic feel, a feel of play and leisure. These photographs are of a site where anything could be imagined.

In *Making a Town,* Resnikoff's images offer us a sense of hope, as what they depict are buildings of a human scale. Such forms contrast to the endless suburbia which is created through greenfield development, and which leaves us with a series of homogeneous, unsustainable suburbs. These images instead show improvised spaces; they are strolling spaces.

Olga Koumoundouros:
2014 East Country Club Lane, 92807
2013/2014, doors salvaged from East Country Club Lane
plaster, resin, house paint, chain with charms

Increasingly, Chris Burden's work has either directly quoted from the urban landscape or reproduced an element of that urban landscape in various scales. In his work *Antique Bridge* (2003), we see a grand utopian structure, but it is simplified and idealized — a toy. We see an isolated structure, a functionalist bridge leading from nowhere to nowhere. Critical components of nineteenth and twentieth century infrastructure, bridges mark the ability of technology, industry and imagination to escape natural terrain, to cross bodies of water without a boat, to move straight ahead. *Antique Bridge* stands in the 21st century where 'infrastructure' implies high speed fiber optic cables as much as concrete and roads.

Creating models is an attempt to simplify in order to gain a clear understanding, to consider a large proposition on a small scale. Burden's works are concerned with weight, levity, there is a sense of the ridiculous when taken at face value, but the model

stands in for a large set of complexities. *Antique Bridge* is a work of power and possibility; it conveys strength out of a relatively simple mechanism. The manner in which it is constructed is obvious; it is the skeleton, it is the shell, it is the bones of what we think of as making up the city.

In *Your Shell Is Made Of Air,* the active edge becomes a tool for analysis. Identifying the degree to which an 'edge' invites activity gives us a sense of the possibility of a city, the anticipated pace of the citizen through space, and also the possibilities for new paces and actions. If the city is the shell, then air is the imagined possibility of the city.

As cities have changed in form from those made for walking, to cites designed to be driven through, to cities in which we now live, we are constantly forced to reimagine urban space, and relocate ourselves to active edges elsewhere.

1. Jan Gehl, Lotte Kaefer and Solvejg Reigstad, "Close encounters with buildings," Urban Design International (2006) Vol11, p29–47.

2. Varming,(1970) quoted in Jan Gehl op.cit., p33.

3. Gehl, op.cit., p44.

4.As made known by the film DOGTOWN & Z-BOYS which chronicles a southern California summers of the late 1970s in which bowl skating was developed.

5.Within months the work had driven over 1300 employees in the area to sign a petition for its removal. In a landmark case which followed Serra and his defenders argued that the work could no longer exist if it had to be removed from the plaza, given that it was a site specific work of art.

6.Dan Graham quoted in conversation with Carlos Brillembourg, August 1st 2012, brooklynrail.org.
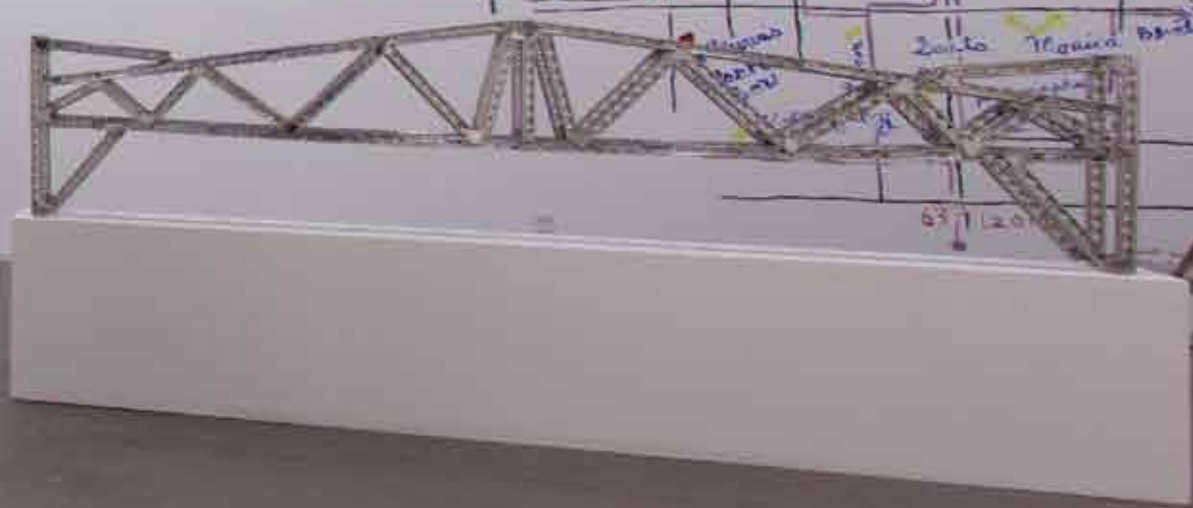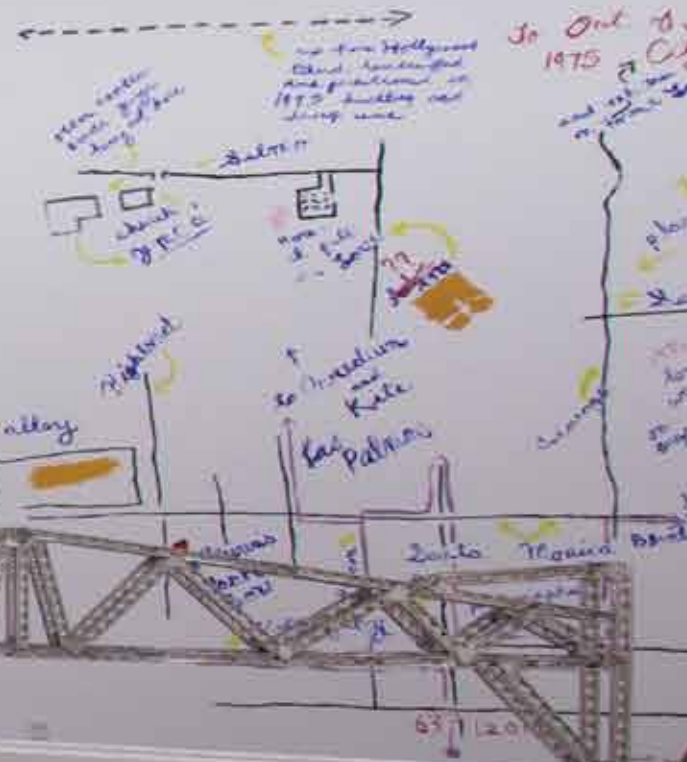
7. Graham ibid.

FOLLOWING SPREAD 1:
Installation view

(Foreground)
Chris Burden
Antique Bridge, 2003
Stainless steel reproduction Mysto Type I Erector parts
23 ¾ x 91 x 8 ½ inches

FOLLOWING LEAF 1:
Isaac Resnikoff
Making a Town, Version 1-5
2009, 20 x 25 in. Archival Inkjet Print

FOLLOWING LEAF 2:
Installation view

Chris Burden was born in Boston, Massachusetts in 1946. He moved to California in 1965 and obtained a B.F.A at Pomona College, Claremont, California in 1969 and later a M.F.A at the University of California in 1971. During the early seventies, Burden's first mature works were characterized by the idea that the truly important, viable art of the future would not be with objects; the things that you could simply sell and hang on your wall. Instead art would be ephemeral and address political, social, environmental and technological change. Burden, with his shockingly simple, unforgettable, "here and now" performances shook the conventional art world and took this new art form to its extreme. The images of Burden that continue to resonate in public mind are of a young man who had himself shot (Shoot, 1971), locked up (Five Day Locker Piece, 1971), electrocuted, (Doorway to Heaven, 1973), cut (Through the Night Softly, 1973), crucified (Trans-fixed, 1974), and advertised on television (4 TV Ads, 1937–77). His work has subsequently shifted, focusing now on monumental sculptures and large scale installations, such as B-Car, 1975, The Big Wheel, 1979, A Tale of Two Cities, 1981, Beam Drop, 1984,Samson, 1985, Medusa's Head, 1990, L.A.P.D. Uniforms, 1993,Urban Light, 2008 and Metropolis II, 2010. These works often reflect the social environments, make observations about cultural institutions, and examine the boundaries of science and technology.

Chris Burden works and lives in California and has been represented by Gagosian Gallery since 1991. He has had major retrospectives at the Newport Harbor Art Museum, Newport Beach, California (1988) and the MAK-Austrian Museum of Applied Arts, Vienna (1996). In 1999 Burden exhibited at the 48th Venice Biennale and the Tate Gallery in London. And in the summer of 2008, Burden's 65 foot tall skyscraper made of one million Erecter set parts, titled What My Dad Gave Me, stood in front of Rockefeller Center, New York City. Burden's installations and sculptures, which have been exhibited all over the world, have continually challenged viewers' beliefs and attitudes about art and the contemporary world.

Molly Corey's work examines the malleability of memory and the way history is interpreted, revised, and received. Her art is driven by history: art history, social history, political history and personal history. Through the use of photography, film, video, sculpture and installation her work investigates the political implications of images, the contradictions found in representation and the slipperiness of "truth and history." Most recently she has shown her installation, Letter From an Unknown Woman at the MAK Center/Schindler house in West Hollywood. She has exhibited The Dome Project at The Project in New York, Occidental College in Los Angeles and the UAG in Irvine. Her writings have been published in The Benefit of Friends Collected, A Journal of Artist-on-Artist Critical Writing, ArtUs, and the Trenchart, Casement Series. She is currently the Board President of Les Figues Press, a non-profit alternative literary publisher. Corey received a BA in anthropology and photography from the University California at Santa Cruz, a MFA from Otis College of Art and Design and a MA from UCLA's Critical and Curatorial Studies program. She currently teaches at Loyola Marymount University and University of Southern California. She lives and works in Los Angeles.

Cayetano Ferrer (b. 1981) received an MFA from the University of Southern California Los Angeles, in 2010, and in 2006 a BFA from the School of Art Institute of Chicago. Recent exhibitions include: Made in LA, at The Hammer Museum, LAXART, and the LA Municipal Art Gallery Los Angeles (2012); forecast the days […], at Galerie Max Mayer, Düsseldorf, Germany (2012); Saul Borisov Archive, at the Roski MFA Gallery at USC, Los Angeles (2011); The New Verisimilitude, at Francois Ghebaly & M+B Gallery, Los Angeles (2011); Forced Perspective, at Mayerei, Karlsruhe, Germany (2010); FIESTA / LA ANONIMA, as part of Works Sited @ Los Angeles Public Library. Ferrer has won several awards including: Artadia Los Angeles Award (2013); the California Community Foundation Emerging Artist Fellowship for Visual Arts (2013); the USC Kathleen Neely Macomber Travel Award (2010); and the Union League Civic and Arts Foundation Visual Arts Award (2006).

For fifty years, **Dan Graham** has traced the symbiosis between architectural environments and their inhabitants. With a practice that encompasses curating, writing, performance, installation, video, photography and architecture, his analytical bent first came to attention with Homes for America (1966–67), a sequence of photos of suburban development in New Jersey, accompanied by a text charting the economics of land use and the obsolescence of architecture and craftsmanship. Graham's critical engagement manifests most alluringly in the glass and mirrored pavilions, which he has designed since the late 1970s and which have been realised in sites all over the world. These instruments of reflection – visual and cognitive – highlight the voyeuristic elements of design in the built world; poised between sculpture and architecture, they glean a sparseness from 1960s Minimalism, redolent of Grahams's emergence in New York in the 1960s alongside Sol Le Witt, Donald Judd and Robert Smithson. Graham himself has described his work and its various manifestations as 'geometric forms inhabited and activated by the presence of the viewer, [producing] a sense of uneasiness and psychological alienation through a constant play between feelings of inclusion and exclusion.' The pavilions draw attention to buildings as instruments of expression, psychological strongholds, markers of social change and prisms through which we view others and ourselves.

Dan Graham was born in Urbana, Illinois in 1942 and lives and works in New York. He has had retrospective exhibitions at the Museum of Contemporary Art, Los Angeles (2009), Castello di Rivoli Museo d'Arte Contemporanea, Turin (2006), Museu Serralves, Porto, (2001), Museum of Modern Art, Oxford (1997), Van Abbemuseum, Eindhoven, (1993), Kunsthalle Berne (1983) and the Renaissance Society, University of Chicago (1981). He has participated in documenta 5, 6, 7, 9 and 10 (1972, 1977, 1982, 1992, 1997). Among numerous awards he received the Coutts Contemporary Art Foundation Award, Zurich (1992), the French Vermeil Medal, Paris (2001) and was honoured by the American Academy of Arts and Letters, New York in 2010.

Lia Halloran grew up in the Bay Area surfing and skateboarding while developing a love of science at her first job in high school at the Exploratorium in San Francisco doing cow eye dissections and laser demonstrations. She received her BA from UCLA in 1999, attended SACI 1997-1998 and continued to take astronomy class while in her MFA painting Program at Yale. Halloran's work often uses concepts in science as a bounding point for her work, exploring how perception, time, and scale informs the human desire to understand the world and our emotional and psychological place within it. Her work has been acquired by the Solomon R. Guggenheim Museum New York, The Speyer Family Collection, New York, The Progressive Art Collection, Cleveland and the Art Museum of South Texas. Solo exhibitions have been held at venues in New York at DCKT Contemporary, Miami at Fredric Snitzer, Boston at la Montagne Gallery, Los Angeles at Martha Otero Gallery, Pulse in London, Barry Whistler Gallery in Texas, and currently in Vienna, Austria at Hilger NEXT. Halloran's work has been featured in publications including The New York Times, The New Yorker, The Boston-Globe, The Los Angeles Times, ArtNews, and New York Magazine among others. She lives and works in Los Angeles and currently serves as a Assistant Professor of Art at Chapman University and oversees the Painting and Drawing Department where she teaches painting, drawing and courses that look at how Art and Science intersect. She is currently represented by Martha Otero Gallery in Los Angeles, and DCKT Contemporary in New York.

Olga Koumoundouros was born in New York, NY and lives and works in Los Angeles CA. She received her MFA from the California Institute for the Arts. Koumoundouros' work has been exhibited at venues nationally and internationally including Armand Hammer Museum, Los Angeles, REDCAT, Los Angeles, Salt Lake City Art Center, UT, The Studio Museum in Harlem, NY, Stadshallen Bellfort, Bruges, Belgium, Project Row Houses, Houston, TX, The Tang Museum, Saratoga Springs, NY among others. She is the recipient of both a Creative Capital and Creative Time commissions. She is represented by Susanne Vielmetter Los Angeles Projects.

Aaron Garber-Maikovska (b. Washington, D.C.) lives and works in Los Angeles, CA. He received his B.F.A. from the University of California, Los Angeles. Recent solo exhibitions include Standard (Oslo, Norway), Greene Exhibitions (Los Angeles, CA), and The Green Gallery (Milwaukee, WI). He has participated in group exhibitions at Kavi Gupta (Berlin, Germany), David Castillo Gallery (Miami, FL), China Art Objects (Los Angeles, CA), Rental Gallery (New York, NY) and Karma International (Zürich, Switzerland).

Geoff Tuck is an artist and writer who divides his time between Los Angeles and Parkfield, CA. He is an autodidact, and received his education in libraries and in conversations. Tuck is the publisher of the online journal Notes on Looking. He has shown his art work in group and solo exhibitions in Los Angeles and internationally.

Alex McDowell RDI, Professor of Practice, USC School of Cinematic Arts, Media Arts + Practice, Director, USC World Building Media Lab, Creative Director and Founder, 5DIGlobalStudio
Alex McDowell is one of the most innovative and influential designers working in narrative media. With the impact of his ideas extending far beyond his background in cinema, he advocates an immersive design process that acknowledges the key role of world building in storytelling. In his 30+ years as a narrative designer, Alex has worked in commercials and cinema with renowned directors Alex Proyas, David Fincher, Steven Spielberg, Terry Gilliam, Andrew Niccol, Tim Burton, and Zack Snyder, amongst many others. He has designed for consumer, corporate, live performance, and interactive, immersive user space. From 1999-2001 he worked with Steven Spielberg to production design and develop a world for the film Minority Report, prior to a completed script. The process that evolved changed the nature of his film design process from analogue to digital, and profoundly affected the nature of all digital production, pushing a radical shift towards a non-linear workflow. Since then his work has built on the dynamic relationship between creativity and emergent technologies. Alex recently designed Man Of Steel, Zack Snyder and Chris Nolan's retelling of the Superman origin story, where he used world building practice and process to build the holistic world of Krypton, its history and its integration with our present day world. As visiting artist at MIT's Media Lab from 2006-2011 he designed the robot opera Death and the Powers for composer Tod Machover. He is a Getty Research Institute scholar, a member of the Academy of Motion Picture Arts and Sciences SciTech Council, and on the executive board of the AMPAS Design Branch. In 2006, he was awarded Royal Designer for Industry by the UK's Royal Society of Arts, and in 2013 the D&AD President's Award. McDowell is a Professor of Practice at the USC Cinematic Arts divisions of Interactive Media and Games, Production, and Media Arts and Practice (iMAP), where he is also creative director of the USC World Building Media Lab and the thought leadership network 5D Institute. He is also the founder and creative director of 5D I Global Studio, an interdisciplinary, multi-platform, and cross-media design studio.

Isaac Resnikoff (b. 1980, Berkeley CA) received an MFA from the University of California Los Angeles in 2009 and a BFA from Cooper Union in 2002. Recent solo exhibitions include Slow Days, Fast Company (Louis B. James, New York), Foundation for a House Made of Air (UCSB AD&A Museum, Santa Barbara), and The Things That Happened (Steve Turner Contemporary, Los Angeles). His work has been included in numerous group shows including exhibitions at Francois Ghebaly (Los Angeles), Samuel Freeman (Los Angeles), Marine Salon (Los Angeles), Rivington Arms (New York), and Pennsylvania Academy of Fine Arts (Philadelphia), and he is also included in The Younger Than Jesus Artists Directory (New Museum and Phaidon Press). He lives and works in Los Angeles.

GUGGENHEIM GALLERY
MISSION STATEMENT

The department of art will provide provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an interchange between artists, scholars, students and the community at large. While the exhibitions feature contemporary art, they often address other disciplines and societal issues in general. Integrated into the curriculum, these programs contribute significantly to the Chapman education.

MISSION STATEMENT OF THE DEPARTMENT OF ART AT CHAPMAN UNIVERSITY

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

OPPOSITE PAGE:
Dan Graham
Two-Way Mirrored Half Cylinders, Off-Aligned, 2010
(Detail) 2-way mirror glass, aluminum, MDF, acrylic
49.21 x 42.13 x 27.95 inches (125 x 107 x 71 cm)