

## "OUT OF SITE: FICTIONAL ARCHITECTURAL SPACES"

NEW MUSEUM OF  
CONTEMPORARY ART,  
NEW YORK

JOEL SANDERS

Recent exhibitions like "Out of Place" at MCA Chicago, "Others Imagine Architecture" at ICA Boston, "The Network" at New York's Whitney Museum, and "Network" at San Francisco MoMA have confirmed our preoccupation among a new generation of artists with architecture as well as with digital technology. In "Out of Site," associate curator Anne Ellegood gathers works by fifteen artists, most of them emerging, who bring the themes together. Evaluated individually, the works of this roster are in essence, but in summing her focus to include solely those that depict "fictional sites," the curator has mounted a cohesive show that adds up to more than the sum of its parts.

Ellegood offers a fresh take on a generally accepted thesis: Digital technologies are transforming our experience of space, blurring boundaries between interior and exterior, local and global. Reversing the expectation to concentrate exclusively on computer-generated images of colorably placid, the virtual assembles artists who work with traditional and digital media to



From left: Daniella Tegerter, *Golden Arrow Escape Plan with Mylar Transparent Canvas, White Walls, White Cloth Screen, Plan Drawings, and Hidden Signal Markers* (2002, 2003); Adam Ross, *Up on the Sun, Behind the Sun, #2 and #3* (2002); Peter Henry Ten, *Network* (2002); Simon, left; Matthew Neeridge, *New City (detail)* (2004-2005).

fabricate sites both ordinary and extraordinary. Consequently, the exhibition demonstrates convincingly something that much theorization about "cyber-space" neglects: the reciprocal relationship between actual and virtual space.

Reversing expectations, some of the most sophisticated digital works in the show—animations of three-dimensional architectural models—describe not surreal landscapes but rather altered renditions of quotidian sites spawned by a globalized information economy. Valerio by Huhuk Mulya and Craig Kalpakjian portray wild corporate office interiors, while Iren Pihlsson's presents aerial cutaways of chopping-small parking lots intercut with eye-level views of suburbia. Like so many of the works in this show, these moving images, many shot as if from the perspective of some disembodied mobile surveillance system, are simultaneously alienating and hauntingly seductive. While the uncanny dimension of formal systems seems to hardly concern territory (think of Ed Ruscha and Gregory Crewdson), these pieces are novel for their medium. Using state-of-the-art software to fabricate animated pictures of ascending everyday environments, the artists reconsider the familiar through a new lens.

Complementing the work with computer-generated imagery are the efforts of another group of young artists who, while engaging the age-old medium of painting, nevertheless create landscapes with a distinctly technophilic feel. Directly inspired by science fiction, they refer without irony to the legacy of modernist art and architecture—in particular to visionary architects of the '50s and '60s. Adam Ross's paintings, painted on a luminous blue ground that suggests a glowing computer screen, feature a white

rectangle hovering above a cityscape composed of animated nondescript forms. Malerich moves Ray Bradbury. Likewise, Daniella Tegerter renders cross sections of postapocalyptic scenes of subterranean safe havens, employing a maze of fine lines and distinctive shapes that bring to mind Peter Haller, Paolo Soleri, and Buckminster Fuller. Alluding to the lessons of signs and icons through which computer programmers and architects access and convey information, each artist studies in both abstraction and representation, decoration and diagram, flatness and depth. Are we looking at nonrepresentational abstractions, microscopic maps, or illusionistic pictures of vast topographies?

This same disquieting sense of shifting media also informs the exhibition's selection of sculpture and site-specific installation, works by artists who while creating tangible artifacts nonetheless capture the immaterial boundlessness of cyberspace within the physical space of the gallery. Although affected by cutting-edge technologies, these works are instinctively hand-made. Stephen Hender enveloped the museum stairwell in an expansive matrix of haphazard translucent Cox-X precariously held together by uneven strips of black tape. This cross between Calvar light fixture and three-dimensional drawing felt closer to Kurt Schwitters than to Steven Spielberg. Similarly, in *New City*, 2004-2005, Matthew Neeridge evokes a sense of infinite expandability and seamless integration of architecture and information, qualities that are characteristic of our sprawling "edge cities," where signage is superimposed on building surfaces, as well as virtual "cybercities" constructed of computer code. This glibly piece is also engaging for its otherwise subtle it's made of more than three

thousand stacked Masonite rectangles in various sizes, each one laminated meticulously with brightly colored images culled from magazines, books, and packaging. In another merging of low-tech craft and high-tech content, Shirley Te hand-carved blue polystyrene packing material, creating futuristic topographies that blend landscape and cityscape.

As a practicing architect, I was of course struck by how this exhibition signals the increasing convergence of art and architecture. Arie & Cocher's photographs of interiors digitally fabricated in human skin recall the embrace of technology by architects—from Greg Lynn and Aynscombe to Peruvian Scott Cohen—whose projects blend the natural and the artificial, body and environment. And lest we forget that networks of communication take the form not only of disembodied webs of information but also of analog urban infrastructures linking remote locations, artists in this show share architects' preoccupation with systems, from plumbing to highways. Yet despite these overlaps, similarities differ among disciplines. For the most part, architects have pursued the brave new world of digital technology with unswerving (some would say uncritical) enthusiasm. Yet the artists at the New Museum seem ambivalent at best. For most of them the impact of new technologies on the built environment seems to promise not utopia but dystopia. The moral of the show fluctuates between optimism and an uneasy skepticism that ranges in pessimism, capturing the unstable temper of our wired times. □

"Out of Site: Fictional Architectural Spaces" is on view at the Henry Art Gallery, University of Washington, Seattle, from 10 Feb. to 2005.

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# Out Of Site Fictional Architectural Spaces

**Victor M. Corman**



## **Out Of Site Fictional Architectural Spaces:**

## **Out Of Site Fictional Architectural Spaces** Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has become more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **Out Of Site Fictional Architectural Spaces**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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