

ON BEING AN EXHIBITION

Checklist



Laurel Woodcock
(Untitled), Neon Quote
2005
Neon sculptures
Courtesy of the artist

From the street-level approach to 38 Greene Street in New York—the building whose third floor Artists Space occupies—Laurel Woodcock's *(Untitled), Neon Quote*, frames the gallery for the outside world with a pair of neon quotations that denote its contents as a set of statements provided by artists in the exhibition. Through their immediate context, these parameters implicate the fragments of lived experience, pulling them into the frame of language.



BGL
Elevator
2007
Site-specific installation
Courtesy of the artists

Other works appear at the periphery of the gallery space. BGL's *Elevator* mirrors the interior of the elevator that travels up to the third floor entrance of the gallery. As an aberration in the sequence of events leading into the gallery, this strange antechamber with a secret door subverts the viewer's a priori assumptions what they will see when the metal door of the elevator slides open.



Derek Sullivan
Cold Open
2007
Black & White Posters
Courtesy of the artist

Cold Open features an image of basketball player Steve Nash used to promote the exhibition at Artists Space. It suggests that the exhibition might include a series of portraits that survey the individual as spectacle. This potential meaning of the title establishes an expectation that will later be undermined by the work in the gallery. Sullivan's two-part project leads to a column at Artists Space that has been transformed into a public forum. Visitors can add any material they like to the growing accumulation of gallery announcements received by Artists Space during the run of the exhibition.



Valerie Hegarty
Cracked Canyon (Poster)
2007
Site-specific installation
Courtesy of the artist

A wall cracks and creases under the shifting weight of the building in *Cracked Canyon (Poster)*. The subject of the poster appears to have invaded the gallery as a force of nature, defying the recent interior renovation at Artists Space.



Germaine Koh
Fair-weather forces (sun:light)
2005
Installation
Courtesy Ottawa Art Gallery Collecion

Fair-weather forces (sun:light) hijacks control of the gallery's lighting tracks with the help of electronics designed by Gordon Hicks. Sensors situated on the windowsill of Artists Space measure the amount of sunlight in real time and adjust the indoor lighting in order to match it. This effectively defeats the purpose of artificial lighting in an interior space, inverting its logic as a quietly antagonist gesture.



Conrad Bakker
Untitled Project: Projection [ARTISTS SPACE]
2007
Painted wood, [other medium?]
Courtesy of the artist

Untitled Project: Projection [ARTISTS SPACE] is a low tech replica of the equipment used to present the artwork. The sculpture is constructed from hand-carved, painted wood, that recreates several items specific to Artists Space.



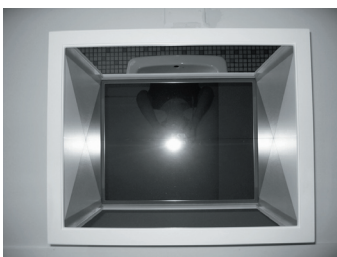
Chadwick Rantanen
Untitled
2007
Video animation
Courtesy of the artist

Untitled is a video animation made from drawn and painted documentation of the offices at Artists Space. Using a technique from early animation, Rantanen singles out objects in the landscape of administration, giving them a potential energy. Through Rantanen's video, a subconscious space behind the walls of the gallery is revealed.



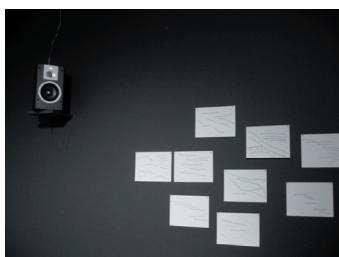
Isola & Norzi
Mama
2006
Installation
Courtesy of the artists

Mama combines a broom closet with a series of African mother sculptures, poetically implicating the maintenance of the gallery through a cut-away view of the services attached to the exhibition.



Beth Campbell
Four Eyes Are Better Than One
2007
Site-specific installation
Courtesy of the artist

Four Eyes Are Better Than One is the outcome of the artist's long-standing interest in the illusionistic potential of mirroring. Her installation will take shape in both of the unisex rooms.



Anne Walsh + Chris Kubick

Room Tone

2007

Sound installation

Courtesy of the artists

Room Tone presents selections from sound effects libraries where background and ambient noise, recorded as the 'sound of silence' during field sessions, allows for the blending of disparate sections of a recording during editing. Encompassing a wide range of recordings from sites as diverse as cathedrals and bathrooms, the infusion of each sample into the space shifts the psychological size of the gallery.



Lee Walton

Hillary Wiedemann: Living Record

2007

Performance

Courtesy of the artist

Hillary Wiedemann: Living Record involves a series of performances for an Artists Space employee. The work is transmitted to the viewer only through word-of-mouth inside the gallery. As a memory that can be passed to gallery sitters, its life and fidelity is contingent on the memory of the original viewer and the storytelling chain that follows. The process nature of this artwork makes use of the gallery's existing mechanisms and collapses the practice of exhibition tours where an artwork is explained.