

"OUT OF SITE: FICTIONAL ARCHITECTURAL SPACES"

NEW MUSEUM OF
CONTEMPORARY ART,
NEW YORK

JOEL SANDERS

Recent exhibitions like "Out of Place" at MCA Chicago, "Interiors Imagine Architecture" at ICA Boston, "Battersea" at New York's Whitney Museum, and "Interiors" at San Francisco MoMA have confirmed one 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 motley crew are uneven. But in narrowing 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 temptation to concentrate exclusively on computer-generated images of robotically placed, she instead assembles artists who work with traditional and digital media to



From left: Gabriella Tognoli, *Garden Architecture Plan with Mythen Transport Center, Urban Walls, White Cloud Escape Plan Elements*, and *Walter Digital Headquarters*, 2002; (top left) Adam Ross, *Up on the Sun, Behind the Sun, #2 and #2*, 2002; (top) *Strong Two, Strong One*, 2002; bottom, left: Matthew Neerbridge, *New City (detail)*, 2000-2002.

fabricate sites both ordinary and extraordinary. Consequently, the exhibition demonstrates convincingly something that much theorization about "cyberspace" 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. Videos by Hishik Matsuyama and Craig Kalpakjian portray vivid corporate office interiors, while Iwan Fibbison's panoramic aerial castles of shopping-mall parking lots intersect 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 disorienting and hauntingly seductive. While the uncanny dimension of banal system-maps is hardly unusual 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 unending 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 pictures, painted on a luminous blue ground that suggests a glowing computer screen, feature a white

rectangle hovering above a cityscape composed of attenuated tent-like forms. Matsuyama moves to Ray Bradbury. Likewise, Danielle Tognoli 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 lexicon of signs and icons through which computer programmers and architects access and convey information, each artist mingles in both abstraction and representation, decoration and diagram, flatness and depth. Are we looking at nonrepresentational abstractions, microcosmic maps, or illusionistic pictures of vast topographies?

This same disquieting sense of shifting modes 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 infected by cutting-edge technologies, these works are insistently hand-made. Stephen Hender enveloped the museum stairwell in an expansive matrix of backlit translucent Cor-X precariously held together by unseen strips of black tape. This cross between Colson light fixture run amok and three-dimensional drawing felt closer to Kurt Schwitters than to Steven Spielberg. Similarly, in *New City*, 1998-2000, Matthew Neerbridge 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 giddy piece is also engaging for its otherwise-stuffy 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 mingling of low-tech craft and high-tech content, Shirley Lee hand-carved blue polystyrene packing material, creating fantastic 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. Aziz R. Cochar's photographs of interiors digitally fabricated in human skin recall the embrace of technology by architects—from Greg Lynn and Asymptote 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 unreserved (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 mood of the show fluctuates between optimism and an uneasy skepticism that verges on paranoia, 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 March 14 to May.

Joel Sanders is a professor of architecture at Yale University. (See *Conversations*.)

Out Of Site Fictional Architectural Spaces

Stefanos Roimpas



Out Of Site Fictional Architectural Spaces:

Out of Site Anne Ellegood, 2002 Inspired by such social phenomena as the integration of digital technology into daily life the increasingly high rate of urban and suburban growth and population sprawl Out of Site focuses on the creation of fictional architectural spaces and topographies and examines the cultural basis of artists renewed interest in architecture and spatial relationships *Out of Site*, 2002

Weird-Fictional Narratives in Art, Architecture, and the Urban Domain Andrew Gipe-Lazarou, Konstantinos Moraitis, 2024-08-22 Tales of terror mythoi of the macabre phobic fantasies and numinous narratives have played an integral role in collective cultural expression since antiquity It was however in 19th century Europe that weird fiction reached its first apogee as a cultural and political antithesis to the adverse conditions of modern life It expressed Western society's collective disappointment with the Enlightenment's unrealized promises for a better world capturing the agony of urban populations in suffocating industrial cities the suffering caused by centuries of ongoing military confrontation and the hopelessness of the common citizen in the wake of rapid and complex technological and political change This volume presents a rational demystification of irrational cultural expressions with the dual intention of being used as both an academic reference and a popular guide into the realm of chimeric cultural visions It analyzes the correlation of urban mythologies and their concurrent cultural paradigms tracing the impact of the collective subconscious through literature comic strips cinematography music architecture and art *Decoding Digital Culture with Science Fiction* Alan N. Shapiro, 2024-06-04 How do digital media technologies affect society and our lives Through the cultural theory hypotheses of hyper modernism hyperreality and posthumanism Alan N Shapiro investigates the social impact of Virtual Augmented Reality AI social media platforms robots and the Brain Computer Interface His examination of concepts of Jean Baudrillard and Katherine Hayles as well as films such as Blade Runner 2049 Ghost in the Shell Ex Machina and the TV series Black Mirror suggests that the boundary between science fiction narratives and the real world has become indistinct Science fictional thinking should be advanced as a principal mode of knowledge for grasping the world and digitalization

Atlas of Emotion Giuliana Bruno, 2002 Maps a cultural history of spatio visual art emphasizing that sight and site but also motion and emotion are irrevocably connected *Blueprint*, 2007 Occupying Architecture Jonathan Hill, 2005-07-28

Occupying Architecture proposes a complete re working of the relations between design and experience to transform the practices of the architect as well as ways of seeing and using architecture **Perspective as Logic: Positioning Film in Architecture** Stefanos Roimpas, 2023-04-28 Perspective as Logic offers an architectural examination of the filmic screen as an ontologically unique element in the discipline's repertoire The book determines the screen's conditions of possibility by critically asking not what a screen means but how it can mean anything of architectural significance Based on this shift of enquiry towards the question of meaning it introduces Jacques Lacan and Alain Badiou in an unprecedented way to architecture since they exemplify an analogous shift of perspective towards the question of the subject and the question of

being accordingly The book begins by positing perspective projection as being a logical mapping of space instead of a matter of sight Alberti Lacan Secondly it discusses the very nature of architecture s view and relation to the topological notion of outside between immediacy and mediation Diller and Scofidio The Slow House It examines the limitation of pictorial illusion and the productive negativity in the suspension of architecture s signified equivalent to language s production of undecidable propositions Eisenman Badiou In addition the book outlines the difference between the point of view and the vanishing point by introducing two different conceptions of infinity Michael Webb Temple Island Finally a series of design experiments playfully shows how the screen exemplifies architecture s self reflexive capacity where material and immaterial components are part of the spatial conception to which they refer and produce This book will be particularly appealing to scholars of architectural theory especially those interested in the domains of philosophy psychoanalysis and the linguistic turn of architecture

Orson Welles at Work Thomas Bayrle,2002-09-23 An global survey of painting today featuring 114 contemporary painters

The Routledge Companion to Gothic Catherine Spooner,Emma McEvoy,2007-10-08 In a wide ranging series of introductory essays written by some of the leading figures in the field this book is one of the most comprehensive and up to date guides on the diverse and murky world of the gothic in literature film and culture

Contract ,2003

Living Inside the Grid New Museum of Contemporary Art (New York, N.Y.),Dan Cameron,2003 A grid is an abstract simple mathematical structure ordered by ninety degree angles and regularly spaced columns and rows A grid is also the cities we live and work in the buildings that tower over us the electricity and fiber optic networks that sustain our energy and information needs We do as the title of this thematic catalogue suggests live inside the grid The pervasive grid based visual and information systems that have come to increasingly define contemporary life are explored here by 24 international artists for whom the grid is something very different than the motif it was for 20th century artists Artists include Absalon Jennifer Bolande Jose Damasceno Do Ho Su Luisa Lambri Langlands interlocking cultural linguistic and economic grids and soft grids

New American Paintings ,2004 Each volume covers six regional exhibitions 1993 each vol covers one of the six regional competitions 1998

October ,1976

Interior Spaces Designed by Architects Barclay F. Gordon,1974

Revisiting the Glass House Jessica Hough,Mónica Ramírez-Montagut,Aldrich Museum of Contemporary Art (Ridgefield, Conn.),Yale University. School of Architecture,Mills College. Art Museum,2008 Explores the ways in which contemporary artists incorporate images of modern buildings in their work as a means to explore the utopian potential of architecture and to provide an antidote to the cynicism of our time

Art Now Gallery Guide ,2003

Architectural Record ,1916

American Architect ,1904

The American Architect and Building News ,1892

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