Theorist Kriss Ravetto-Bisgioli together with Pia Lindman are selecting the Fall Storefront Films program, that will be screened over three evenings at Anthology Film Archives. Their selection has been made in conjunction with the Storefront exhibition Pia Lindman: The Façade project (2006). Each night, the films being shown deal with a different theme: mediated gestures, machinic visions/generated visions, and fluid architecture.

Manhattan Cultural The September Lind Council

LOWER

#### STOREFRONT FILMS / Fall

The Façade Project (2006) has been made possible, in part, by the Lower Manhattan Cultural Council with the generous support of The September 11th Fund.

the Ujazdowski Contemporary Art Center, Warsaw, Poland. Smith and Maurice Owen (2005). Pia Lindman is currently artist-in-residence at Terrorism: Gestures in the Space of the Unspeakable edited by Graham Coulterartwork The New York Times 09/02-09/03 was published in Art in the Age of Fund for Art Exchange), and the Council for the Arts at MIT. Her essay on her numerous awards, including those from Arts Council of Finland, FRAME (Finnish Yale, NYU, RISD, and Institut FranÁaise d'Architecture in Paris and has received in the Queens Museum of Art. Lindman has lectured at Columbia University, series Thisplace is in the collection of MoMA, New York and Establishing Shots Helsinki; Galleri QQ, Krakow; and Jutempus, Vilnius to name a few. Her video City; Keio University, Tokyo; Beaconsfield, London; Kiasma and the Kunsthalle, Gallery in New York; and internationally at Galeria de Arte Mexicano, Mexico ists Space (PERFORMA 05), the Vera List Center for Art and Politics, and Luxe seum of Modern Art, P.S.1 Contemporary Art Center, The Sculpture Center, Artin Berlin, Germany. She has exhibited and performed among others at the Muin 2006-7. 2007-08 she will be artist in residence at Kuenstlerhaus Bethanien artist-in-residence at the Computer Science and Artificial Intelligence Lab at MIT 2005-6 Fellow at the Center for Advanced Visual Studies at MIT, Lindman will be Art Program. In the year 2004-2005 she was a lecturer in the same program. A euce iu visuai studies at iviassachuseits institute of iechnology, itom the visual of Fine Arts in Finland and in 1999 as a Fulbright Scholar her Master of Sci-Born in Espo, Finland, Lindman received her MFA in 1996 from the Academy

ABOUT THE ARTIST Lindman's work contributes to the tradition of minimalist performance and community-oriented art, and suggests new perspectives in merging artistic, social, and scientific research. Having site-specific art as a point of departure, her work evolves around the themes of social context and space, as well as the performative aspect of making and experiencing art. Internationally known for her interactive performance and installation Public Sauna, first developed during graduate work at MIT and later presented at P.S.1 Contemporary Art Center in 2000, Lindman explores how our bodies become the loci of interaction between private and public. Her most recent work explores human and nonhuman gestures.

ito Acconci & Steven Holl, The Façade (1993): collaborative Building Project



In a series of performed embodiments, Pia Lindman investigates humanoid aspects of Storefront for Art and Architecture's façade. Her performances are based on reenactments of Vito Acconci and Steven Holl, and the movements of the facade itself. The embodiments will be presented by drawings, video, and performances by the artist.

September 2006 Pia Lindman: The Façade Project (2006)

Prince St R W

Director/Curator Sarah Herda Associate Curator

Yasmeen M. Siddiqu Archivist Elena Ossa

Webmaster Angie Waller

**Gallary Hours and Location:** 

Saturday 11pm-6pm

Tuesday-Friday 12pm-6pm

**Graphic Designer** Hiroko Ito

Interns & Volunteers: Theodora Doulamis, Steve Kuzio, Sonny H Lam,

Camilla Lancaster, Eduardo J. Lopez, Mireille Martineau, Eric Moed,

Eugene Park, Sara Petrous, Monica Bohyung Rhee

The gallary is located at 97 Kenmare Street, between Mulberry and Lafayette Streets. Take the subway 6 train at Spring or RW at Prince.

WEDNESDAY, JULY 5, at 6.30 PM

Artists Linda Ganjian, Kim Holleman, and

Marie Sauvaitre, and the curator Yasmeen

Siddiqui for a conversation and a walk-

We will begin at Lt. Petrosino Square, where

Holleman's Trailer Park is located. Please

rsvp@storefrontnews.org or 212.431.5795.

Storefront invites you to join

through the exhibition.

Refreshments will be served.

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an Photography (April, 2005), Il Corriere della Sera (January, 2004), Time Out New York (May, 2003). Academic endeavors include teaching as an adjunct professor in Graduate Photography at the School of Visual Arts and upcoming photography workshop projects with Middle Eastern children.

She has had photographs published in Kore-

Her work has been exhibited at the Nelson Gallery (Davis California, 2006); the Exit Art Biennial (New York, 2005); the Visual Arts shows in France and Jordan. She was selected for the Santa Fe Portfolio Review (New Mexico, 2006), and as a finalist for the International Color Awards (Fine Arts Category, 2006).

Marie P. Sauvaitre was born in France in 1971, graduated with an M.F.A. in Photography, from the New York School of Visual Arts in 2005.

Rings satets belief A. Viri del2.5



She recently had her first one-person show in New York at eyewash@Gallery Boreas in Williamsburg (March 2006).

View (2006).

tional architecture quarterly, Mark3: Another

published in MY (2006), and in the interna-

Printed Exhibition of 99 International Artists,

premier edition of Artworld Digest, A Curated

Brooklyn Arts Council (2006), inclusion in the

(September, 2001), Depicting Design at The

of commissioned work in Time Magazine

four-page, gatefold photographic layout

at Barneys NY Madison Avenue (1998), a

three window installation critiquing fashion

projects include: Or Do They Wear You?, a

no baris tant (1996) mabratamA ni statrA

the documentary De Cultuurshok: Foreign

show space in Amsterdam, was filmed for

at The Rietveld Pavilion (1996), an all-glass

Her solo show, The Artificial Homemaker

Arts Center in Wisconsin, Utopia (2006).

Scale (2004), and currently at The Kohler

Place, Borders and Nationalism on a Global

Work that Examines Changing Concepts of

um of Contemporary Art A Sense of Place:

rado. Highlights include: The Boulder Muse-

New York, The Netherlands, and in Colo-

ni and in solo and group exhibitions in

Her work has been exhibited in both print

New York and The Rietveld Academie in

for The Advancement of Science and Art in

Beach Gardens, attended The Cooper Union

1973 and raised in the suburban area of Palm

Kim Holleman was born in Tampa, Florida in

Amsterdam, Holland.

**TUESDAY JUNE 28, 2006 6-8PM** 

KENMARE

Dutch National Television in Holland. Other

mont Studio Center (2003). Center (2005), Millay Colony (2004), and Ver-Live Girls project, a fellowship to Hall Farm Gunk Foundation (February 2002) for the No slink (2001); the ARPA foundation (2001); the the Pollack-Krasner Foundation (2005); Artand II 2002). She has received grants from Glasglow, Scotland (Majority Rules, Part I (Cities and Desire 2001), and Free Gallery, nary Friends 1998), the Rotunda Gallery (Between the Acts 1997), PS122 (Imagi-(Irrational Exuberance 2004), Art in General lery Everland (2005), Stefan Stux gallery where Outside It (2005), Annina Nosei Gal-(2003), Schroeder-Romero gallery Someeyewash@Fishtank Gallery Four-Squared enhal in Leiden, the Netherlands (2001), Brooklyn (2004), Stedelijk museum de Lakni gnishoW :esuoH neqO thA to muesuM Some highlights include: the Brooklyn sey, the Netherlands, Scotland, and Armenia. Her work has been exhibited in NYC, New Jer-

Linda Ganjian was born in Brighton, Massachusetts in 1970, and raised in the suburbs of Boston, received her B.A. (with a major in painting) from Bard College in 1992 and her M.F.A. from Hunter College CUNY in 1998.



#### www.storefrontnews.org Since 1982 Storefront has presented the work of more than a thousand architects and artists who challenge conventional perceptions of space from aesthetic experiments, to explorations of the conceptual, social, and political forces that shape the built environment. Storefront creates an open forum to help architects and artists realize work and present it to a diverse audience in a program that includes an exhibition, film, publication, and conversation series. In 1993 Storefront commissioned artist Vito Acconci and architect Steven Holl to collaborate on a new façade. The ground breaking project, a series of 13 rotating panels, extends the gallery into the street and brings innovative work to new audiences everyday. Storefront's programs are made possible with support from the New York State Council on the Arts, a state agency; The New York City Department of Cultural Affairs, the Lower Manhattan Cultural Council/The September 11th Fund, Citizens for NYC, The Stephen A. and Diana L. Goldberg Foundation, Support is also provided by Storefront's Board of Directors, members, and individuals. For more information about upcoming programs and supporting Storefront, please see our website at www.storefrontnews.org or call 212.431.5795 Spring St Belmont Freeman, President, Carlos Brillembourg, Madeline Burke-Linda Ganjian • Kim Holleman • Marie Sauvaitre Vigeland, Beatriz Colomina, Peggy Deamer, Peter Guggenheimer, Stephen Jacoby, Laura Kurgan, Michael Manfredi, William Menking, Linda Pollak, Lindy Roy, and Artur Walther. **Board of Advisors** Kyong Park, Founder, Vito Acconci, Kent Barwick, Peter Cook, Chris Dercon, Elizabeth Diller, Claudia Gould, Dan Graham, Richard **JUNE 28 — AUGUST 5, 2006** Haas, Brooke Hodge, Steven Holl, Toyo Ito, Mary Jane Jacob, Steven Johnson, Mary Miss, Shirin Neshat, Lucio Pozzi, Michael Speaks, Frederieke Taylor, and James Wines.

LT. Petrosino Square

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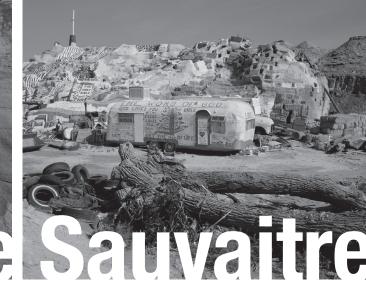
# PORTABLE

JUNE 28 — AUGUST 5, 2006

Opening Reception **TUESDAY JUNE 28, 2006 6-8PM** 













**Ganjian, Holleman, and Sauvaitre** use the languages of sculpture, installation, and landscape photography to represent points of intersection, where landscapes (urban and rural) and nomadic architectures meet.

Holleman builds a living park within a generic trailer. For *Trailer Park*, Holleman appropriates forms of public architecture and science to reveal and interrogate their ideal promises. She responds to investigations into 1960s utopian and research architecture, and utilitarian/utopian models, and makes a statement about current cultural conditions.

Ganjian builds utopian cities on jewel case-like velvet pedestals and carpets. Ganjian's carpets are inspired by icons from her childhood, the urban landscape surrounding her studio in Long Island City, and American popular culture.

Sauvaitre's landscape photography represents portable architectures of the Bedouins in Wadi Rum (Jordan), the same Bedouins across the border in the Negev (Israel), the marginal trailer "snow birds" of Slab City (USA) and found in the Catskills (USA), as well as the last gypsies of Camargue (France). Nomadic versus sedentary—this relationship is ancient, and yet remains relevant. *PORTABLE* proposes that we reconsider the term nomad, and how it operates in contemporary society.

Storefront for Art and Architecture
97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
www.storefrontnews.org

## CONVERSATION BETWEEN ARTISTS AND GURATOR

#### Thursday, MAY 25th, 2006

Yasmeen: There is an epic quality to each of your portrayals and treatments of the landscape. Marie began the series ERRANCES in Wadi-Rum; a bolt of desert familiar since its use in the classic film Lawrence of Arabia. This is the first site of five that compose the series. Like a traveling salesman, Kim parks Trailer Parkl in Lt. Petrosino Square in New York City before driving her mobile home that contains a living garden across country, stopping along the way to position the trailer's planted landscape in new contexts. Linda creates representations of the ideal city and the smoke stacks in Long Island City. She also represents childhood memories within the format of the carpet. This format has long been used for telling stories, and describing historical events and geographies. These are epic landscapes that arguably operate very differently. Marie captures them, while Kim and Linda subvert their form. What is it about an epic landscape that you think the others are driving at?

Kim: In all I see a desire on the part of the artists to see the landscape they choose, rather than perhaps, what is. In mine and Linda's case, we re-see the landscape as fantastical and even Utopian. In Marie's work it is in how she is seeing what is there, it is in her perspective...but there is still a fair amount of the fantastical. If the Utopia exists, it is in its sentimentality (in the positive sense) and the way the subject matter is looked at—with fair amounts of awe and respect...and even "magic". Perhaps better put, if Linda re-creates the landscape, then I re-see the landscape based on placement, context and juxtaposition (but in literal terms do not create anything new, as Linda does), and Marie re-envisions: her new creation exists by the way she sees, not by what she creates (Linda) or by forcible juxtaposition (Kim). In this way, each of our approaches is unique; our visions occupy different spaces, and converse across conceptual geographies, while working in some form or another with literal geographies.

I think what unites our work and gives the epic quality that Yasmeen so graciously termed it, is that in all of us, in one way or another we are creating, seeing, pulling, coaxing, seducing, or manifesting the sublime from the mundane. I feel this is one of the major threads, the separate power in each of our works, and the unifying feeling throughout our works as a whole. How we all achieve this is by connecting to the outer world around us, physically and conceptually. Perhaps after that initial "gathering" of material from the outside world, it is then filtered through us internally-either by thought, by eye, or by concept-and then our final representations thereby become, "epic portrayals and treatments of the landscape".

Linda: I think Kim, you do a good job of drawing some basic distinctions and connections in our treatment of landscape. I think the idea of aiming to bring out the sublime from the mundane is particularly resonant, as it ties in with the idea of Utopia, the search for something beyond and better than the everyday.

When I first read Yasmeen's text about the epic quality, I was struck by the monumentality of each of our projects. In Marie's large-scale photographs, I'm impressed by the vast spaces that she captures, spaces that dwarf any inhabitants. Kim's reordering of interior/exterior natural and domestic spaces within her own trailer is a huge undertaking, and the fact that she is going on tour—out to conquer the American landscape (Wow! That's awesome. Kim, I didn't know you were doing this). My sculptures, in their scale, plethora of details, and labor-intensiveness, also suggest something epic (I hope).

That being said, I think there is also an intimate quality in all our work, too, an attention to the minute, the details-something that pulls the viewer in. In addition to vast, awe-inspiring landscapes, Marie also acquaints us with how the nomadic set up their domestic space—the pots and pans neatly arranged and hung in the tent, or the sink set into the stone. Kim brings us into an enclosed space that is fastidiously (I assume) manicured and cared for. In my work, the monumental is composed of hundreds of miniature forms that draw the viewer in.

[By the way, Kim, do you have any pictures of the interior that you

could send me, or a URL?]

#### Friday, MAY 26th, 2006

country," but will be going on tour to schools throughout NY, with the help of a public school arts teacher who I have worked with before (I want to work with kids and open areas of discussion and thinking about biology, ecology, art, public art, discourse, mechanics, social statements, environmentalism).

My further thinking: Our approach to how we deal with space, its physicality and geography, is so very different and so intriguing.

Linda sits, and with her mind and her hands creates vast three dimensional and yes, epic, landscapes that one disappears into via the mind and eve. not the body (which in this sense is much larger than my work. Hers reads as cities upon cities). Which leads me to think the "landscape in her mind" is even vaster, even more epic than what makes it out into sculpture.

I move non-stop around and around in a limited yet active physical as either Linda's or Marie's)

body over vast distances to get, record, and bring back the physical spaces, landscapes, and geographies that we see. In essence, her work is the largest of all, even though her physical work is the "smallest" dimensionally of the three of us, as it incorporates thousands of

Yasmeen: You have both addressed the subjects of scale and spatiality, how these physical attributes weave our perceptions of the objects being presented, and the way we relate to them. What I find most striking is how Kim is able to evolve Linda's observations about the physicality of her work and the expansive quality of Marie's landscape photography, to point out different aspects. I'm curious to hear more about the scale of what you represent and the scale of your representations. What is it about gutting a trailer and planting it? Plants have a quality that is, ideally, infinite, in that they regenerate. Barring catastrophe, plants and humans insist and continue to reproduce. This is very different than the trailer that is constructed, with what is essentially an edition number. In another words, we make only so many widgets. Now, what I find completely confusing is that Linda's sculpted cities are composed of made forms, out of polymer and hot-glue that feel as if they are reproducing. Might that be because they have an anthropomorphic quality?

Marie: I'd first like to make one more point about another dimension of the word "epic", since the conversation turns around this word. It's the idea that there is a story/poem told TO SOMEONE through it, and I think it is important not only to see how WE are TELLING the story, but also to include the audience/the viewer/the person we are talking to through our works. After all, work is not just related to us (through body or mind experiences and re-creating/envisioning/seeing) but also to those we want to be in conversation with (hence Kim's school-tour for instance, and the political premise in my pictures).

approach something personal/emotional/sublime in its materiality. As I guess in the way almost everything in art attempts to do. I also mean to think about HOW we want our interlocutor to EXPERIENCE our work. At the first pass, you relate to the work in a certain physical way. For example, with Kim's work it is by BEING in it; Linda by TOUCH (tactility of the work); and myself by VIEW, seeing the landscape. The second aspect of understanding is translated through their imagination. The other point being WHAT is the message we want to convey. I believe mine is about *relativity*| (of lifestyles, values, judgment) => questioning and re-evaluating very basic things we (most people) take for granted,

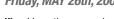
Kim: Yes, yes, in all our work, we place the viewer INSIDE our works, all in different ways, but this is the objective or at least if not the objective, it is, I think the outcome. I get lost inside of both Marie's and Linda's work, either by standing in front of Marie's visions, which are so real and so spatial one can enter them by being in front of them, or by losing myself inside Linda's creations because there is so much rendered, so many planes, so much square footage in the levels and sides and in the rising of the objects, I can wind down into them....me as the viewer....I am drawn very much inside of both of your works,

social, observational. I also know there is something personal in the work that is communicating, that people latch onto, that they connect with, because with all, though we show no people, everything we have made is still based on the human, and the human form, how it sees, moves, lives, it's everyday objects, the placement, the shapes, what the human sees, all of the human details that tell us a human has been there or is "of that," even if not pictured directly. The benches alone in my work evoke the public, and people. Marie's photos, that last ones I saw, screamed of people in detail, though they were devoid of them. In Linda's work, because she hand-makes everything, I can practically feel her personhood through her work because of the multitude and

### Saturday, MAY 27th, 2006

Linda: I think it's interesting what Kim says about the implied human presence in all of our work, something I hadn't considered before. But I want to come back to "the social and observational" and how this reads in our work. I keep thinking about the theme of nature. I will comment on how I see this theme playing out in your work and in mine.

Marie's work suggests to me how vulnerable and insignificant human life is compared to the massiveness of nature. Despite our hubris in building and shaping our environment, ultimately our fate is to be engulfed by nature. The inhabitants, whose dwellings and possessions she photographs, seem more in tune with this reality. Though there is a poignant effort to set up home, with some trappings that seem permanent (the wooden porch added to the trailer, the sink set into the cliff), there is also the sense of the temporariness, the possibility of movement.



Kim: Here there are, here is a teaser... Also, I won't be going "cross

space, creating a place that the viewer physically moves through with their body. (Though mine is the most physical and the largest dimensionally, it is also the most contained, and in a way is not nearly as vast

Marie goes further than us all, literally, by having to actually take her miles and vast psychological distances.

All of us are physically using the landscape in its materiality to try and like what is HOME and the sedentary way of life that accompanies it.

and in my case, the viewer is also drawn inside, by definition. And what do we convey??? I think that is why there is much that is

pieces that are privately owned. sheer colossalness of the handmade aspect of her work.

Feel free to add on, clarify, disagree.

ate forms and the way you see the others creating forms?







Kim's work makes me think about our desire to tame and possess nature. There is the ironic element of bringing "the outdoors" indoors, in light of the devastation that we've wrought on our environment, partly through the use of motor vehicles, like an RV. There is something bittersweet about this desire to create a kind of natural paradise for ourselves that can travel with us. It scares me in a way, not only that we are not relating to nature in its authentic form, but the idea that eventually this may be what is left of the natural world-little bits and

My work can be read as idealized, "naturalized" models of cities urban landscapes that have been put through an organic filter. I think it's interesting how a lot of utopian, futuristic architecture and design emphasizes organic forms. Does this represent a longing to return to nature, to these primal, sensual masses, away from the modernist grid and its steely sharp edges? For me, these forms are a way of connecting with impressions, memories, experiences, translating these thoughts into a physical form that I hope will resonate with the viewer.

Hope you are enjoying your weekend...

Linda Ganjian, It Must Have Been a Happy Time (2004)

L.I.C. (Lovely Infrastructure Capriccio) (2006), det

Yasmeen: Linda has pointed to striking qualities in the relationship between the human and the environment/nature. She hinted at the role played by the structures humans build. What I am curious to learn more about is how each of you approach the built environment and how you yourselves build environments? I am going beyond scale and materiality towards the question of a typology. You are dealing with representations of built environments. Kim's *Trailer Park*l is in fact a built, inhabitable environment (for worms, lady bugs, plants and transient humans). But Marie and Linda, you are dealing with pure representation. What I would like to explore is how the typologies of nomadic life permeate your thinking about the built environment? And more importantly, how does this thinking influence and sculpt your representations of nomadic structures? Does my preoccupation with locating patterns in design and form, and even signification resonate with the way you cre-

### Wednesday, MAY 31st, 2006

your ideas about what VULNERABILITY suggests. I likewise feel it in your work: the pieces themselves seem so precious and vulnerable, there is so much and it is such precise work. At the same time it is at a small scale, and so breakable, smashable by a giant foot. There is also some of this in Kim's trailer, something utopic about the idea of conserving/recreating the last bit of nature, and "englobing" it in the RV so we can carry it with us. For all of us, I find this paradox between initial dimension, function and how it is rendered in the works (either my small trailers lost in the landscapes, or the humongous landscape framed on the wall of the gallery, or Linda's recreation/miniaturizations of the world, or Kim's bittersweet (as Linda mentioned) or pathetic (if this word can be used in a GOOD, touching way) capturing and protection of nature in a movable RV that one could take anywhere.

Marie: On Linda's comments I would like to add how much I agree with

Now concerning the TYPOLOGY-again I see a paradox. Personally, I am trying to avoid or speak against typologies by conceptually exploring lifestyles that are NOT typical. But then again, visually I am compelled to present some of the photographs in a typological way (straight on from the camera, same angle, same size). As for Linda's, by making every little piece in the carpet so uniquely, preciously, oneby-one, by hand, she should be moving away from any typology BUT visually, from a distance, there is a repetition of patterns (or at least colors/shapes), in the same way actually as there are patterns in real carpets. I see Kim's Trailer Parkl as a unique piece. She succeeds in avoiding a typology. But maybe I missed something, what's INSIDE the RV are stereotypes of what we usually consider to be "nature."

Linda: In reading through Yasmeen's questions, I found that I wanted to define what exactly typologies of nomadic life are. And what exactly is impacting how we are building and representing within our work. This really seems to be the crux of the show.

A few things come to mind: the idea of movement-more than traveling, a wandering that is in tune with nature; a search for greener pastures, the utopian dream as we've mentioned; and for me a con-



Marie Sauvaitre, # 5 Negev, Israel (2006) Marie Sauvaitre, #3 Wadi Rum, Jordan (2004) #17 Slab City CA, United States (2005) #10 Catskills NY, United States (2005)



nection with history and an ancient way of life. Carpets are the classic

nomad's possession: functional, portable and rich in historic and per-

sonal meaning. I was not only drawn to their rich detailed patterning

and aesthetic exuberance, but to their potential as symbolic land-

scapes, with embedded meanings woven into their motifs. When I

am building my cities, they are modeled after elements in my present

environment, or memories from my past, but the idea of the carpet, its

are like contemporary carpets, representing my existence here and

now, and also that transition from old world to new world that marks

Ironically, one of my parents' regrets is that they were not able to bring

any carpets with them, some of which were several generations old,

Not only is Marie documenting the nomad's life, but she is also travel-

ing and wandering around the planet, like a nomad, in order to capture

these images. Even though there are rarely people in her images, they

seem very empathetic, and I think that is because of this perspective. I

also see a respect she has for these lifestyles that she is capturing, no

Kim's work is the exact description of the show, in its portability, and

its presentation of a garden paradise indoors. But the metal shell of

the RV—its invincibility, its impermeability, its seeming permanence—

seems significant in its departure from the classically nomadic way of

life. In cutting herself off from nature, yet hoarding a tamed version of it

indoors, her work seems to be a modern representation of the nomad:

more urban and industrial, yet still longing for the natural world. Travel-

Yasmeen: Linda, you have done exactly what I had hoped would begin

to occur. I'm curious to know if and how each of you understands and

would define a typology. Marie was uncomfortable with the term in a

way I find intriguing. It is an idea she wants to resist but it informs her ap-

proach. I believe typologies can be antagonistic in the most fruitful way:

a form or structure, an established pattern that provides a system that

is functional but can also be responded to and reconfigured to provoke

fractured and reconfigured. The structure, for me, remains foundational.

I'd like to extend this conversation until Saturday. I think Linda and

Marie have tapped into some powerful ideas and interpretations that I

am sure will help this thinking through the stakes in describing a con-

temporary nomadic typology. But before we begin that conversation,

I would like this conversation about typologies to move to issues of a

poetic nature. The materiality and formations of all three of your work

has been described and analyzed in conceptual terms. Now, what I

2) what happens at the intersection of structure/form/typology and

guestions. I firmly believe in structure as a beginning point that can be

so I am told. I guess I am filling in the void.

matter how humble and fragile.

ing alone on the highway (in theory...).

I hope this makes sense, it's late...

would like to further pursue is

your material choices.

1) how you would define typology

my existence as the daughter of Armenian immigrants from Turkey.

link to the past, is important to how I conceive of the sculptures. They





#### Friday, JUNE 2nd, 2006

Marie: What is the link between typology and photography? Photo graphy has a long tradition of being used in a somehow scientific way for typologies (explorers' photographs that have been used for the past two centuries to portray indigenous people in foreign countries; scientists or social photographers who study the human race or a specific society, like August Sander in pre WWII Germany; or for critiquing the evolution of society, for instance the New Topographics and the development of the American landscape into suburbia; and the Bechers more recently, as I previously mentioned).

My relation/reaction to the typology => I am not doing a typology per se, the images are all composed differently (they are not a same straight on view, same angle, same proportions, same distance from the subject, same exposure, etc.). However, I do borrow from this systematic approach to image making, by, like the explorers, going to far off places to shoot them, and also by including some similar shots of different places. But I feel that the term typology implies something cold, mechanical, almost mathematical, and this is what I am going against: I DO want to, and insist on, including atmospheric, romantic, and naive elements and feelings in my pictures. I guess I agree to work with the "exploratory" aspect of typology (because photographers take photographs to try to understand and explain their own vision of the world). As for the prints size/frame, I admit that going for large prints makes them less emotional, but I'm not adamant about this choice-I might make very small intimate prints of the same images in another context.

I will not talk about Linda's and Kim's work as we are talking about choices. Thanks! Enjoy the rain girls!



Marie: In what Kim says, one proposal I have for the word she was looknd for would be LOST. This can apply to Linda's *lost* past or memories (& more concretely, carpets). It applies to Kim's as her tamed garden within the trailer has the quality of a lost Eden. As for my photographs, most of the trailers do seem lost in a wide empty (ominous or protective, but still empty) landscape.

Thursday. JUNE 1st. 2006

Now concerning the typology, yes the word scares me as Yasmeen very well perceived it. Probably because I associate it with something that is selective/eugenic/"mass people"/anti-individual. But typologies CAN be used counter-wise, like the German photographers Hans and Hilla Becher did: a typology of houses, water towers, etc., showing how they are seemingly all the same THOUGH, when you look closer, they really are totally unique and different. This can apply to my work in the sense that I am trying to talk about a type, the nomadic dwelling, and show through photographs how unique, different, poetic, humanized, individualized and special each "home" is. Similarly, from afar, Linda's carpets could seem to have a repeated pattern throughout, a typology reproduced along the carpet. HOWEVER, when you take the time and effort to come closer, you realize the differences, the uniqueness, the details, and the precision that makes each little mini-sculpture unique. Yet another lesson about not "typologizing" things too

Now, to answer Yasmeen's trail of thought: the dictionary defines it as a: "study of, or analysis, or classification based on types or categories." In my case, I would keep this as a "study of." I don't think I'm reaching the "analysis" stage yet, and I don't like "classification" as my whole goal is to speak against putting things/people/lifestyle in cases (even though trailers look like little cases!?) Kim, maybe, is more analytical, as she cuts, separates, isolates and recreates the outdoors inside.

**Linda:** Marie, I see how your work reconfigures the typology of straight documentary photography. The information you give us provides us with a sense of the uniqueness of each dwelling within the series. I think you hit the nail right on the head as to my work. There is the tension between the handmade and the mechanical within the making of the objects that belies a sense of typology; overall, as well, I toy with patterns and compositions as I overlap a city grid over traditional

I am not sure how typology plays into Kim's work though. Obviously, she is reconfiguring the traditional use of the RV, bringing the outdoors indoors, turning a recreational vehicle into a conceptual object as well as an educational tool. But how does the idea of types or categories (plural) play into the work. Kim, do you have any thoughts? Do you think your typology deals with American lifestyles associated with the mobile home, leisurely living? I am not sure how to take this to a poetic level as well. Am I taking your questions too literally, Yasmeen?

Yasmeen: Not at all. This is exactly where I want to run with this point about the poetic. I want to look closely at the ways each of you subvert a typology-photographic representations of nomadic structures, the carpet, and the mobile trailer home, the park. Each of you has begun with a form that has a rich, charged and provocative history—and you are reconfiguring those histories in extremely compelling ways, which is what I am curious about. How do you do it on a material level? I would like to delve in into your choices of materials and the implications of putting them together (i.e. clay or hot glue and topographical, axonometric maps; the camera, print, its size, even its frame, and the landscape and nomadic structures; plants, water, brick, mobile trailer). Why these specific choices?

### Saturday, JUNE 3rd, 2006

Linda: How do I subvert the typology of the carpet? Historically, reconiguring the typology of the carpet is a common practice of weaverssymbolic motifs and patterns are passed down, but greatly modified across time and cultures. There is permission for improvisation, while staying within certain boundaries. It goes without saying that my improvisations travel beyond those boundaries.

How? By added layers of memories, impressions, experiences of the urban landscape—in a sense using the carpet as a foundation to map my consciousness. By creating forms that relate to contemporary life (the brightly-colored, visually appealing pop products of our consumer life). By creating my own patterns and structures that are as much informed by the city grid as by traditional patterns. By embedding my own personal symbols into a vocabulary of forms and motifs.

Obviously my choice of materials is non-traditional not only to carpet-weaving but sculpture as well. My background as an artist was in painting, and I never had much exposure to or interest in traditional techniques like metal sculpture or wood carving. A lot of my early work grew out of an assemblage approach, something that mirrored my day job as a prop-maker in my mid/late 20s-a "positive" approach to the form of adding and manipulating materials, often found objects, rather than "negative" (carving away). And then I discovered hot-glue's potential as a molding material, something that I could pour on top of a collection of found objects and peel off to capture impressions, textures. Because of its flexibility (it can be cut, heated and re-assembled), hot-glue allowed me to continue an assemblage approach. Later, I decided to work with polymer clay for its color, and its similar flexibility. I can attach uniquely-colored elements together, and I can use found objects to create imprints. Even the process of making my work follows an "assemblage" additive model, accumulating and arranging hundreds of miniature forms on a flat surface.

I hope I made it in time. I think this is my last installment, unless the conversation gets extended. I look forward to seeing the final result of these emails.

Linda

Kim: Hi all. I think I was avoiding the typology conversation because I felt intimidated by taking this on. You see, all I can think of is the irony I am trying to draw out of the typology of trailer culture in my work. Meaning, well, in order to explain I think I have to tell a short personal story. My first three years were spent in a trailer, more or less. What I remember about it was that it was the happiest time in my life, I always knew where my parents were, could almost always see them. We were all together, and this made me very happy. I knew nothing of how living in trailers was considered. When we left that trailer, all hell broke loose, and my life was shattered. So when I think of trailers, I think of an idyllic perfect place where all is safe and warm and well, "englobed" in safety as Marie wonderfully coined it. Basically the exact OPPOSITE of what really is. Real trailer parks are hell, unsafe, can be criminally laden, unclean, hopeless, broken, destitute, less-than the absolute lowest common denominator of "living," if you can even call it that. (I'm from Florida, this is my license to speak with authority about trailer parks without apology). Perhaps only a covered wagon is "lower" living than a trailer park, after that I guess comes homelessness. In short, "Trailer" has become synonymous with "Trash". It is now one. But what I've done is inverted it.

I reinvented what it is by simply using the literal definition of "what it is." Is this redefinition? Yes, though I did this as a critical statement, I also did this because my association doesn't fit with what "really is." I found the sublime in the mundane. And this is ironic to me.

When we left the trailer, we went to a huge house in the posh suburbs, and the living that I did there was the lowest trash living I could have imagined. I felt as though I was living like an animal, no, less than an animal, and it made me continuously ashamed of my life and my lifestyle, ironically enough. When I see a trailer, I think of something completely different than what other people see. I have created what I see, what I feel, a portable encased Utopia, as simple as that, as simple as my memory and my associations.

Materially. Lused only the best materials, instead of the shittiest which is normally the case inside a travel trailer. The trailer I got was not in great condition, there wouldn't be a way to call it a "luxury" trailer. It was on the lower-end of the trailer spectrum, but now it is in its own, new league. Some of the plants I used are extremely expensive and would be used only in parks of the highest design caliber. I have also used miniature topiary which are, again, very expensive, and indicative of a higher level of horticulture. My wall fountain is classical and references something "refined." Even the exterior metal, the lowest quality metal there is, aluminum, I treated as if it were platinum, working it and reworking it, trying to make it better than it actually is. In doing this am I infusing the metal with another mode of being or being seen? Can you make something precious out of itself when no one expects it is possible, when it is, in point of fact, not? If you work hard enough can you literally change something's classification?

Thank you all for this amazing conversation and the opportunity to think more in-depth about what I am doing, what we are all doing and why!

Yasmeen: Through this conversation I've been reminded of many of the reasons for organizing PORTABLEI (a title which comes directly from Kim). I had been following Kim and Linda's work for a couple of years. It was Marie's visit to Storefront, portfolio in hand, that clinched the exhibition concept. Her views of nomadic architectures, sprawled across the table, immediately triggered visual memories of Linda's carpets and Kim's trailer (which at that point in time was in the form of a model, drawings, and lively conversation).

Marie described ERRANCE, the title of her photography project, a word that in French means "between wandering and exile." We talked about conceptions of place and home and the possibilities of geographies, cities, and architectures as empathetic, inviting, inhabitable, and occupiable. At that point her photographic series included: Slab City, Wadi Rum, and Beauduc. Her process-locating nomadic architectures, and going to them to photograph them—appeals to my desire to catalogue. But beneath the surface of the generative power of typologies, lie serious intellectual and political engagements that stretch far beyond the formal aspects that I have concentrated on drawing out in this conversation.

Within Marie's series of ten photographs are references to Bedouins in Jordan and their cousins in Israel. The orange flags that trace the horizon of the Negev, weaving through hydro-lines, allude to one of Israel most charged decisions, the dismantling of settlements in Gaza this year. The frontal view of a white wood trailer with violet trim describes the life of a community of originally Danish Jews, who have been moving throughout Europe and have now been in Israel for six years. Views of a trailer at the beach in Beauduc is taken during an annual Gypsy festival. On August 15th, 2005 the Gypsies met there for the annual festival St. Marie la Mer. They have now been forced off this land by the government, who claims they must leave for environmental reasons. This image recalls Marie's own family history, as a woman from France, with Gypsy relatives through marriage.

These images beg the question, what space is there for nomads now? Do they even really exist anymore as people who survive, eat and sleep, outside official economic systems. And if "nomad" is being redefined, what is happening to the shape of their houses. Can a person who lives in a tent, but works for the post-office, be a "nomad"?

The imagery Linda draws from is a complex mix of urban and popular cultural references. Her Lego-like cityscapes of L.I.C. and the candytoned field of It Must Have Been a Happy Time have a perverse quality in their coloration and form. The saccharine pastels of youth used in It Must Have Been a Happy Time, inject legibility into the individual forms that themselves are rather ambiguous. Among the multitudes of little forms that comprise this sculpture are some that have an unsettling quality. The combination of childhood evoked through color, and the lightness of this massing, is shaken by forms that recall intestines and tongues sticking out. These sexual, bodily references create an amount of tension that opens the work to thoughts about childhood fixations and fascination with bodily processes. L.I.C. is made of forms that look as if they are struggling to resist collapsing or melting into their bases that are built according to standard structures (typologies). I find historical and temporal markers in her palette that, in the case of L.I.C., has a distinctly 1970s mustard undertone. While Garden of Delight's gilded forms immediately recall fantasy and possibility, it is Linda's hope that presenting the three sculptures together will allow a more layered reading, and suggest a deeper look, to reveal aspects beyond the basic choices of color and form, to breakdown where and

In the work displayed, Utopias are conjured at the intersection of actuality and possibility. With Trailer Park, Kim realizes a utopian project, in the form of public art. Kim's making of a real live movable public garden is in its success and possibility unsettling. At a 1:1 scale, Kim problematizes urban ecologies, how we assume parks should look and what we think they should include. The lion-head wall mounted water fountain declares this a decadent site. Miniature topiary azaleas and other rare plants fill the flower beds. Kim turns the soil in a proposal that we re-think place. Installing Trailer Park in Lt. Petrosino Square asks the public to think about what they expect from an urban park, and how they understand the landscape and our access to it. Trailer Park makes me think about place, whether it is actually literally grounded, and whether it needs to remain in situ.

In memory of Tariq Siddiqui (April 29, 1973 - October 15, 2005)