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Jan. 12 – Feb. 26, 2011:

## **The Long Take**

Videos on Architecture and  
Social Space

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**Audain Gallery**

SFU WOODWARD'S

# Opening: January 12, 8pm

Terence Gower  
Mark Lewis  
Dorit Margreiter  
Natascha Sadr Haghighian  
and Judith Hopf  
Clemens von Wedemeyer

## Events

Terence Gower  
January 12, 6:30pm  
World Art Studio  
SFU Woodward's

The Audain Gallery serves as a vital aspect of the Visual Arts program at Simon Fraser University's School for the Contemporary Arts.

The Audain Gallery's mission is to advance the aesthetic and discursive production and presentation of contemporary visual art through a responsive program of exhibitions in support of engaged pedagogy.

The Audain Gallery encourages conceptual and experimental projects that explore the dialogue between the social and the cultural in contemporary artistic practices.

The Audain Visual Artists in Residence Program and student exhibitions are central to the Audain Gallery's programming.

Thanks to volunteers Nikita Alagappa, Andrea Creamer, Olivia Dunbar, Cindy Leibel, Michelle Lui, Yi Xin Tong, Vikram Uchida Khanna, Alexis Vanderveen and particularly Lórinç Vass for his engaged work.

The Audain Gallery is curated by Sabine Bitter, working with Gallery Assistant Heidi Meixner.

## The Long Take

Videos on Architecture and Social Space

*The building should be understood in the same terms as drawings, photographs, writing, films, and advertisements... the building is a mechanism of representation in its own right.*

Beatriz Colomina<sup>1</sup>

In modernism, from its early moments to its recognition by Jürgen Habermas as “an incomplete project,” urban space, architecture, and their representation have been aesthetically entwined. Recently Martha Rosler has pushed this aesthetic relationship even farther when she argues that “Perhaps it is the primacy of the spatial register, with its emphasis on visibility, but also its turn to virtuality, to representation, that also accounts for architecture’s return to prominence in the imaginary of the arts, displacing not only music but architecture’s spectral double, the cinema.”<sup>2</sup> Using this prominence as a departure point of reworking and adding new textures to the representation of architecture, *The Long Take: Videos on Architecture and Social Space* gathers artists whose works reflect upon a multiplicity of methods, constructions, and deconstructions of the representation of cities, architecture, and built space.

The Long Take negotiates the politics of representation in its scales, angles, and details of architecture and the urban territory as well as the more hidden relations of the city, such as gender and space and the effects of socio-economic processes. Mechanisms of representation converge as a modernist view of architecture and images of everyday life in Mark Lewis’ work, while in Terence Gower’s video modernist spaces are literally redeployed through architectural drawings, photographs, and mass cultural references. In his subtle work set in the former Democratic Republic of Germany, Clemens von Wedemeyer reveals the slow disappearance of modernist utopian architecture as an anti-spectacle. Dorit Margreiter examines the role of architecture as both setting and actor, while Natascha Sadr Haghighian and Judith Hopf tie the psychological and spatial dimensions of architecture to the art world itself.

This exhibition is part of a collaborative project, “How a City is Written,” between Access Gallery, Artspeak, and Or Gallery on the occasion of the 125th anniversary of the City of Vancouver.

1. Beatriz Colomina, *Privacy and Publicity, Modern Architecture as Mass Media* (Cambridge: The MIT Press, 1996:13).

2. Martha Rosler, “Culture Class: Art, Creativity, Urbanism,” *e-flux journal* 21, 12 / 2010.

**Terence Gower**  
*Ciudad Moderna*

In *Ciudad Moderna*, Terence Gower presents the pristine, compelling architecture of 1950s and 1960s Mexican modernism through the blending of clips excerpted from the popular film, *Despedida de Casada* (Dir. Juan de Orduna, 1966). As part of his study of strategies of representation in modernist architecture, Gower transforms active scenes into still, perspectival renderings of space, isolating the architecture from the filmic narration. The Museum of Anthropology, the apartments of Avenida de la Reforma, and the Hotel Presidente in Acapulco transition from film locale to the subject of inquiry as they revert to architectural plans. The disappearance and emergence of people in the scenes expose the relationship between human activity and the urban environment.



Born in Canada, Terence Gower is based in New York City. He has exhibited, published, and curated internationally and has created public projects for Cologne, Mexico City, and New York City.

Above: *Ciudad Moderna*, 2004, Digital Video, 6:20 min.

Below: *Children's Games, Heygate Estate*, 2002, Super 35mm transferred to DVD, 07:27 min.

Opposite: *Silberhöhe (Silver Heights)*, 2003, 35mm on DVD, 10 min.



**Mark Lewis**  
*Children's Games, Heygate Estate*

As part of Mark Lewis' ongoing study of the codes of cinema as a system of representation, the visual techniques of film are isolated and examined. In *Children's Games, Heygate Estate*, an uninterrupted travelling shot is used to create a vertiginous sense of movement, which draws the viewer into a stream of images reminiscent of a videogame as the camera glides around the raised concrete pathways of a soon-to-be-demolished housing estate in South London. Children

play in the yards and alleys below, their movements perfectly choreographed. The deep sense of immersion highlights both an equivalency and a dissonance between modernist architecture and cinema, as the two systems reverberate off each other and reveal their coding.

Born in Hamilton, Ontario, Mark Lewis represented Canada at the 2009 Venice Biennale. He lives in London, where he is co-editor of Afterall Books and lecturer at Central Saint Martins College of Art.



**Clemens von Wedemeyer**  
*Silberhöhe (Silver Heights)*

Clemens von Wedemeyer explores the situation of disappearing Eastern European cities in his video *Silberhöhe (Silver Heights)*. The site is Halle-Silberhöhe, an area of prefabricated blocks of flats, where demolition is underway. Wedemeyer's video as-

sembles scenes of vacant parking lots, the occasional postal worker, power lines, graffiti, and debris; the use of long panning shots in *Silberhöhe* echoes Michelangelo Antonioni's 1962 film *L'ecclisse*.

While Wedemeyer's imagery is in stark contrast to the immaculate architecture in Antonioni's film, both

works construct a sense of the emotional void associated with modernist architecture. Using a documentary approach, Wedemeyer confronts notions of the past while drawing attention to the contemporary demise of modernist architecture.

Clemens von Wedemeyer studied at the Academy of Visual Arts of Leipzig and has participated in numerous international exhibitions. He lives and works in Berlin and Leipzig.

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### **Dorit Margreiter** *Pavilion*

In the film installation *Pavilion*, Dorit Margreiter uses the exhibition space designed by Josef Hoffmann for the Austrian Pavilion in the Giardini in Venice to examine how the structure of film has influenced modern architecture. The pavilion becomes the setting for a series of interactions in which the artist assembles minimalist arrangements of objects, stages performances and reflects on the pedestals and wall panels, which constitute the architectural substructure of the pavilion.

Throughout the film Margreiter works to visually confuse the distinction between the pavilion's interior and exterior. The inside and the outside of the projection is constantly probed as Margreiter causes us to consider the relationship between the image and the space within which it is exhibited: space which is continuously in a process of negotiation between neutrality and specificity.

Dorit Margreiter lives and works in Vienna. She represented Austria at the 2009 Venice Biennale and is a professor at the Academy of Fine Arts in Vienna.

### **Natascha Sadr Haghighian and Judith Hopf** *Villa Watch*

In *Villa Watch*, Natascha Sadr Haghighian and Judith Hopf reinterpret a scene from Luis Buñuel's *The Exterminating Angels* (1962). The work brings into question the psychological and physical dimensions of architecture and the mediation of contemporary life. Through the use of multiple camera techniques, the artists confront notions of perception and inference. There are three competing perspectives within the work: the artist's perspective (represented by a 16mm camera), the media's view (DV Cam), and the private neighbour's view (an amateur DV Camera). *Villa Watch* raises questions regarding the psychological impact of the built envi-

ronment and the effects of mediation on human behaviour.

Judith Hopf was born in Karlsruhe and graduated from Udk Berlin. She has participated in numerous international solo and group exhibitions and is currently professor of Fine Arts at the Städelschule Frankfurt.

Natascha Sadr Haghighian lives and works in Berlin. As she rejects totalizing idea of bios and cv's, she has founded [www.bioswop.net](http://www.bioswop.net), where artists can exchange bios for representational purposes.

Opposite: *Pavilion*, 2009, 35mm on DVD. B&W, silent 8 mins.

Below: *Villa Watch*, 2005, 16mm on DVD, 15 mins..





Audain Gallery SFU Woodward's  
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