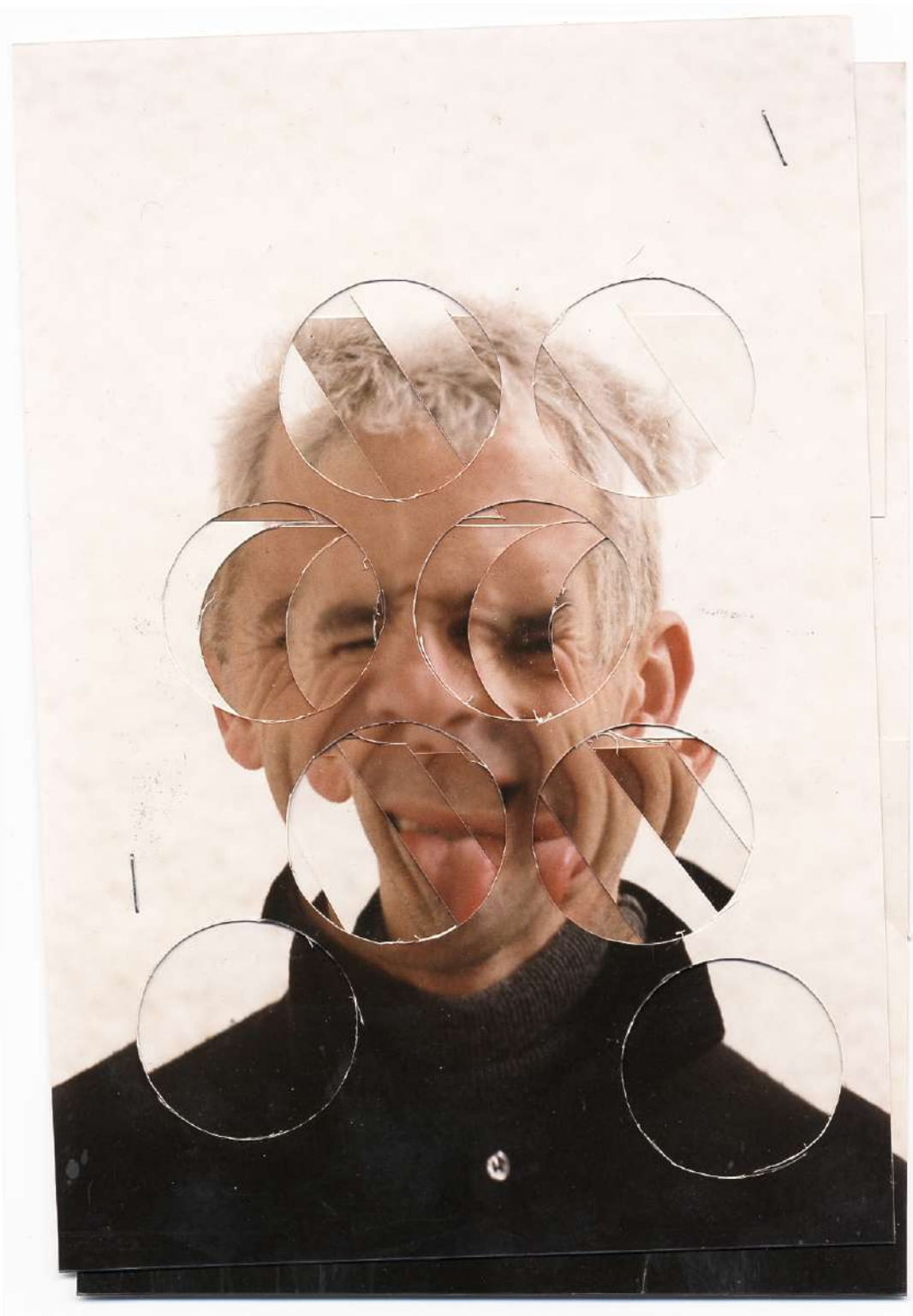
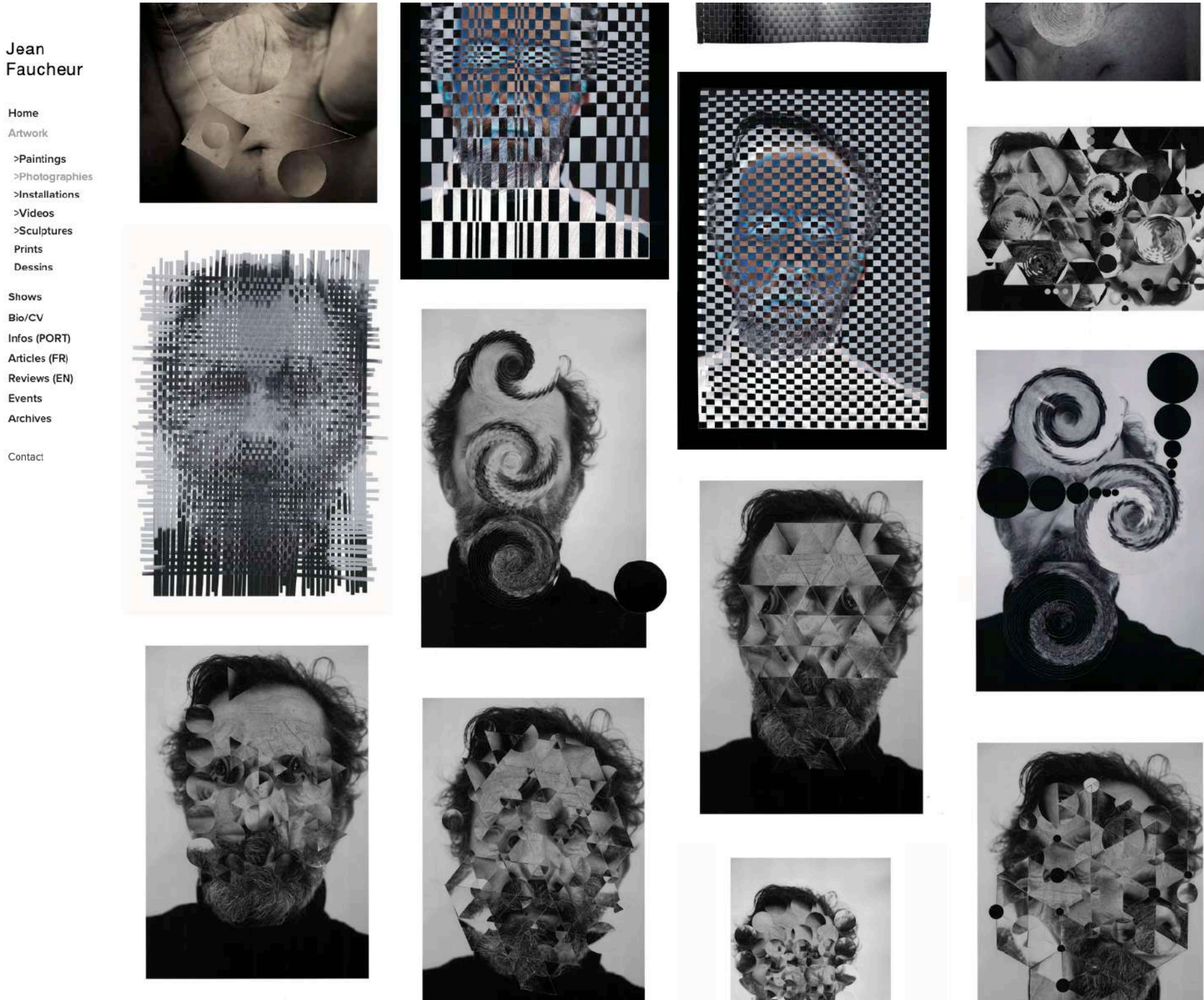


Jean Faucheur

constant articulation between the intimate and the public

He goes beyond the formal, he troubles our representations and faces us with the issue that these representations never reveal themselves for what they really are.



Do Ho Suh: Walk the House

Translucent fabric installation explores themes of home, memory and identity

Explore the boundaries between personal and external space, and the fluidity of memory.

“The space I’m interested in is not only a physical space, but also an intangible, metaphorical and psychological space” — Do Ho Suh

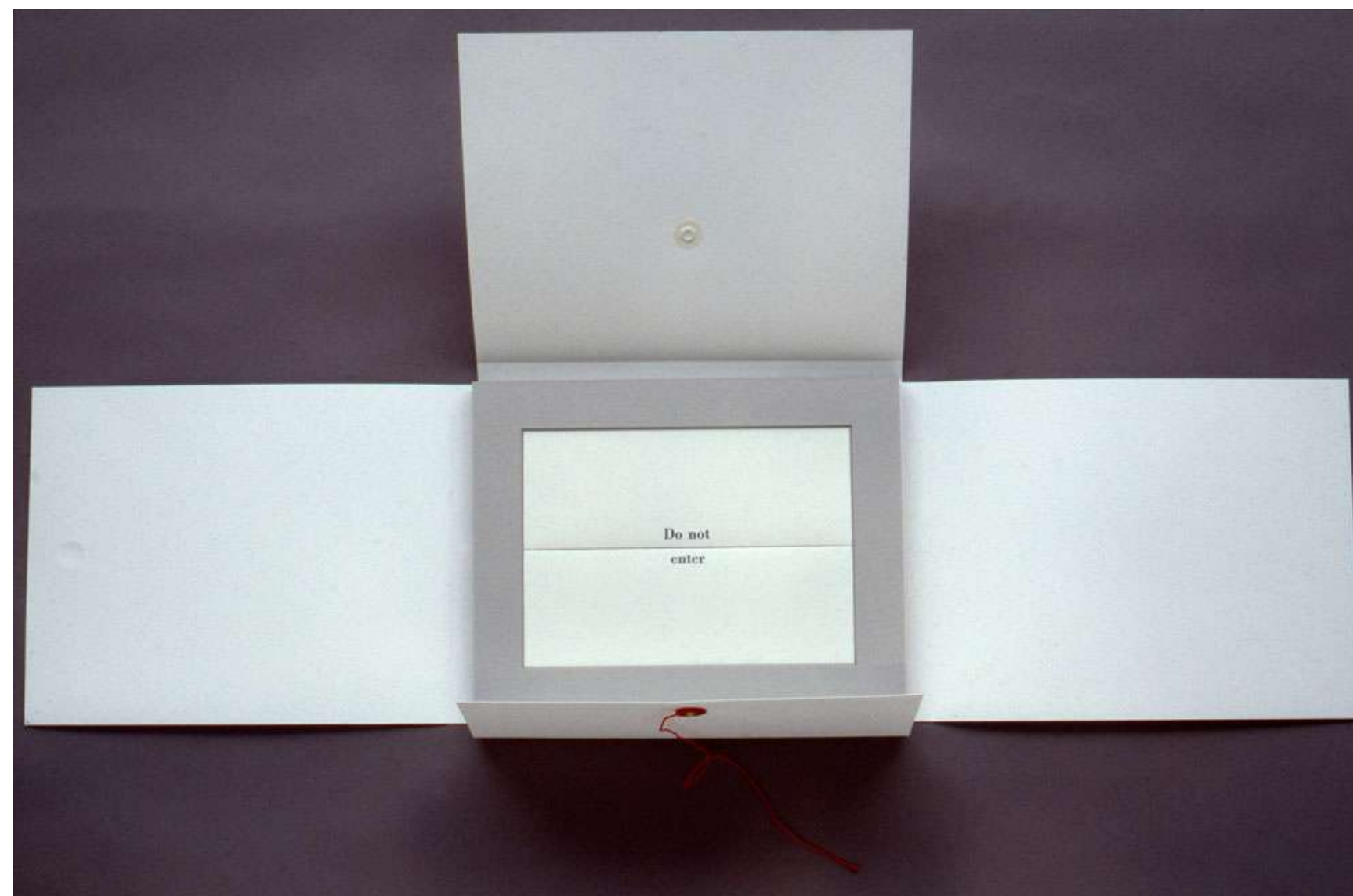


“Memories merge in these spaces, and memories shape our perception of them. However, these spaces are not static. They are not the enclosed environments in my work, but rather they can be moved, breathe, and change.” For the artist, “home” is not a fixed place or a simple concept, but something that evolves over time and is constantly redefined as we move through the world.” — Do Ho Suh

Do Not Enter

Marlene MacCallum

This is a tunnel book that leads you through contradictory experiences of a text which attempts to deny entrance and images that beckon by offering passageways. It obliquely refers to the absurdity of attempting to define territory.



Do Not Enter, hand bound tunnel book and paper wrapper with red thread closure, photogravure and letterpress, 18.5 × 23 × 1.5 cm (closed), 1998. View of closed text block sitting in opened paper wrapper.



Do Not Enter, fully expanded view from above, 1998

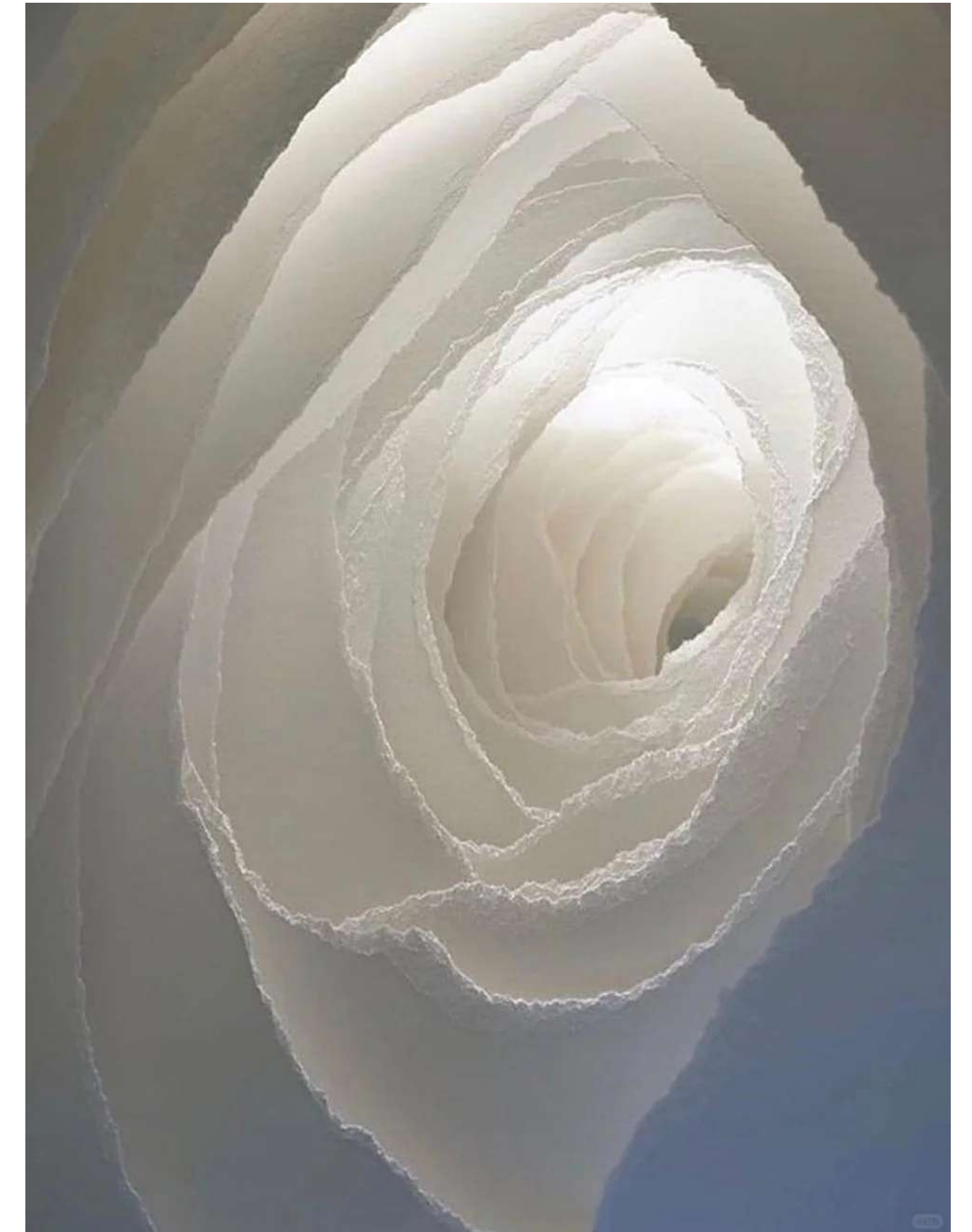


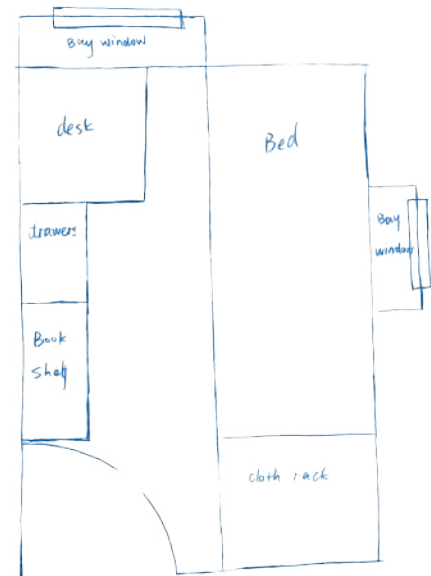
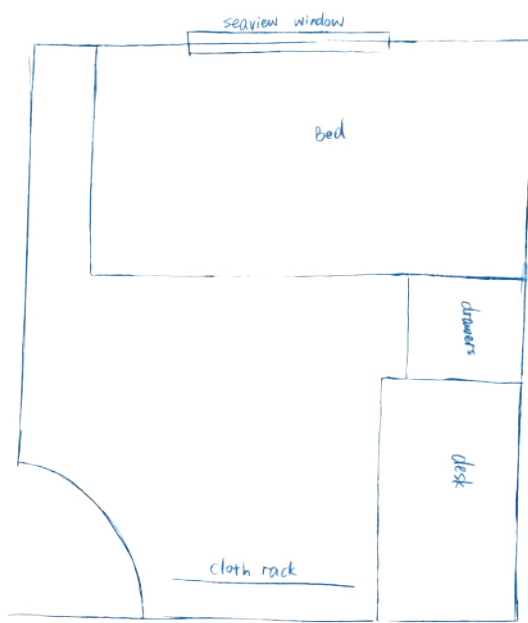
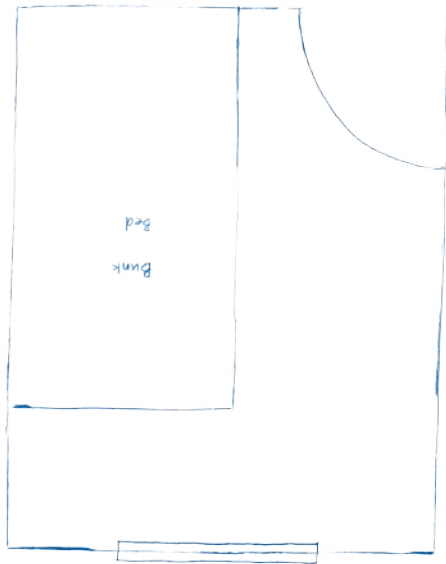
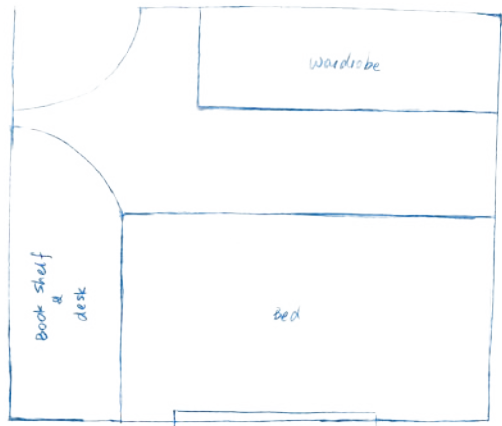
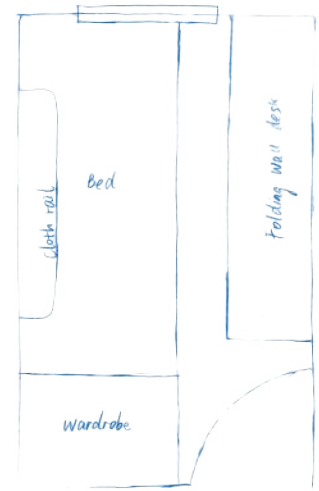
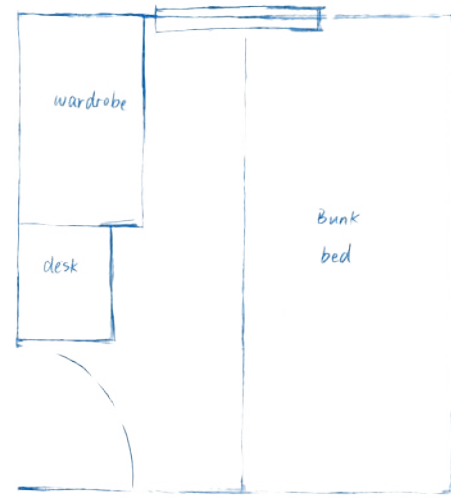
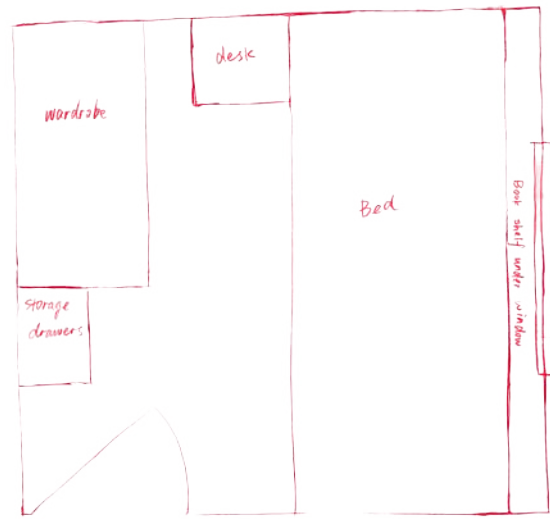
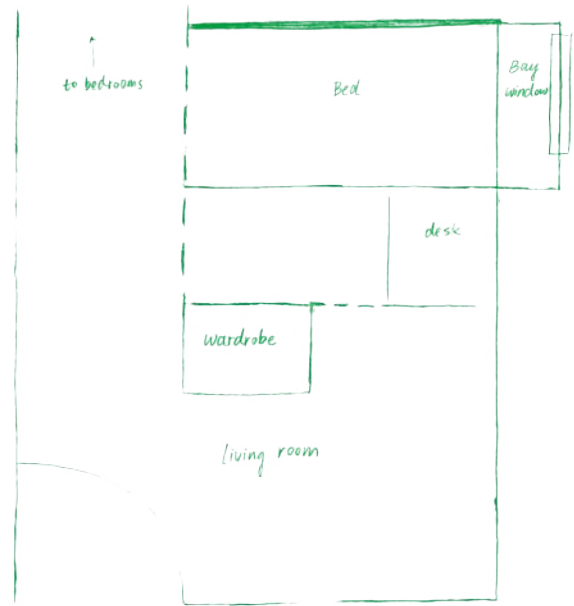
Do Not Enter, partially expanded view, 18 × 23 × 80 cm (extended), 1998

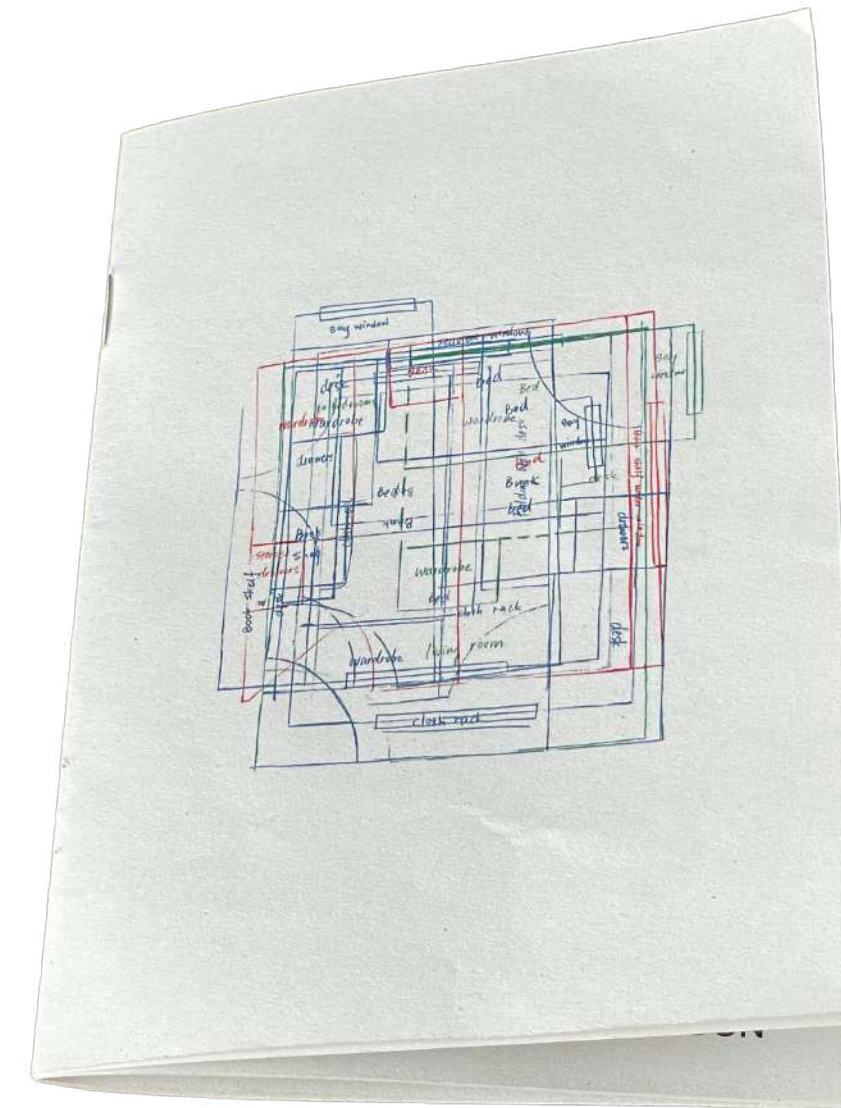
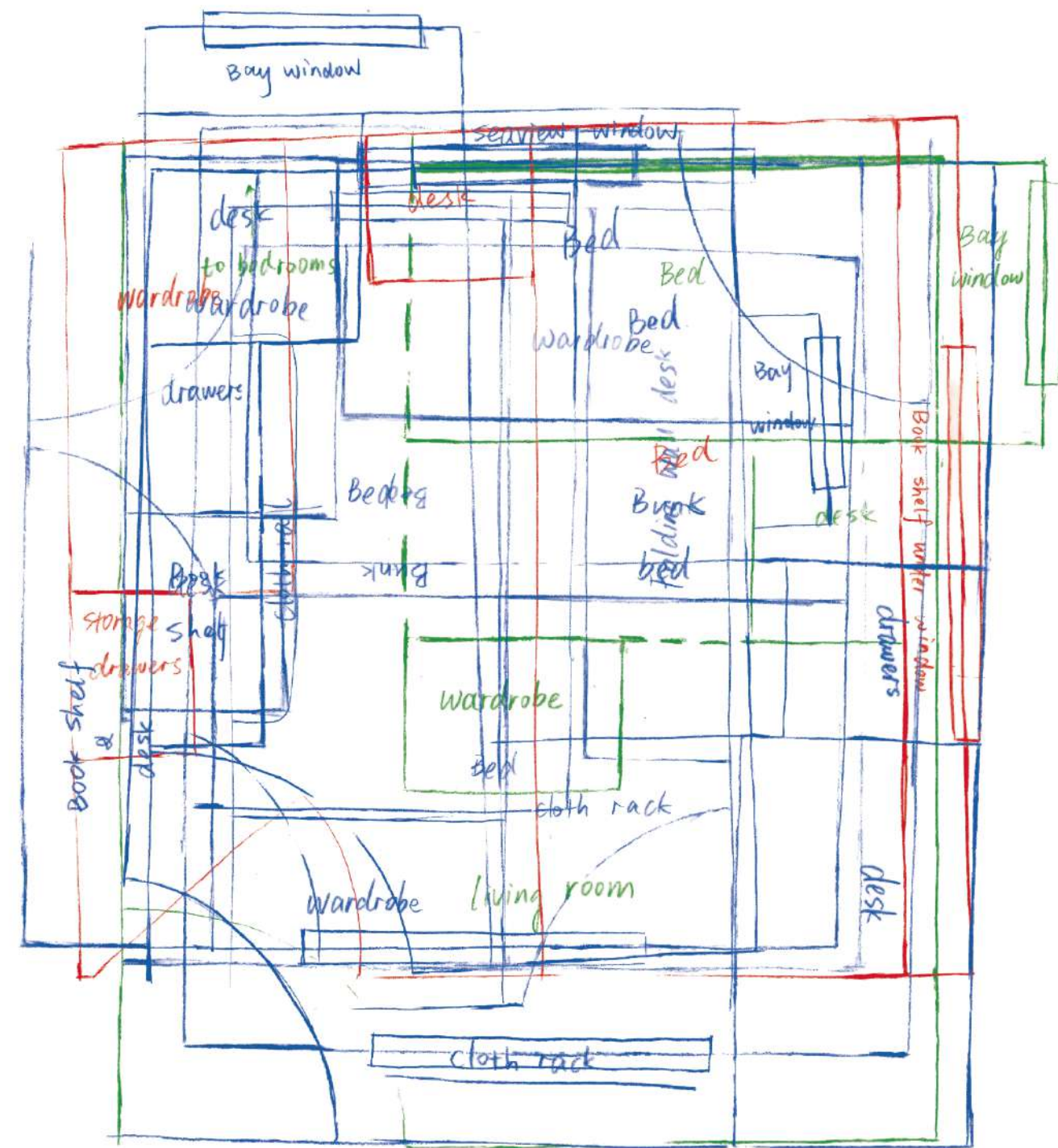
Angela Glajcar

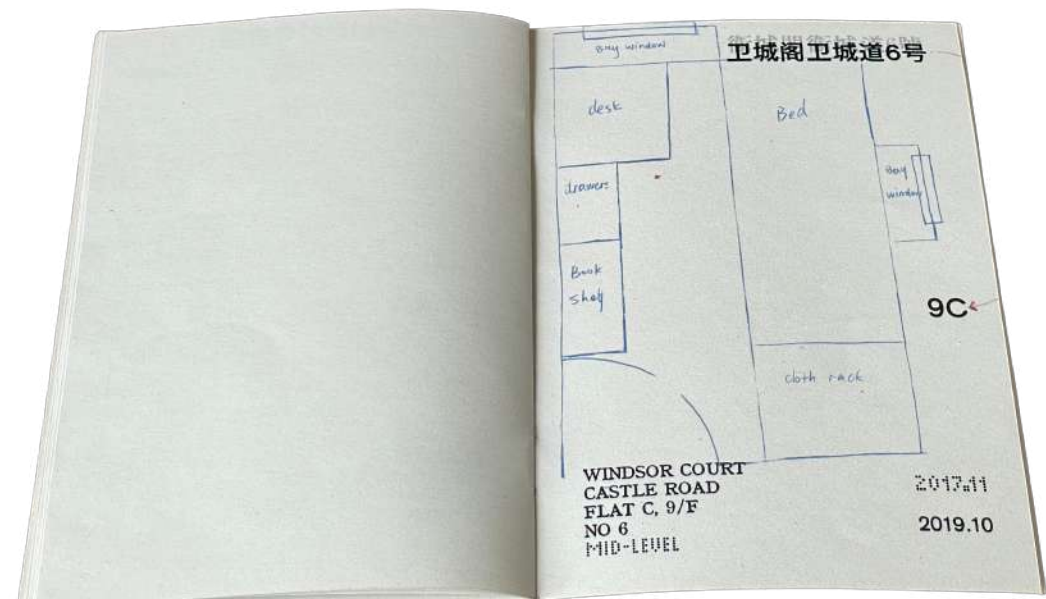
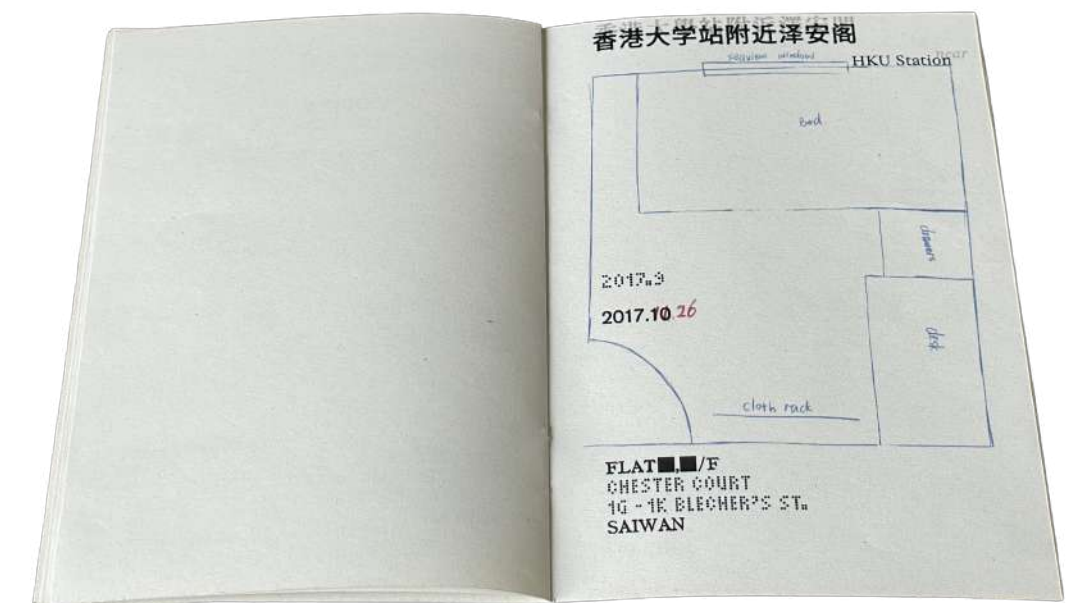
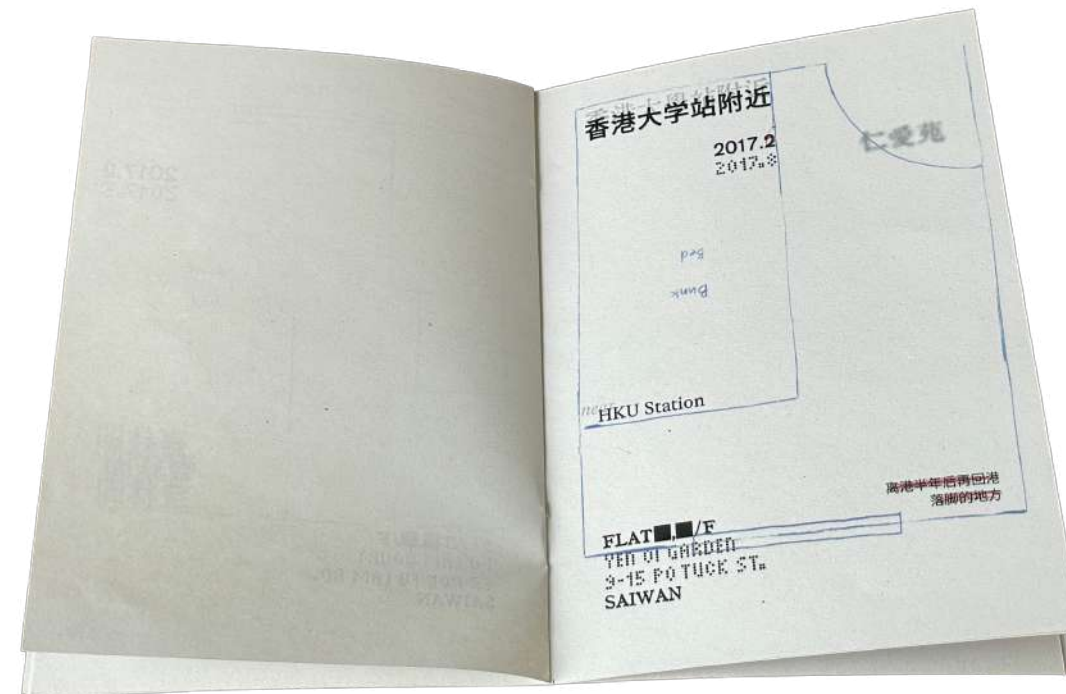
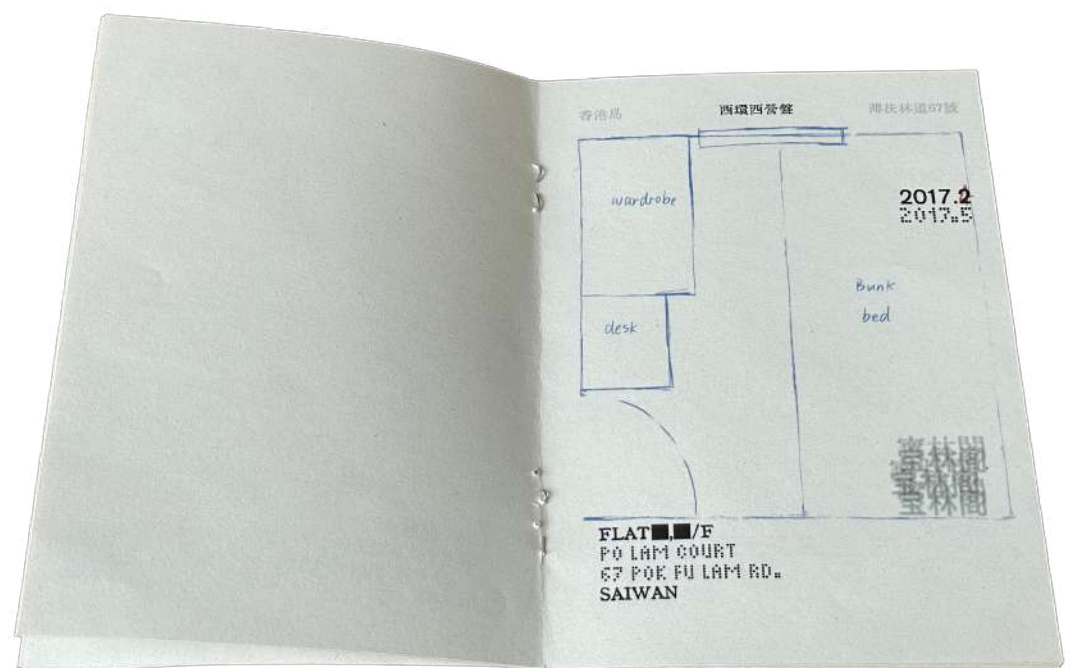
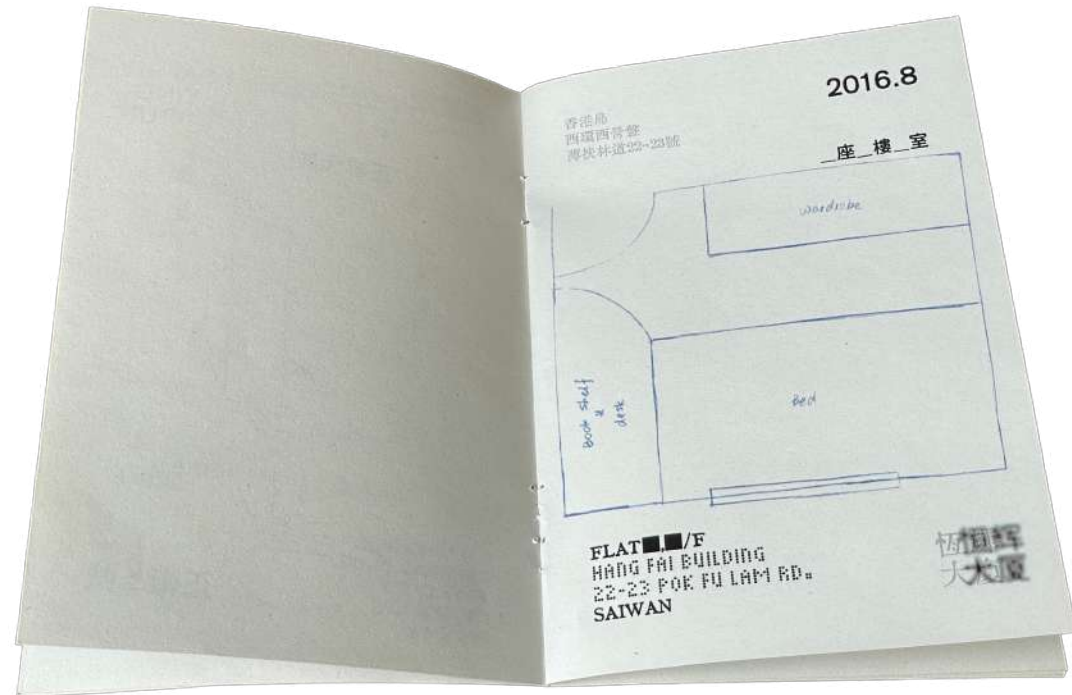
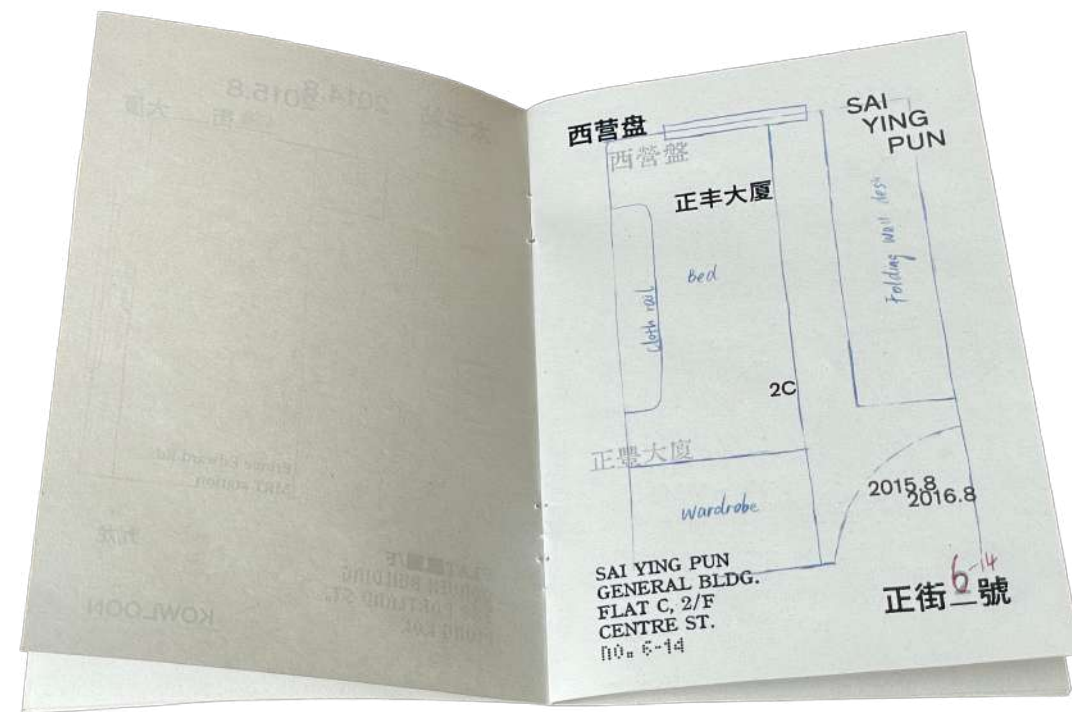
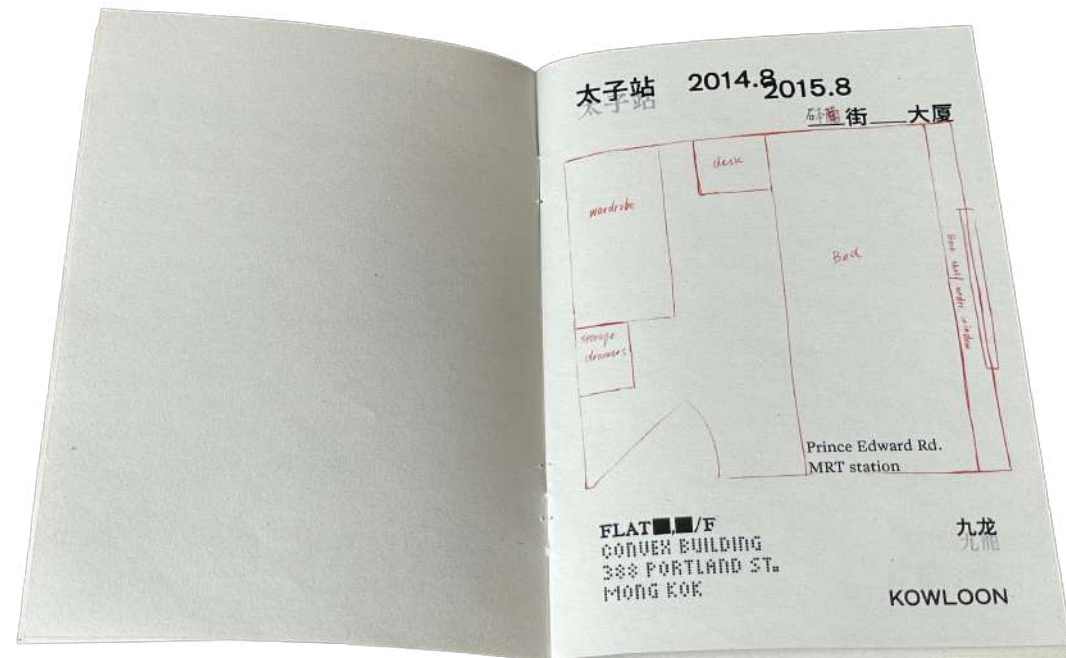
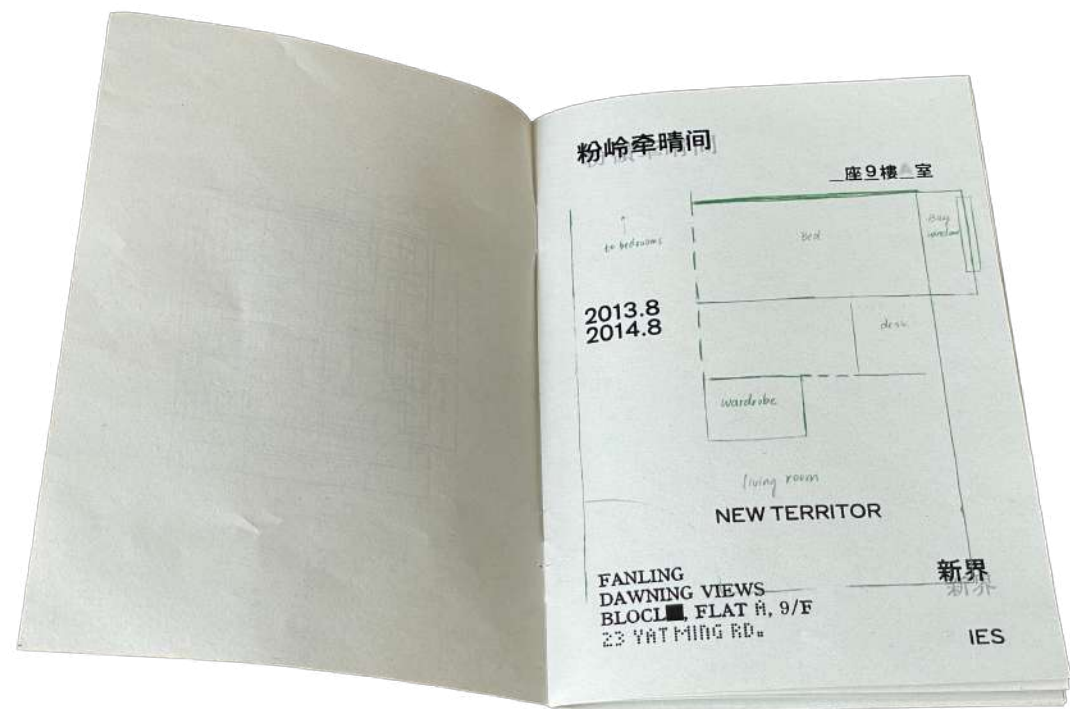
Glajcar is a sculptor who primarily works with paper and glass fiber, using light and space to bring form to her structures.

"I was amazed by the spatial appearance of paper, as it is a two-dimensional flat material. I was really surprised by that, and so I gave it a chance. Whereas it is a light material, I was thrilled by the monumental and heavy effect that I was able to create. The material started to do the opposite of what I was expecting. We all think that paper is light and fragile, not spatial, and not monumental. [This experience] completely changed my way of working as an artist."



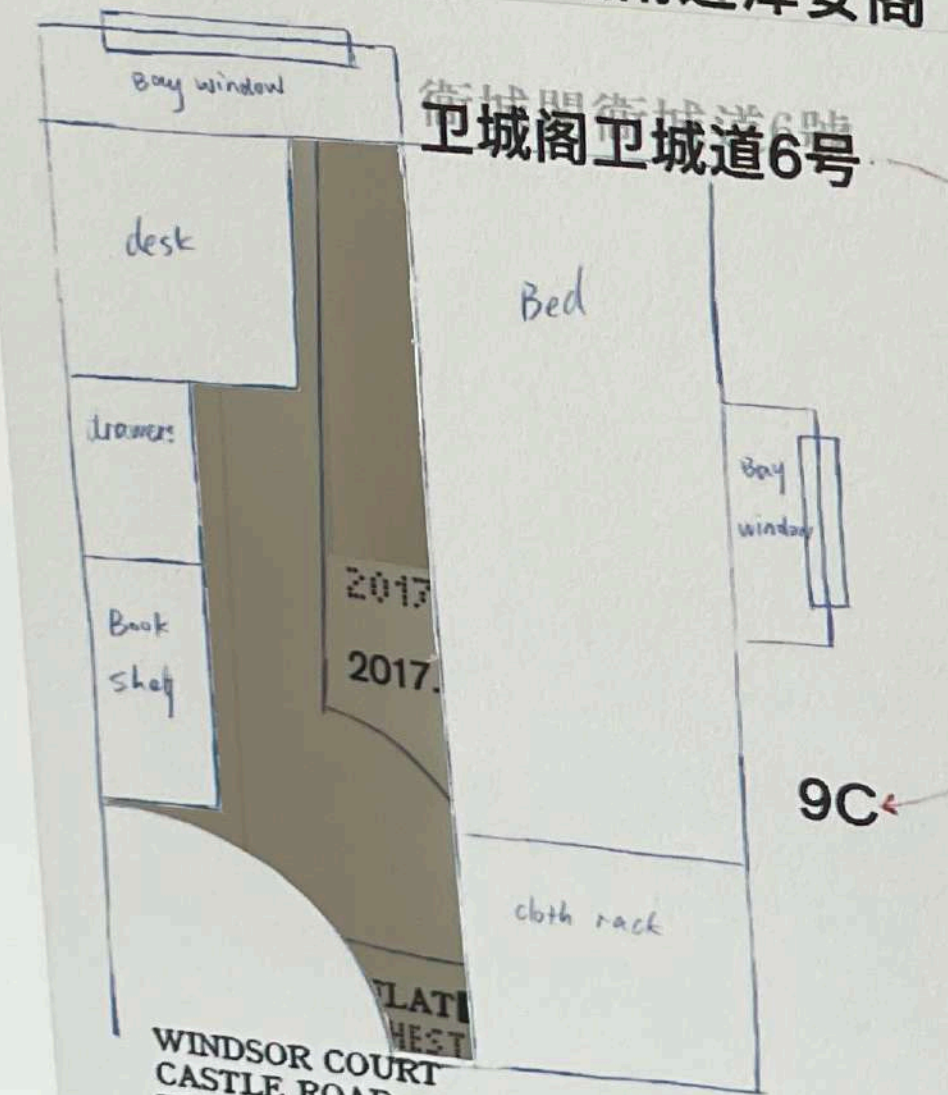






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