

Ce qui se pass

An Inventory of Effects

Christopher
Michlig

This is Happening Press



**JAN TUMLIR in conversation with
CHRISTOPHER MICHLIG**

JAN TUMLIR: Preparing for our talk, I recalled the lecture you gave when I brought you to Washington University in St. Louis last year, and how you were relating this new body of work to the Loyola Law School building in Los Angeles that Frank Gehry had in some ways redesigned. When you showed your slides there, I thought there might be a formal correspondence between these new works of yours and this building, that they somehow looked alike, that they were connected in terms of color sensibility, or perhaps some other aesthetic attribute was being carried over. But today it occurred to me that what these works might be about is less the building itself than the interpretation that Jeremy Gilbert-Rolfe gave that building. You cited Jeremy in your lecture; he is the former head of Art Center, your alma mater, as well as a writer and practicing artist, a painter, and he is obviously an important influence here. At any rate, this led me to consider the possibility that these works might actually be about the way that a painter looks at architecture—that is to say, how someone who deals with visual or pictorial phenomena might approach something concrete like an architectural construction. I wonder if you have any thoughts about that difference.

CHRISTOPHER MICHLIG: I think that's accurate. That building in particular interests me in large part because of the way Jeremy describes the movement of a person entering the building, climbing up the staircase, which I interpret as a kind of reenactment of the process the architect may have gone through in physically making the model. There are of course lots of formal similarities between my recent projects and a garish post-modern color palette and compositional sensibility that is definitely influenced by some of Gehry's work of that era but also postmodern graphic and industrial design, especially The Memphis Group, Ettore Sottsass in particular, and Natathalie du Pasquier—especially those designers who think about architecture. I'm searching for a way to intersect a collage approach and a sculptural sensibility, to find a way for the collage process to expand or amplify so that it can become a sculptural opportunity. I see the relief sculptures as somewhere between sculpture and collage. They're similar in many ways to the collages; the paper is the same, the tools that I use are exactly the same, the only real difference is that they're engaging a third axis, coming out into space just enough to announce that they're an object.

JT: Yes, but I guess I was focusing on the idea that this work is not specifically or literally about any building project or architecture per se, but has more to do with the way that an artist, and specifically a visual or graphic artist like Jeremy, interprets that architecture. He highlights aspects of what Gehry does to this building that are obviously important to him and to his own painting process. These don't necessarily have to tally up with what Gehry is actually thinking or what his intentions are; it's more that Jeremy is extracting this moment of visual experience from the architecture. But, interestingly, there's no way you could treat architecture as purely visual experience, so this allows him to talk

about a sort of visual experience that is highly embodied, and this of course pertains to his own project. So in a sense I see your new work as something resulting from out of this series of cross-mediations. Gehry, as we know, has always been very interested in art, and actually has socialized and collaborated with so many historical figures within the LA art world. He always had friends who are artists, and clearly he's bringing some of that into his work. But that is not all that I think Jeremy is extracting from that work. He is finding something in Gehry's project that is meaningful to him and something that perhaps he can then apply to his own work. Can we say that your own project is partly the result of these various transactions?

CM: Yeah, that's fascinating. I think I may be more influenced by Jeremy's description of the staircase than I am by the staircase itself in terms of its conceptual possibilities, because of the kind of kinesthetic sympathy that Jeremy seems to elicit. In a way, that's more succinct than my physical experience of the stairway. The semantic turns and the particular language that he uses to describe the process of climbing the staircase is extremely technically descriptive, sort of step by step. It uses every formal move that Gehry made as a descriptive opportunity and I think that you're absolutely right that it culminates in a different kind of experience than the architecture itself, which is sort of what you're describing in relation to Jeremy's own interests as a writer and as a painter. I want to take advantage of these postmodern moves such as the staircase, or Jeremy's description of it, through a kind of analysis of formal and conceptual parallels. So I think I am taking influence from both of those things and I would not have taken the same kind of influence from the staircase if it hadn't been for Jeremy's text about it. The metaphor of an intersection is used to describe the relationship of the staircase to the building and that for

me was something that seemed very rich and related to the intersection that I wanted to construct between this collage space and this potential sculptural space in my relief pieces.

JT: Jeremy's description is, one could say, purely formal. But there's also a politics behind it, and I realize we're not specifically addressing your work at this point, but kind of talking around the context of it. Still, I'm very interested in the suggestion he makes that there's some aspect of Gehry's redesign that works against the original building, the work of the original architect, which he characterizes as uninteresting. Jeremy writes it off as uninteresting architecture, and then goes on to talk about Gehry's addendum to this architecture as also disassociating itself from it, and somehow bringing it into a critical light. He makes an analogy with the Taj Majal, which is a building that can be seen from the outside as a work of art, but on the inside, he says, it's a bank. This reading of the Taj Mahal in relation to Gehry indicates a kind of political move on the one hand, and a seemingly frivolous move on the other. We often think of Gehry's work as having a certain frivolity to it; that is certainly something Jeremy would respond to since he uses that word all the time—frivolity is high on his list of qualities. But this is a frivolity that somehow impugns the object it is attached to. And I wonder if there is some of that same critical logic in your own work, something that you're also taking away from Jeremy's description?

CM: Yeah, absolutely. I think that the potential, this disruptive potential that the staircase has in relationship to the existing structure is what's at stake in that the staircase offers an opportunity for a prolonged visual and physical experience with architecture. I often feel that making an object or making collages has something to do with finding ways to prolong a viewer's experience, or how through several pieces you can

introduce a chronology of experiences that may be something that's not totally familiar to the viewer. I think that what Jeremy says at the end of that talk is particularly exciting because it ends with a motivational call to arms, "stem the flow, chop up the grid, intersect with the outside." It almost sounds like a call to action. and that particular kind of statement is one that I found very energizing in relationship to a continued investigation of those ideas and possibilities. But the politic of Jeremy's piece is really revealing in that he's interpreting the staircase as something that goes against what's happening on the interior of the building.

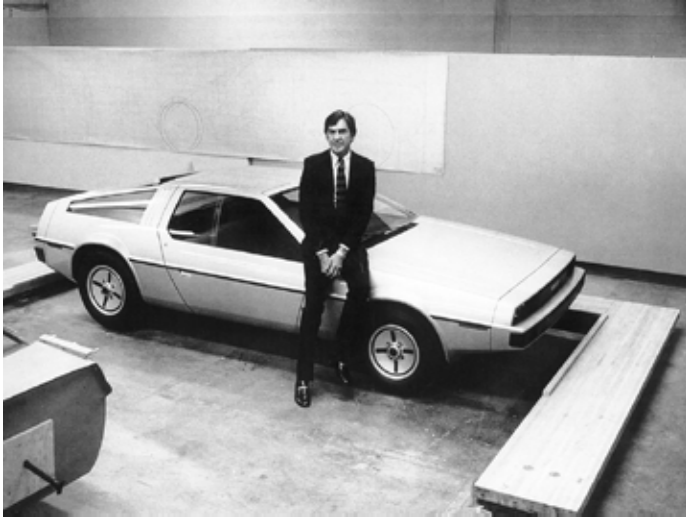
JT: Yes, so there's something at stake in prolonging the aesthetic experience, not necessarily keeping one outside the building, but keeping one in this state of mediation, moving through its façade, right?

CM: Yes, and moving through the façade in a way that allows you at a certain point to turn and look at the façade that you're on. I think that moment is particularly exciting. To relate that back to these relief sculptures, something that is at play is the question of how far out can you extrude, or how far out do you need to extrude a form from the wall in order for it to sort of have a self-awareness or a view of itself. And so I would say that is an example of a direct reference to that aspect of Gehry's staircase *vis-à-vis* Jeremy's line of analysis.

JT: Let's say that a flat piece of visual work—a painting or a drawing or a poster—is in a sense all façade, so that when you're beholding it, you're simply standing in front of this façade. But what you seem to be getting out of Jeremy's description, or what's exciting about it, is this possibility of moving in and out of the façade, which only a kind of relief sculpture would do. Architecture typically has to deal with actual spaces, actual bodies, but this is something else, something that is also partly virtual. That the bas-relief is

the form you've chosen to work with here is suggestive.

1. DeLorean Safety Vehicle Prototype, designed by Giorgetto Giugiaro, 1976. This car is a symbol of 20th Century time travel narratives, and also contributes to the trajectory of Italian design influence traced throughout the interview.



2. bas relief / low relief / high-relief occupies a productive spatial middle ground, and references an essential connection to architecture via a discussion of frivolity.



3. Reversible CHANEL Fantasy Fringe Tweed Houndstooth & Plaid Coat, designed by Karl Lagerfeld, 21st Century.



4. Data Processing System, 1962.



CM: I think I'm experiencing a latent effect of teaching at SCI-Arc years ago, surrounded by the constant production of architectural models. They were always provisional, made quickly, often with materials that were impermanent or at least not intended to last forever - they were simply meant to illustrate and establish shared context for conversation. My move to paper relief sculptures consciously uses the tools and a similar language of construction as some architectural models. This is an example of where a different vernacular of making comes into play. As soon as a work comes out from the wall, I feel that the conversation can be about something other than collage or other than picture space.

JT: But it's also by maintaining their place on the wall that these works do something else.

CM: Yeah absolutely the wall is kind of like a reference point. The tradition of relief is tied to architecture as a kind of frivolity or adornment of a building, something that is on the architecture but not structurally integral.

JT: That word, frivolity, can be applied to a number of these recent works as well. It's in their coloration—"garish" was the word I think you used—but also in some of the non-geometric aspects of their construction. There's a play in them between rectilinear forms, which to me suggest a basic, generalized architecture, and then these curvilinear forms, many of them identifiable as some kind of object in the world. In one case, you have a banana, then a chain, and elsewhere a kind of dripping goo, which is not so readily identifiable, but which you definitely see as something other than architecture, or other than the sorts of models you're talking about. So I'm wondering what your thoughts are on this interplay of the rectilinear and the curvilinear on the one hand, and then on the geometric built form and the representational

rounded form on the other.

CM: For *Ex-Pictures* the basic idea for the pieces was to create some kind of a structure that alluded to a scaffold or basic open-frame structure. The frameworks loosely reference picture space or something that would take up the same footprint on the wall as a small picture, and then each of those forms are interrupted by a unique disruptive element that's introduced as a secondary aspect. In the case of each of the pieces there are art historical references ranging from subtle to heavy-handed. One piece has a Pop-looking explosion which is an obvious Lichtenstein reference, presenting an explosion that's occurring inside of the form and coming out of it. The banana is the most representational object, and it is a Warholian reference. It's the most humorous object, an index to slapstick humor, and the curve of the banana is

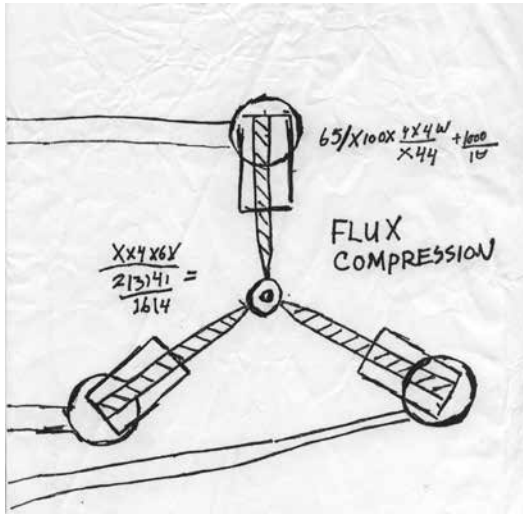
echoed in the bent corner of the piece itself as a kind of an empathetic relationship between the banana and the piece. In another, there are flames coming off of the top, which is an allusion to any number of artist who have lit works on fire. Drips of paint, drips of slime, all present some kind of a challenge to the structures, to disrupt architectonic form. That's the condition for this particular group of work that was set up. The color relationships in some cases are representational or indexical, and other cases are more synthetic. The banana for example was yellow and so then the question became what's the most high chroma or garish color relationship that I can create to make both the structure and the interruptive object as legible as possible? And not only legible, but how to make that interaction as ecstatic as possible from a color

point of view.

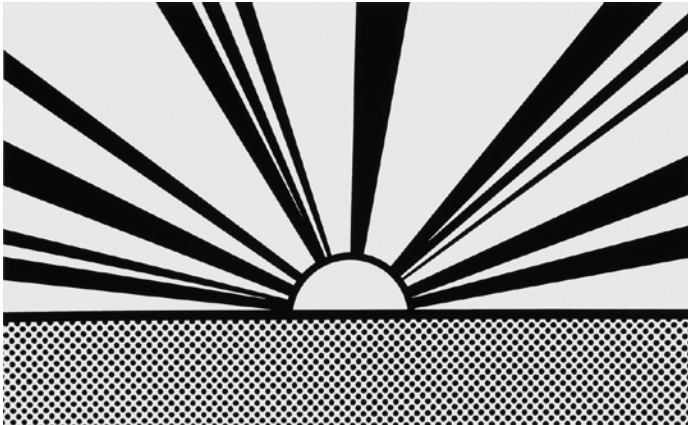
JT: You'd think that, to some extent, these works are the product of a kind of trolling through art history. But, considering the various references that you just gave me, I'd say that it's a bounded period in art history, and to a large extent confined to American art history. Do you think that's correct?

CM: Yeah absolutely. *Ex-Pictures* is fixated on an early or just-pre postmodern set of references. And I think it's the nascent phase of postmodernism that's richest to me in terms of precedents. However one solidly postmodern source that's been an irresistible influence for me in the studio is a Sotheby's auction catalog from 1991 on the occasion of the sale of Karl Lagerfeld's Memphis collection in his Monaco apartment. The sale of that collection is notable

5. **Original film sketch of the flux capacitor.** The flux capacitor was the core component of Doctor Emmett Brown's time traveling DeLorean time machine in the 1985 film *Back to the Future*.



6. **Roy Lichtenstein, *Sunrise*, 1965.** The graphic sources and resulting reproducibility of Lichtenstein's works functions as a multi-purpose, elastic reference to pop-art.



7. **Loyola Law School Library, Frank Gehry, appx. 1980–1990.**

The four-story, bright yellow rectangular box with a glass atrium and a sharply angled gray-green exterior staircase at its center provides the shared context for much of the interview. During a lecture at SCI-Arc in 1990 Jeremy Gilbert-Rolf said of the staircase, "In the Loyola Law School one has in the building seen in this photograph a stairway which leads indirectly to an upper floor which itself contains a sort of glass house, an enclosed space which is nonetheless open to the outside like a car. One is then led up the outside of the building to a part of the building which us in some sense still outside. The staircase itself comes out in order to go in, providing as it does that a kind of platform half way up from which to look both back and down and up. A viewing platform distanced from that to which it is connected which is also that of which it is itself a part."



because it was the best collection of Memphis group design objects at the time and he sold all of it all at once. I read somewhere that the 80s ended in 1991 when Karl Lagerfeld sold his Memphis collection. Lagerfeld's collection represents quite a provocative intersection of tastes and disciplines, right? You have a fashion designer with a collection of design objects that later I think play a really big influence not only in trends within product design but also in architecture and certainly in art. And so that catalog was another touchstone. The Memphis approach to color choices have definitely influenced my attitude toward color in this studio.

JT: Yeah, and that brings me back to architecture, but sticking with art for a second, I'd say that the moment of Minimalism can also

be described, and I think has been described, in terms of extruding the picture plane. It is especially evident in the work of someone like Donald Judd who starts from, let's say, monochrome painting and then takes it to the point where it becomes a box that can still hang on the wall, or else fall to the floor. There you have this kind of intermediate object, which he describes as "not-painting" and "not-sculpture." Certainly, alongside Pop, Minimalism plays an important role in any discussion of artistic postmodernism.

CM: Yes. And there is a Judd reference in this body of work—it's this green extruded box form and it's the one piece that doesn't have an interruptive object. As soon as I established a Judd relationship to that piece it became really obvious

that I was not going to be able to put anything on it or in it. And so that piece is kind of an anomaly in the group of work, but I think that's definitely an important connection for the reasons you've suggested. I think that many of the pieces, by themselves, unadorned by their accessories or their interruptions are very minimal in their basic form. Minus the color of course, which immediately introduces different variables.

JT: Right, that one is weird; I'm looking at it right now. It's subtitled "Specific Object," after Judd of course. Since there isn't any other element, any representational element, disrupting the frame, one becomes more focused on the design of the paper itself that you are using—the tight grid pattern on it. You use it elsewhere, but here

in particular it gives the object a futuristic cast, suggesting digital space. This might also seem somewhat disruptive in regard to Judd, but it's a different sort of disruption than in the other objects, and I find that interesting. It's what you would find inside your computer when you're rendering forms with that movable, wraparound grid.

CM: Yeah it's like a projective space. It reminds me a bit of the kind of context-less sets of movies like *Tron*, for example, where the grid is always present and objects occasionally move through the grid, but the grid presents this sort of neutral structure, this virtual structure where things can occur. That pattern is the most rectilinear, the most technical or mathematic—it looks like graph paper. I like the idea of using that to double

down on Judd's preoccupation with a kind of a perfect geometric space. All of the patterns on the pieces are collected from the first computer program that I used to make artwork with. Actually it was the first tool that I used to make artwork with. I was in boarding school in 1991 and I had an Apple Macintosh SE/30 which was a 20-pound desktop computer and it had a program that came with it called MacPaint. MacPaint was a crude cut and paste drawing space. The look of MacPaint was designed by Susan Kare, who was the icon designer for all of the Apple programs at the time. And so the fill-patterns that came loaded on MacPaint are the patterns that were used in this body of work. Some of them reference textile patterns like Houndstooth, or Parquet, and others are more inventive or alternately more basic like the graph paper pattern. So the

surface patterns of all the objects are quite literally referencing a computer drawing space that's a couple of decades old.

JT: I'm surprised to learn, in the way that you're putting it, that there is also a personal reference in there. I've known your work for so many years to be the product of a kind of industrial technology. When we talk about the work with the Colby posters, it's almost like we have to travel back to the very beginning of the notion of the industrial, the inception of "the age of mechanical reproduction" or "technical reproducibility," to cite Benjamin's essay. And then there is your primitivistic approach to that industrial language, your very hands-on cut-and-paste re-composition of those posters, and all of that seems to belie the realm

of the digital. So it's a surprising element to find here, even though I know you've been working with it for a little while now. And also surprising to have it tied back in this way, almost anecdotally, to your own past, your own artistic origins.

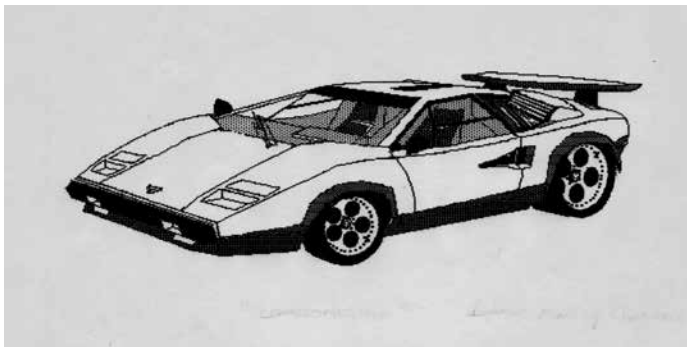
CM: (Laughs) Yes, it was surprising to me too. I think that I am working with fewer fixed variables currently than I was when I was working mostly with Colby posters as a raw material. After Colby closed I found myself in a situation where there were certain givens in the practice that were no longer available and those became opportunities to consider new formal variables and new sets of conditions. Color has become a kind of unfixed variable, something that is pretty open at this point I would say, especially among these works.

One exception is that I've limited the palette to fluorescent inks, but I'm using them in combinations that weren't possible when I was working with found materials. The textures are also important in that they represent a certain era of design that is a thematic and personal reference. That they were a personal reference allowed the conditions for me to be able to remember them within the recent context of the works in *Ex-Pictures*. The patterns are quite generic and have been repeated and reinterpreted and reintroduced in every computer-based drawing program since—but I do like and I do enjoy using these kinds of patient-zero digital patterns. I think that in some way it probably lines up with the patterns or details that were available to architects who were using computer based programs to design in the early 90s as well. I don't

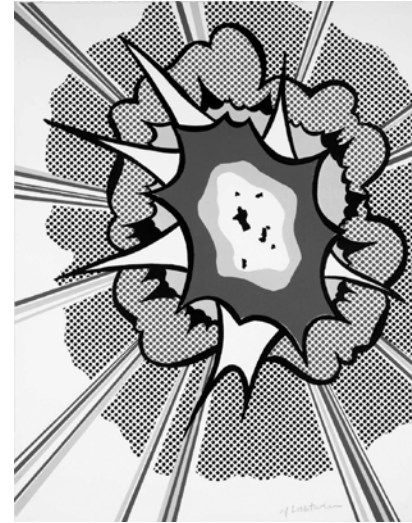
8. Karl Lagerfeld campaign for Chanel w/ Helena Christensen, 1991. This campaign occurred simultaneously with the Sotheby's auction of Lagerfeld's Memphis design collection.



9. David Chambers, Lamborghini, 1985. This image was created with MacPaint - a bitmap-based graphics painting software program developed by Apple Computer and released with the original Macintosh personal computer on January 24, 1984.



10. Roy Lichtenstein, *Explosion*, 1965–66.



12. The Lovell Beach House is located on the Balboa Peninsula in Newport Beach, California. The building was completed in 1926 and is now recognized as one of the most important works by architect Rudolf Schindler. Schindler's colleague and friend Richard Neutra was the landscape architect for the project. The image of the Lovell Beach House is a visual placeholder and reference to Richard Neutra's notion of "lastingness" mentioned by Jan Tumlir during the interview.



think that the technology was that different really. I think of the 90s as an era where there was still probably as much hand-drawing and hand-building as there were computer-assisted drawing and computer-assisted fabrication. Architectural practices have shifted radically since then, obviously, and one of the things that I really find critical in my practice is to rely on analog hand-built strategies as a way of allowing the work to identify itself as artwork rather than something that may be aspiring to be something more—something that's closer to a model, for example. So there is a kind of collage-like materiality to the pieces and that's something that I think is an important consideration. I find it more and more critical to maintain that sort of hand-built quality as they begin to occupy a space that references an architectural model language.

JT: Mmhmm. Just to return for a second to Donald Judd, we could consider him to be a lynchpin, of sorts, for you're thinking about this show. Michelle Kuo, the editor-in-chief at Artforum, has for some time been researching the relations of art and industry in the mid-century and after. That we may have overstated the industrial qualities of certain minimalist works, or perhaps simplified them, is her point of departure. Rarely, if ever, will an artist just farm out a piece of work to a bunch of laborers in a factory and then sign off on the product upon return. Rather, that artist, together with industry, starts to develop new ways of working, and they reflect back and forth. Industry has an impact on art, art has an impact on industry, and it's one that moves further and further

toward customization rather than the kind of standardization that we associate with the industrial production. So that kind of back and forth is perhaps one aspect of what we're calling postmodernism. Certainly, Judd would be a case in point here. I don't know if this is true or not, but one can at least imagine that computers could have been used in the manufacture of certain of his objects. So that

kind of back and forth is perhaps one aspect of what we're calling postmodernism. So, the back and forth between artists and industry leads to the inception of the digital, and that brings us back to someone like Gehry and this computer-based architecture that no human could think of. Such designs are more or less spat out by an infinitely complex program. So, that's the kind of evolution

that you perhaps are following backwards to its inception. Maybe that's an overstatement too, right? Because you're using these ancient templates and using them in an artisanal kind of production which still has a great deal of handicraft embedded in it. This perhaps has something to say about postmodernism at its inception as well?

CM: Yeah, absolutely. I'm interested in performing

a kind of time-travel through the references I'm combining—so there's a of focus on connecting the making of an object with considerations that benefit from a contemporary understanding of the postmodern era, while at the same time using a visual language that is more native to that period. I like the way that using the MacPaint patterns, for example, can reach out and make contact directly with a particular

period or particular era, and it allows the object, for me, to have this kind of oscillation, a conceptual and visual oscillation, between now and then—not in a way that’s meant to be nostalgic at all, but is meant to be kind of a careful synthesis of these qualities that connect the dots from here to there. The conversation about fabrication, or quality in general, is high on my mind in the studio. Reading about the Memphis design objects,

one of the reasons they’re so hard to come across if you’re set out to collect them is that they are said to be made from poor materials, which, along with the modifications to manufacturing needed due to their uncommon shapes and patterns, resulted in shorter life spans. The practical quality of the objects is clearly secondary to their formal, visual qualities. I think these issues speak to a language of consumerism or an expectation of the

13. SCI-Arc "thesis pit" appx. 2007.



14. Apple Macintosh SE/30, 1990. My parents sent me to boarding school in 1990 with this exact computer in a padded burgundy carrying case with a shoulder strap—it weighed 20 pounds (not including the keyboard and mouse).



15. Ettore Sottsass, Casa Nanon, The Bird House, Lanaken, 1995–98. Belgium. The Mourmans family owned a number of art works and a collection of endangered birds, both of which obviously required special attention in the typology of the house. By merging together these two different collections, Sottsass was able to propose a dwelling which goes beyond being a mere house for a collector. The house is really a house embodying the image of the collector himself.



life cycle of an object that evolves in tandem with design.

JT: Interesting. I always go back to this word that Richard Neutra reportedly used a lot, which is “lastingness.” His idea was that architects should not focus on trends and passing styles and fashions, but should always be working towards that which lasts on the model of what previously

lasted—so building toward something always more lasting. But when you look at postmodernism, which obviously architecture transitions at some point towards—I think the term first appears there—planned obsolescence is definitely part of the scheme, right?

CM: Yes, I think what is at stake in this conversation is the degree to which changes in design changes the culture of

the manufacturing. The example that I think of in terms of planned obsolescence or non-planned obsolescence is the Enorme phone designed by Ettore Sottsass and IDEO in 1986. The phone rests horizontally on its receiver base on a table—very beautifully. However the tension in the phone’s cord and its length was such that when you would pick up the handset to answer the phone the tension was often strong enough to

pull the base off the table, and it would crash to the floor, pushing the hang up button and end the call. The base wasn’t heavy enough. It is an anecdote that reminds me of the post-modern mantra “form swallows function.”

JT: Is that some of the thinking that went into the piece that’s subtitled “Chain”?

CM: Yeah, it definitely is. I would say that’s a very Memphis influenced

piece because of the blatant accessorization—it overpowers the supportive structure.

JT: So, we've been moving around the temporal axis of the work in terms of these notions of "lastingness" on the one hand, and obsolescence on the other. We've also discussed your mining of art historical figures, and your recycling of an old computer template—which likewise relates

to time. But I want to get back to the work's spatial axis, and here I'm thinking of how you, as an artist, have always played with what Gaston Bachelard has termed the "dialect of outside and inside." The work with Colby posters indicates to this clearly in that these things come from the street, and then they're brought into your studio, where they are reassembled, and finally they're brought into a gallery as finished works.

So, there's this constant negotiation of exterior and interior spaces, which those works straightforwardly speak to. With these newer works, however, you have a form that is actually coming out of the wall; in a more formal sense, one could say that it has its own inside and outside. I'm wondering what you make of this relationship between these two bodies of work. In the first, the "dialectic of outside and inside" is not

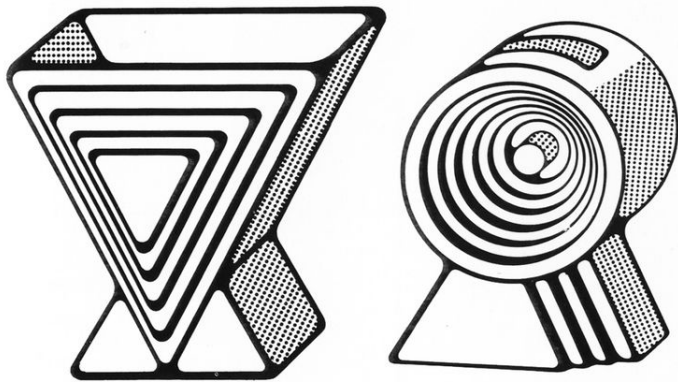
strictly formal, although it also is formal, but alongside this there is a pragmatic and, in a sense, political element...

CM: ...so you're asking how those politics are at play in this body of work?

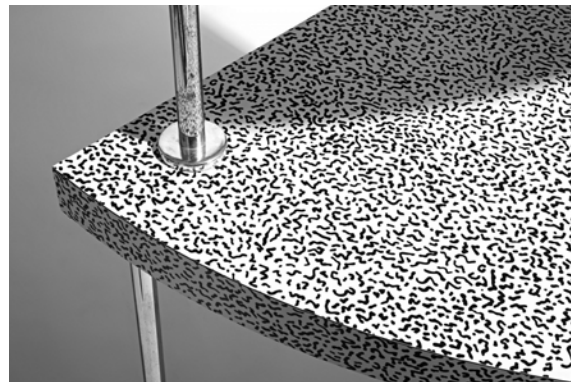
JT: Yes.

CM: My approach to this body of work was to create some kind of a structure and a way to establish an object hierarchy, a target, in a way, and then to

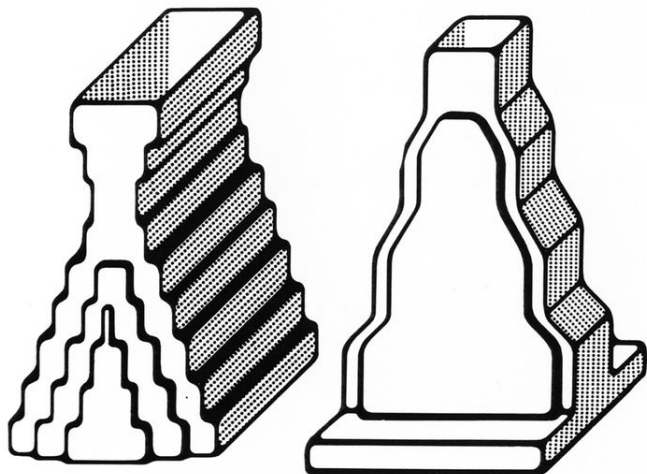
16. Ettore Sottsass, Poster for Yantra Ceramics, 1969.



17. Ettore Sottsass. Cantone shelf, detail. 1981.



18. Ettore Sottsass. Design Metaphors, 1972. This is one of a sequence of photographs taken by Ettore Sottsass Jr. during his journeys to the deserts of Spain (Barcelone, Madrid, Almeria, Grenade) and to the Pyrenees. The Metaphors are temporary land-art or pseudo architectural constructions created in the landscape, made of poor and fragile items, pieces of string, wood, ribbons, leaves, stones, pieces of clothing, etc., referring to the precarious nature of things.



disrupt it or interfere with it—these relationships are where the politics are at play. There isn't anything that's meant to improve upon the structure or compliment the structure; everything is intended as a disruption. One of the ways that I think it's attenuated in these pieces is that each of them is handled differently, so there is an idiosyncratic, sort of personalized interruption for each piece, which I think speaks to the way in

which individual objects or individual spaces carry a different capacity for meaning for everyone who is in it. I think that space in general—or more specifically, the built environment—is itself very efficient at establishing certain social-spatial hierarchies and the idea of existing or moving in a way that's self aware through those spaces is something that's a priority for me as somebody who is making objects that are inspired by the built environment.

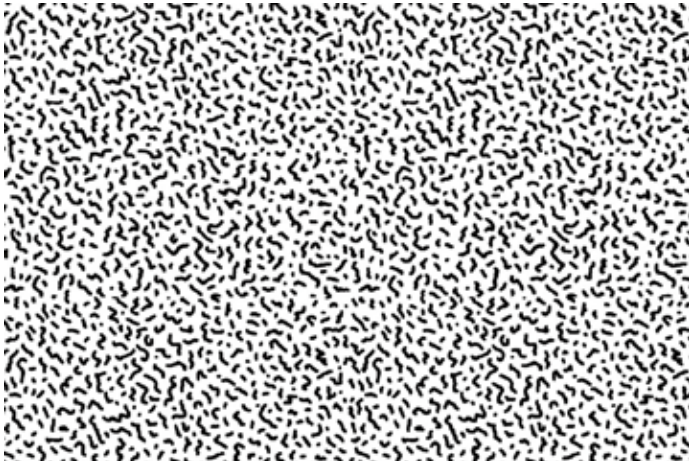
Which is to say that I would hope that the similarities or the common thread between the Colby work which in many cases was destructive of legible content or disruptive of legible content or upended readable content in a way that opened up poetic possibilities for correlation between the built environment and the space that language occupies on a poster—that those types of ideas are present in this work perhaps in a less didactic way

and a less dialectic way perhaps. But I think that the dialectic that you're describing is handled individually from piece to piece, whereas with much of the Colby work I was reliant on very specific systems of composition. And they were very categorical and they were very distinct from each other and I would say that because now I'm relying on iconography and recognizable signs—flames, bananas, things like this—that I'm maybe

19. Ettore Sottsass exhibition catalog, published by Torino, Sperone, 1965.



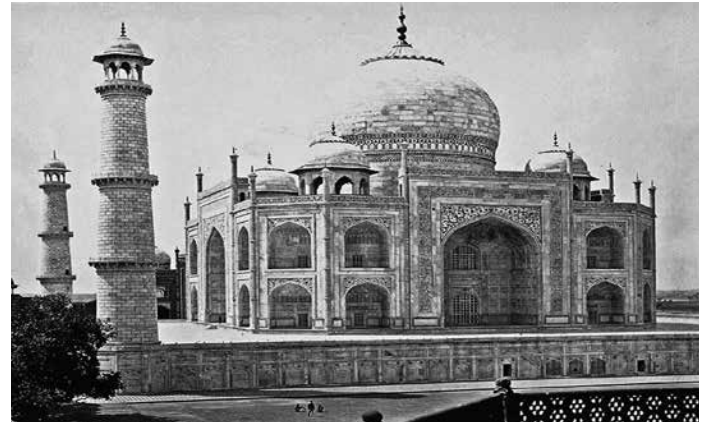
20. Ettore Sottsass pattern, 1980s.



21. Susan Kare, early Macintosh days.



22. The Taj Mahal is an ivory-white marble mausoleum on the south bank of the Yamuna river in the Indian city of Agra. It was commissioned in 1632 by the Mughal emperor, Shah Jahan, to house the tomb of his favorite wife, Mumtaz Mahal. Tumlir references Gilbert-Rolfe's reference to the Taj Mahal as a point of comparison to the exterior exuberance of Gehry's Loyola Law Library staircase, which he contrasts with the sterile interior of the library.



juggling a bit more in terms of content than I was with the Colby work, but the goal or the strategy is to still maintain a level of openness in the work that allows for a generous kind of interpretive experience or opportunity for the viewer. The structures are all intact, so there really aren't any structures in this body of work that themselves are chopped up in the way to go back to Jeremy's kind of declaration of "stem the flow, chop up the grid,

intersect with the outside." I think that there's the potential for all of those things to happen with the work, but none of those things have happened yet in the pieces and I like the idea of presenting the possibility of it, but not reaching that conclusion in the pieces, and that for me, the potentiality is where maybe the politics are at play in the pieces. The flames are flickering but they haven't engulfed the structure, but it's definitely presented in a

way that the flames would probably point towards a future accumulation of more flames. Like the flames would get more intense. There's water dripping from the piece but the water isn't on the floor, so it's these ways that I'm trying to suspend the disruptive activity or interaction within the pieces in a way that presents it as though for the first time, that its just occurring at this moment. There's something that's very active about the

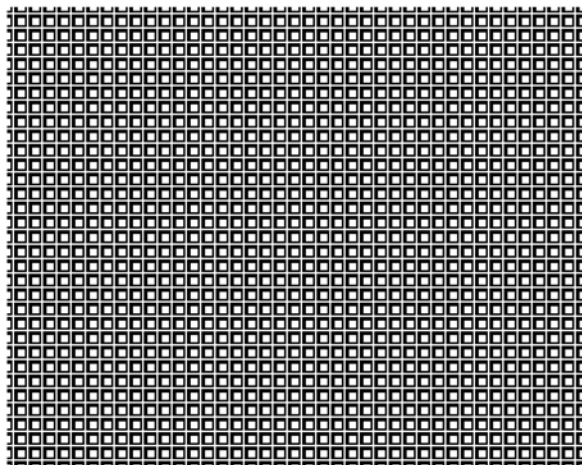
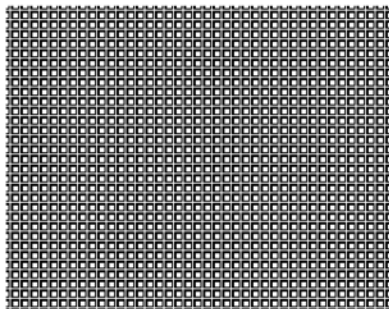
thinking in the pieces in that way.

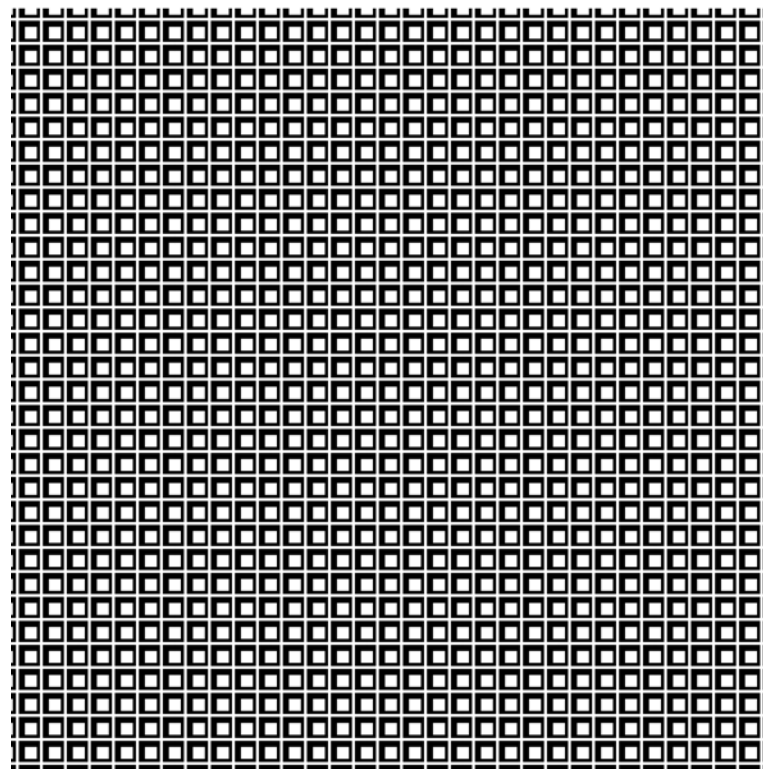
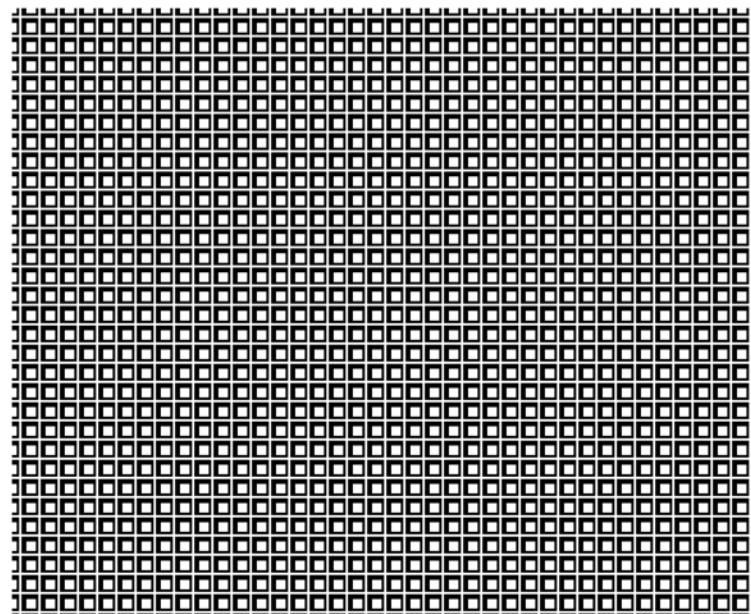
JT: Sounds good.

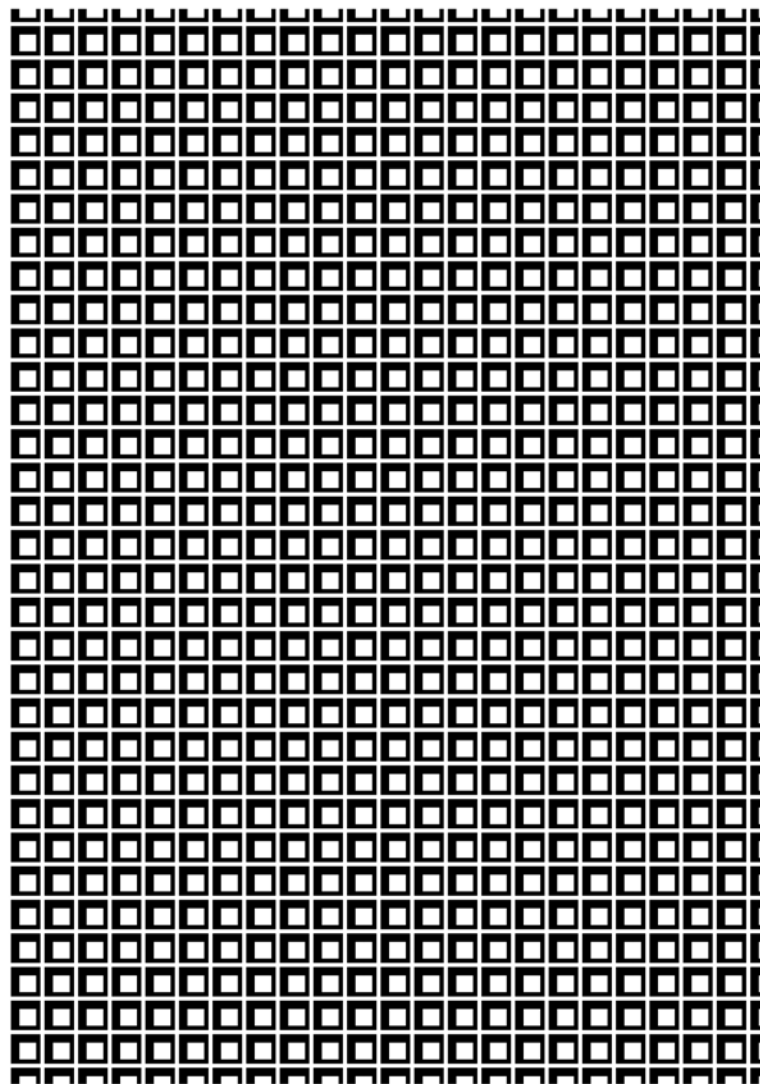
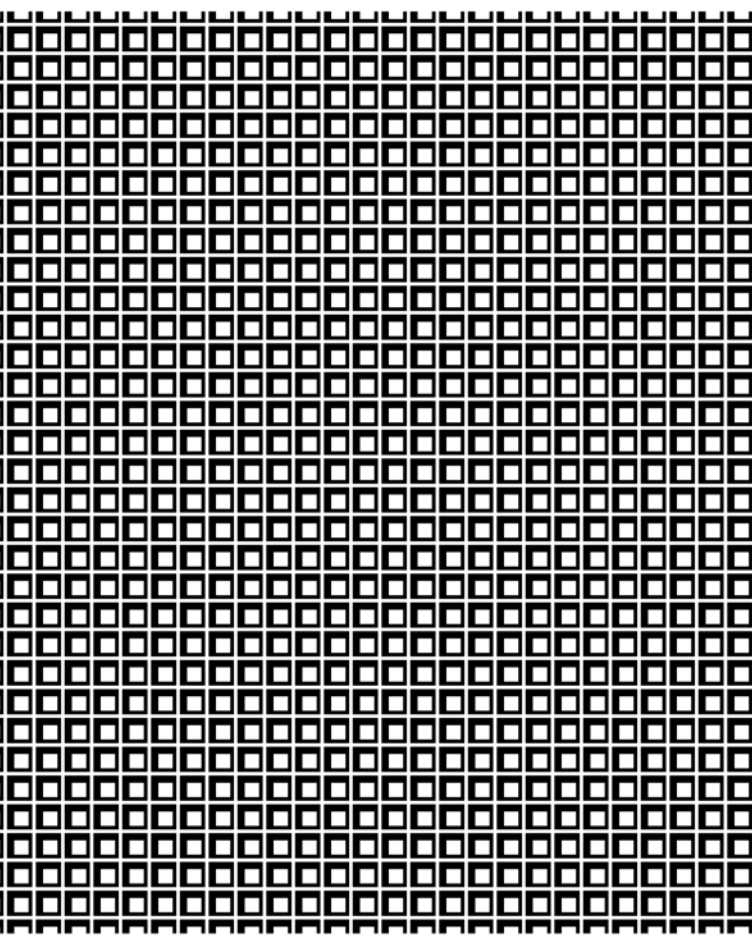
CM: Does that make sense?

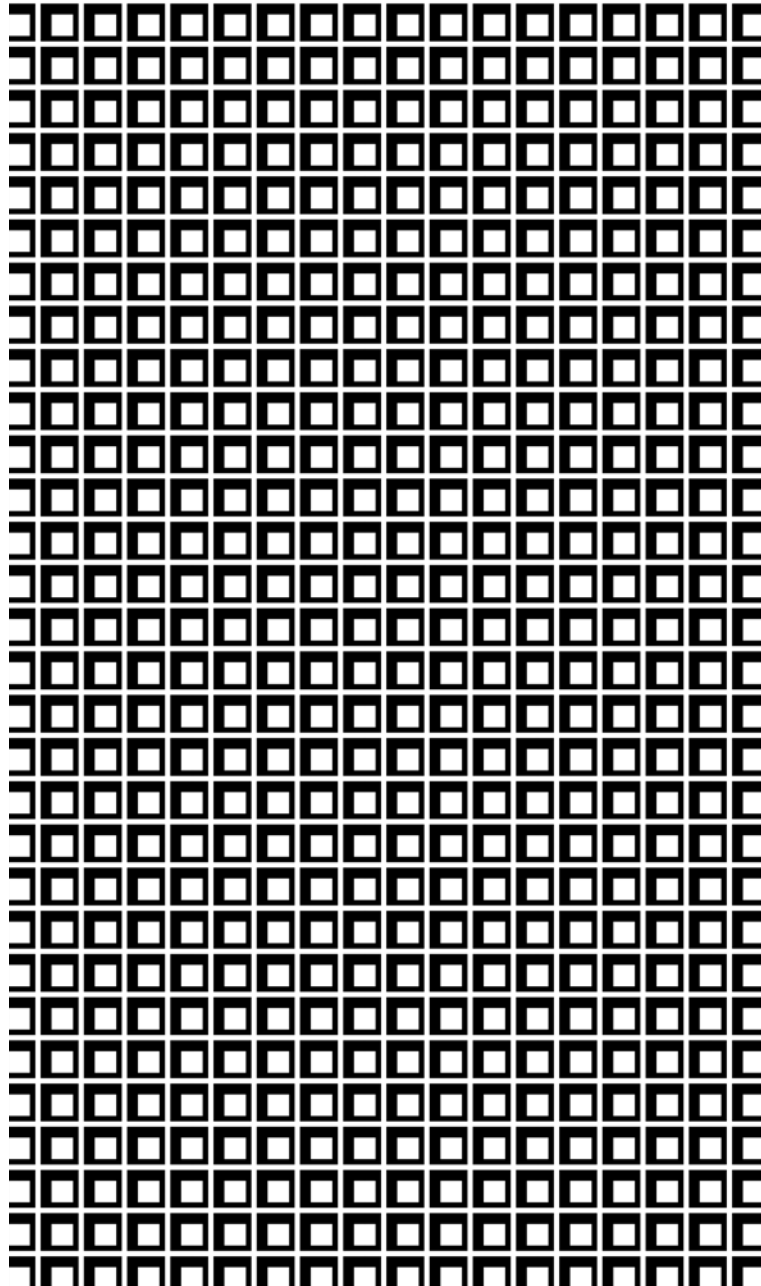
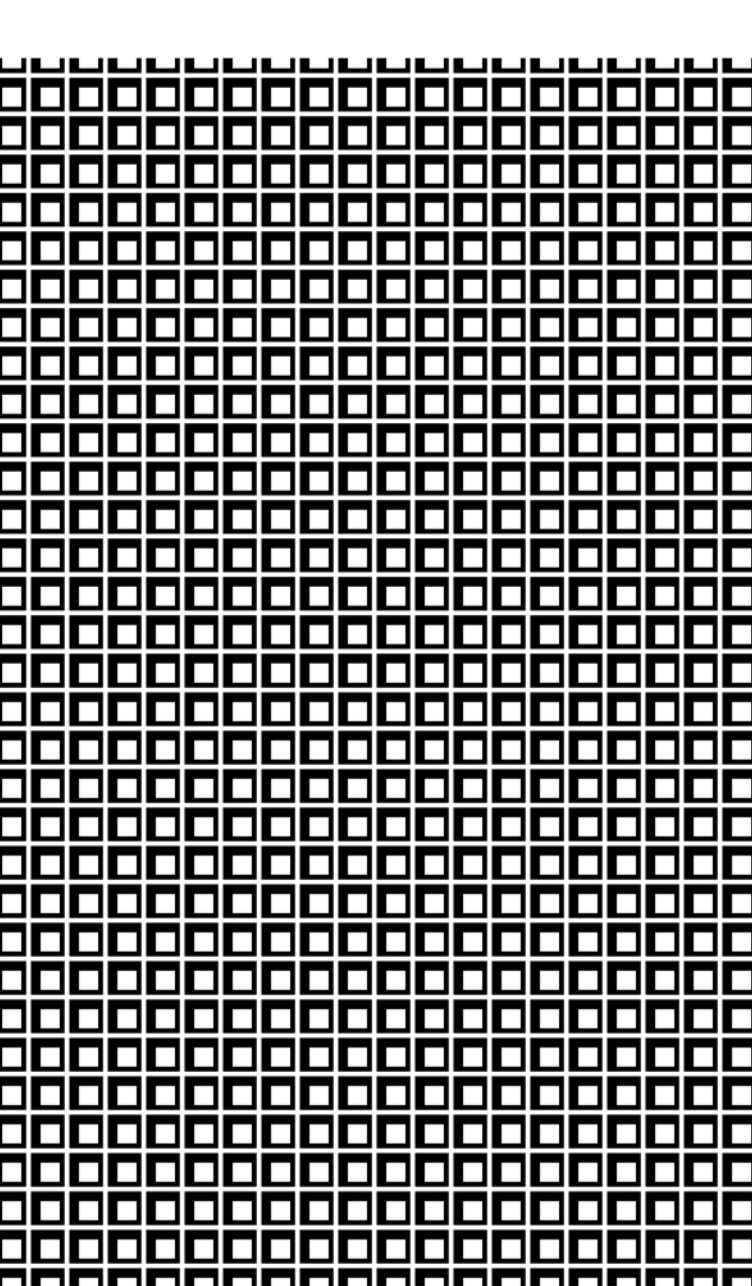
JT: Yeah!

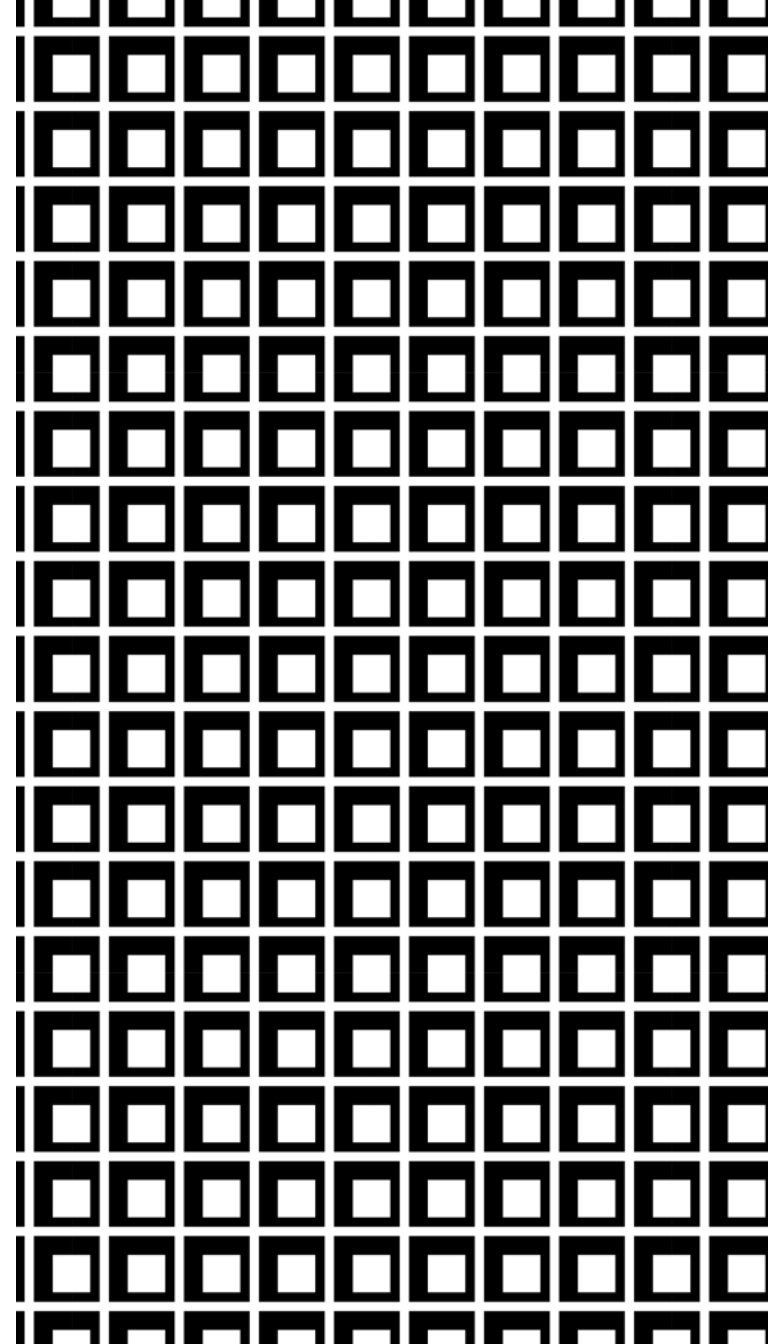
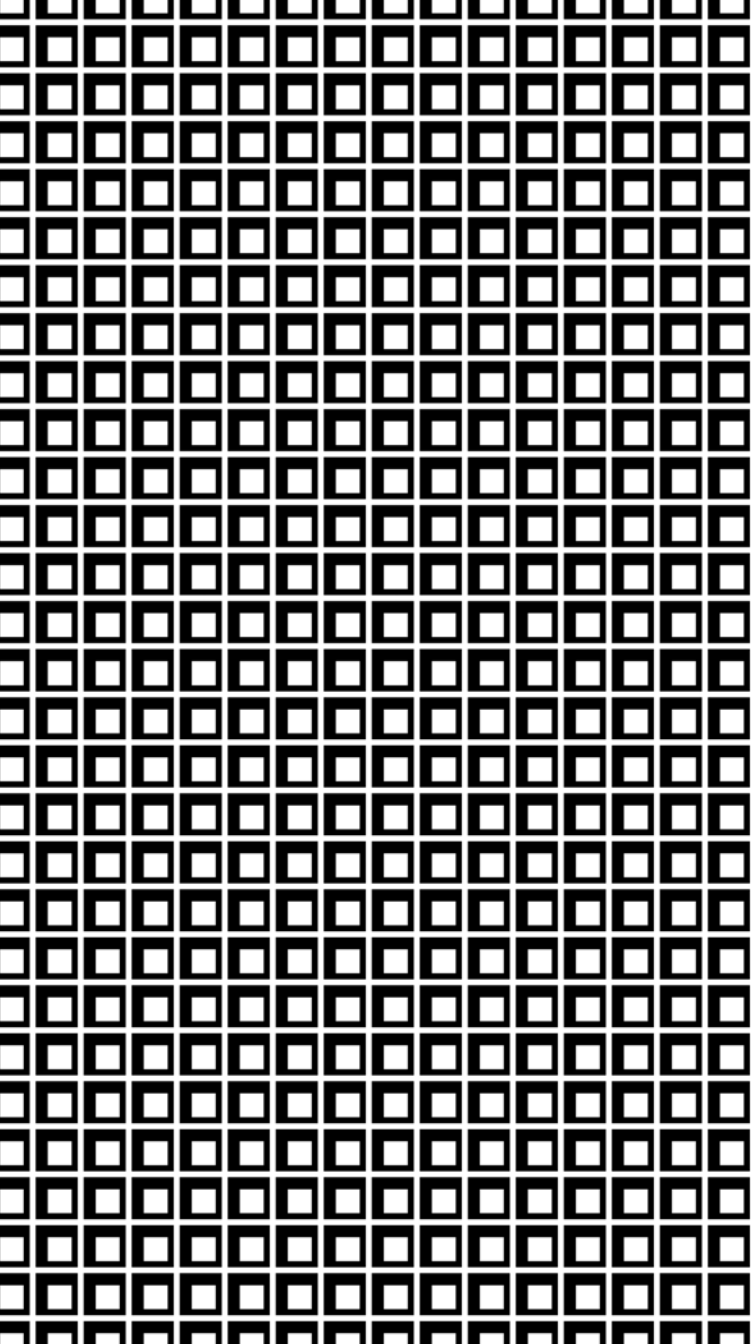
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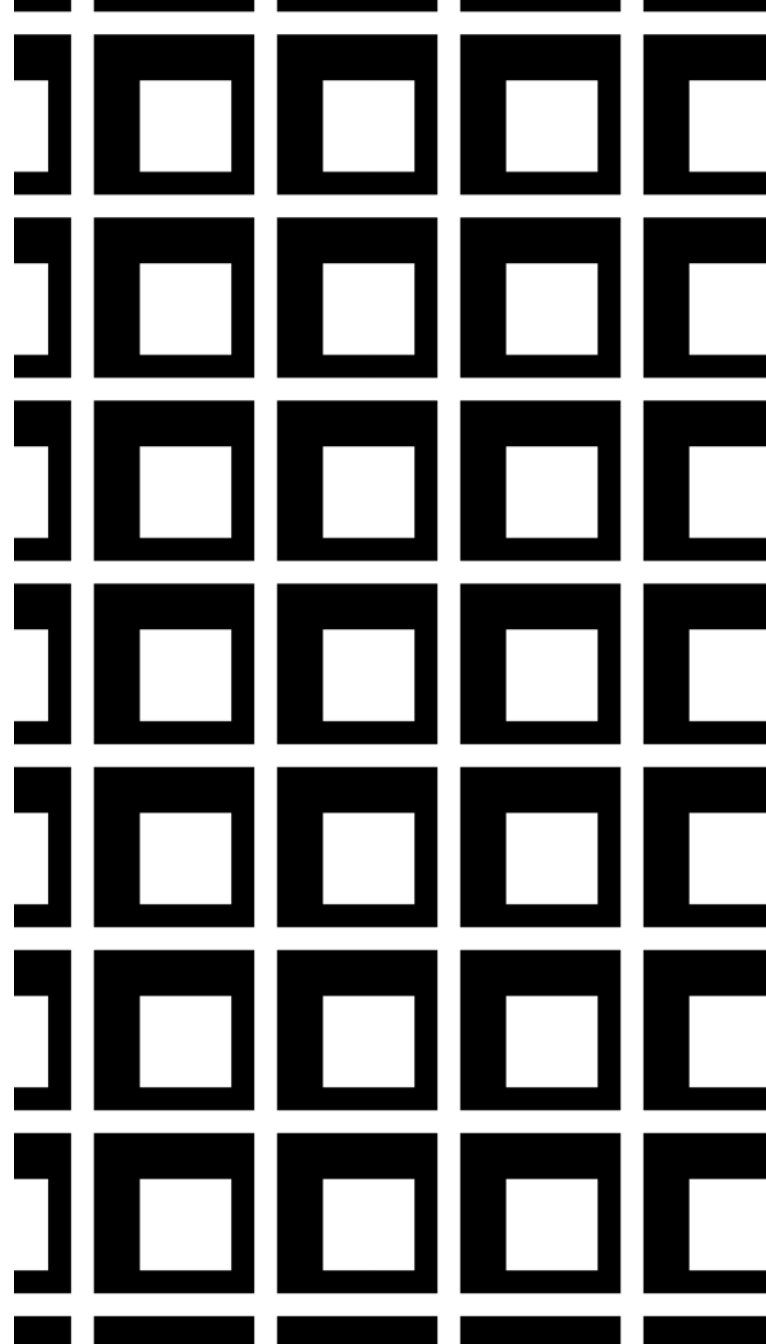
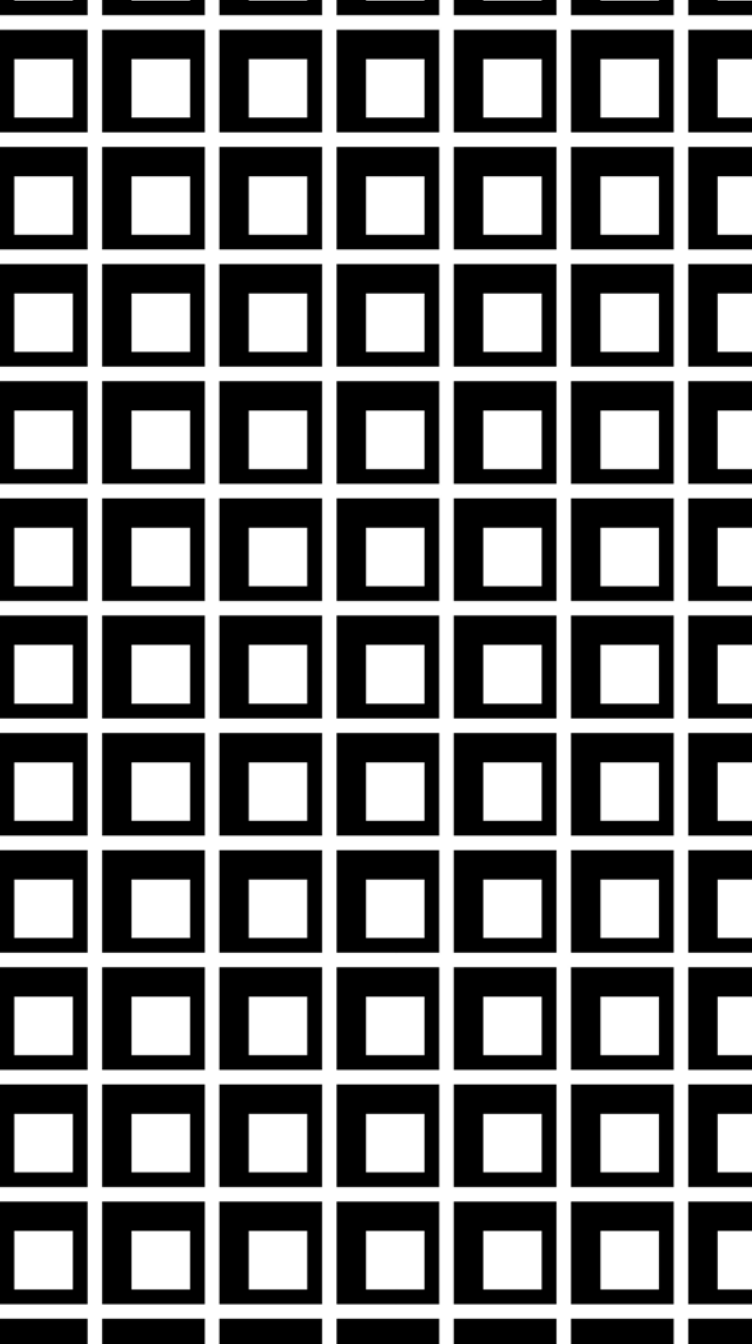


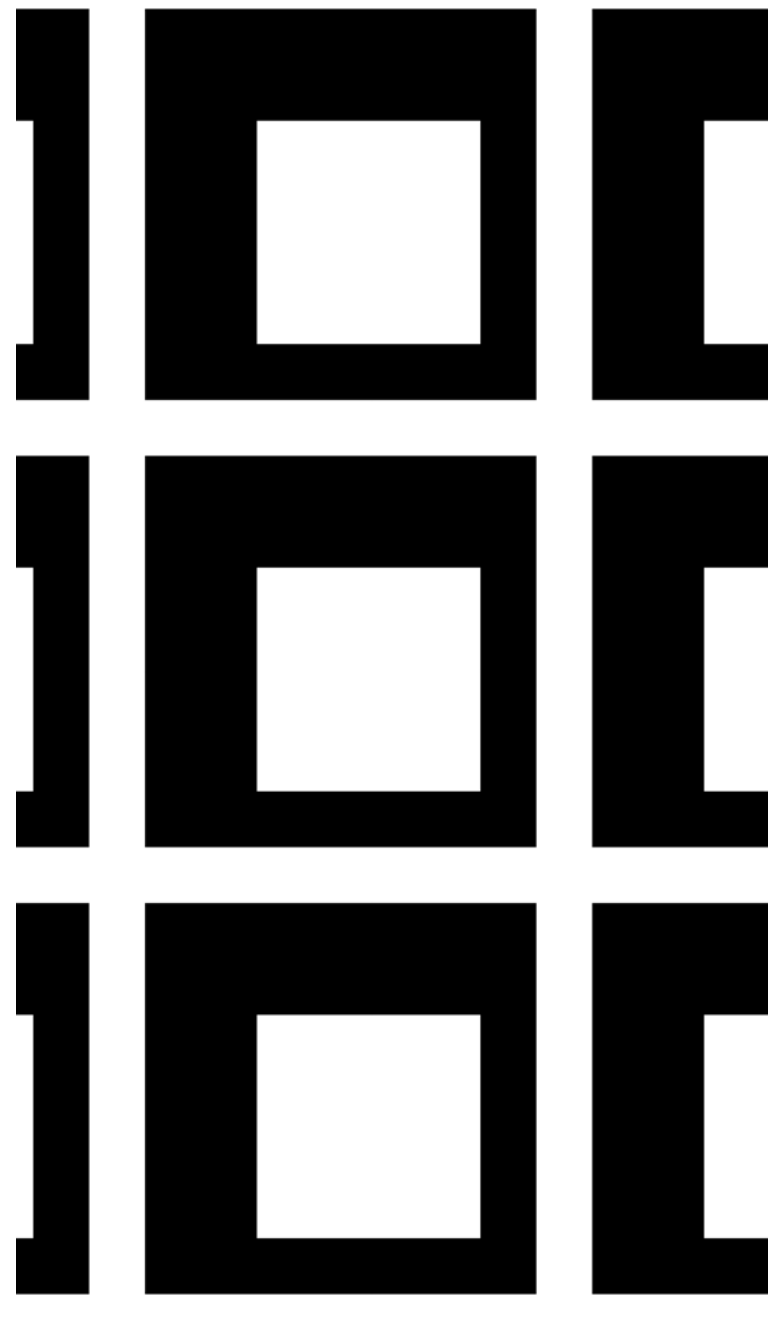
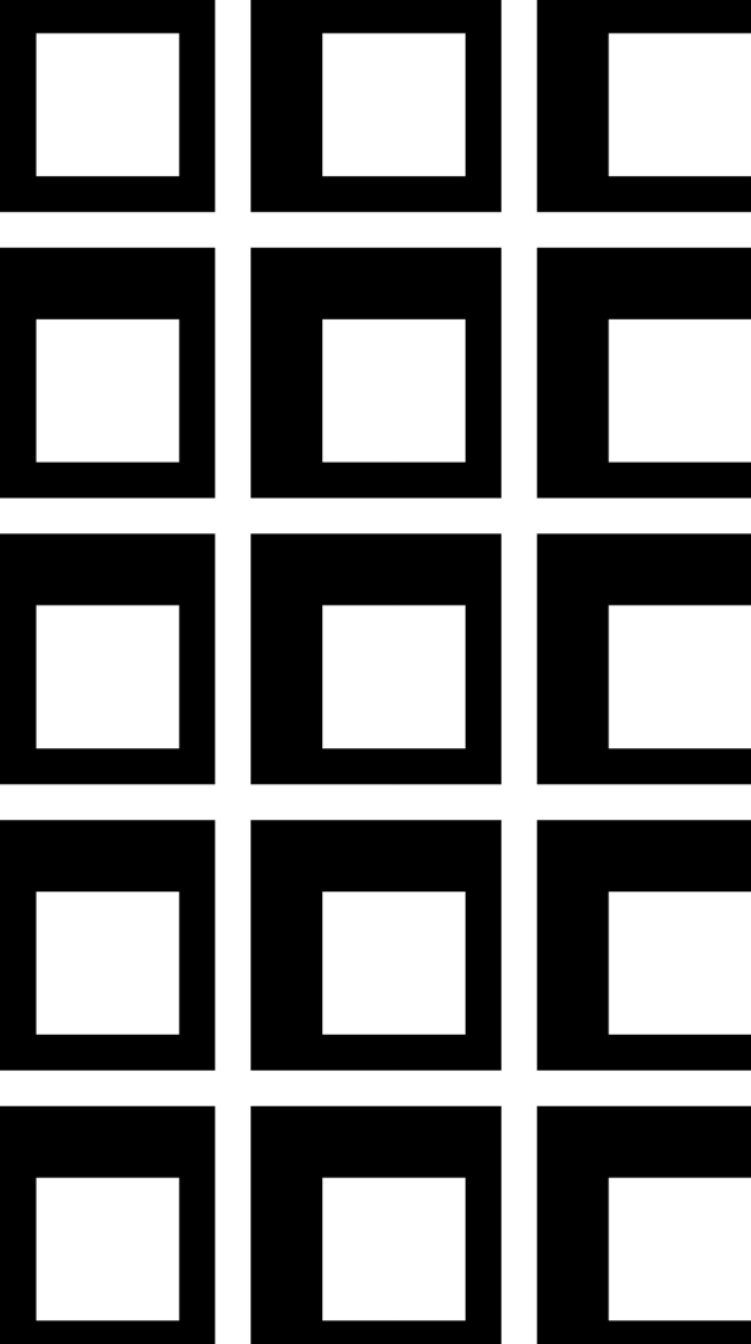


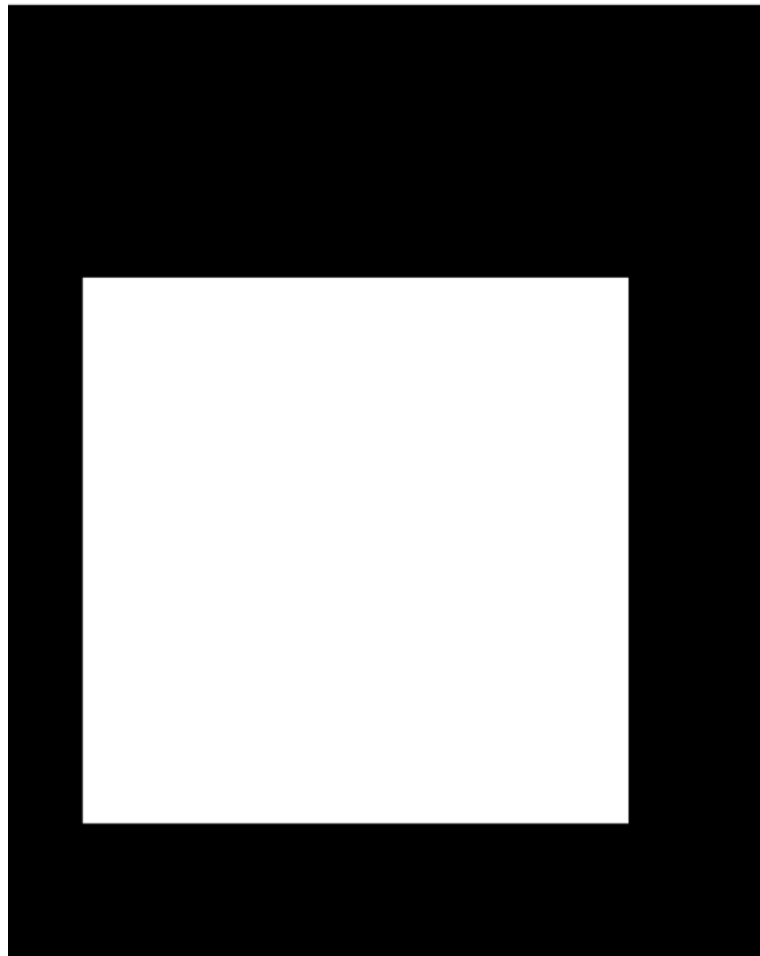
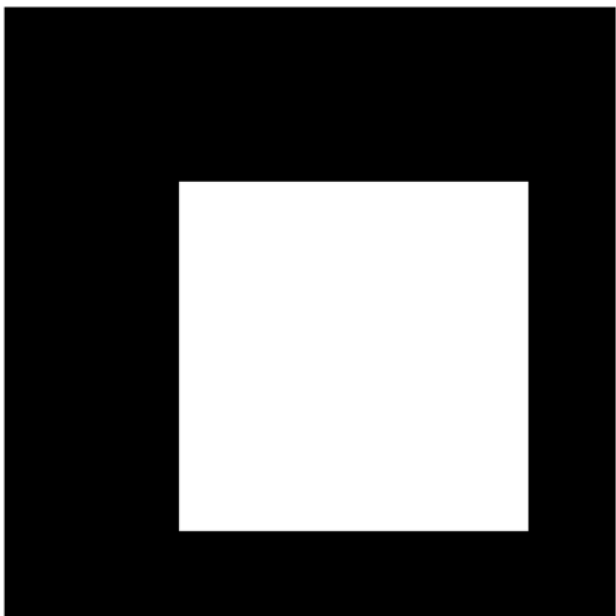


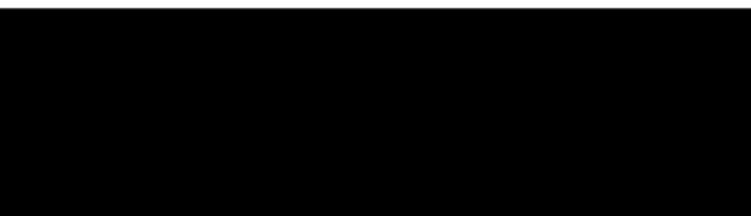
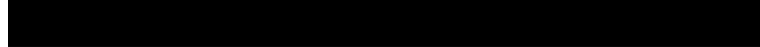
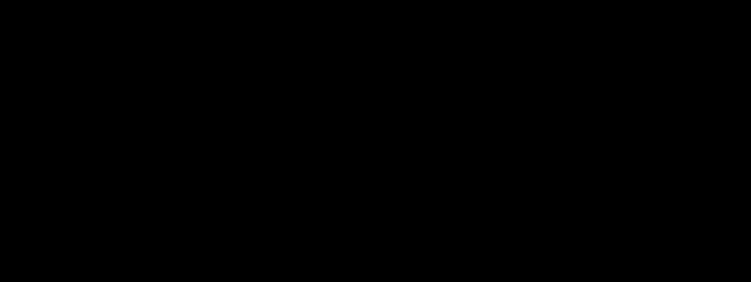








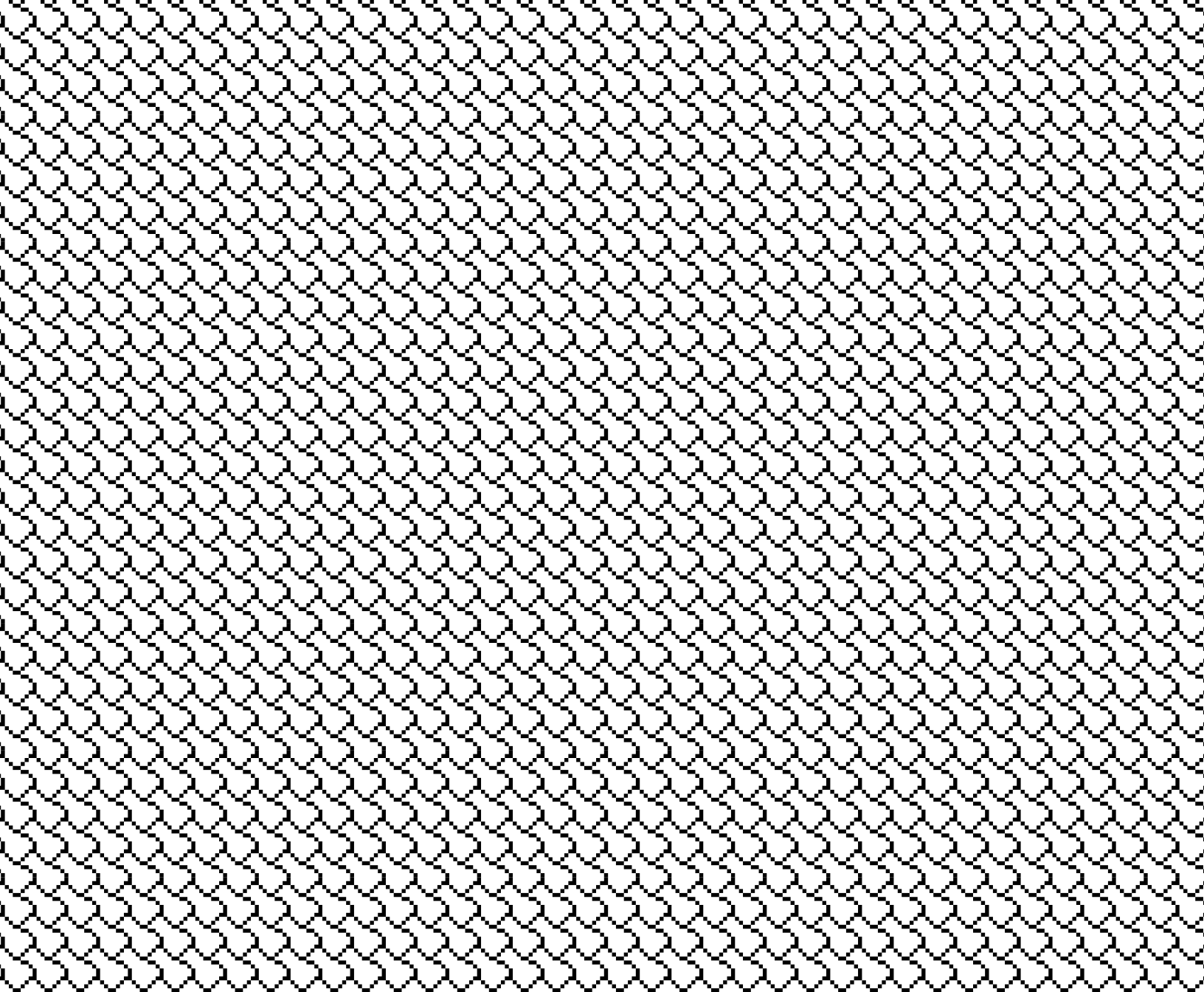


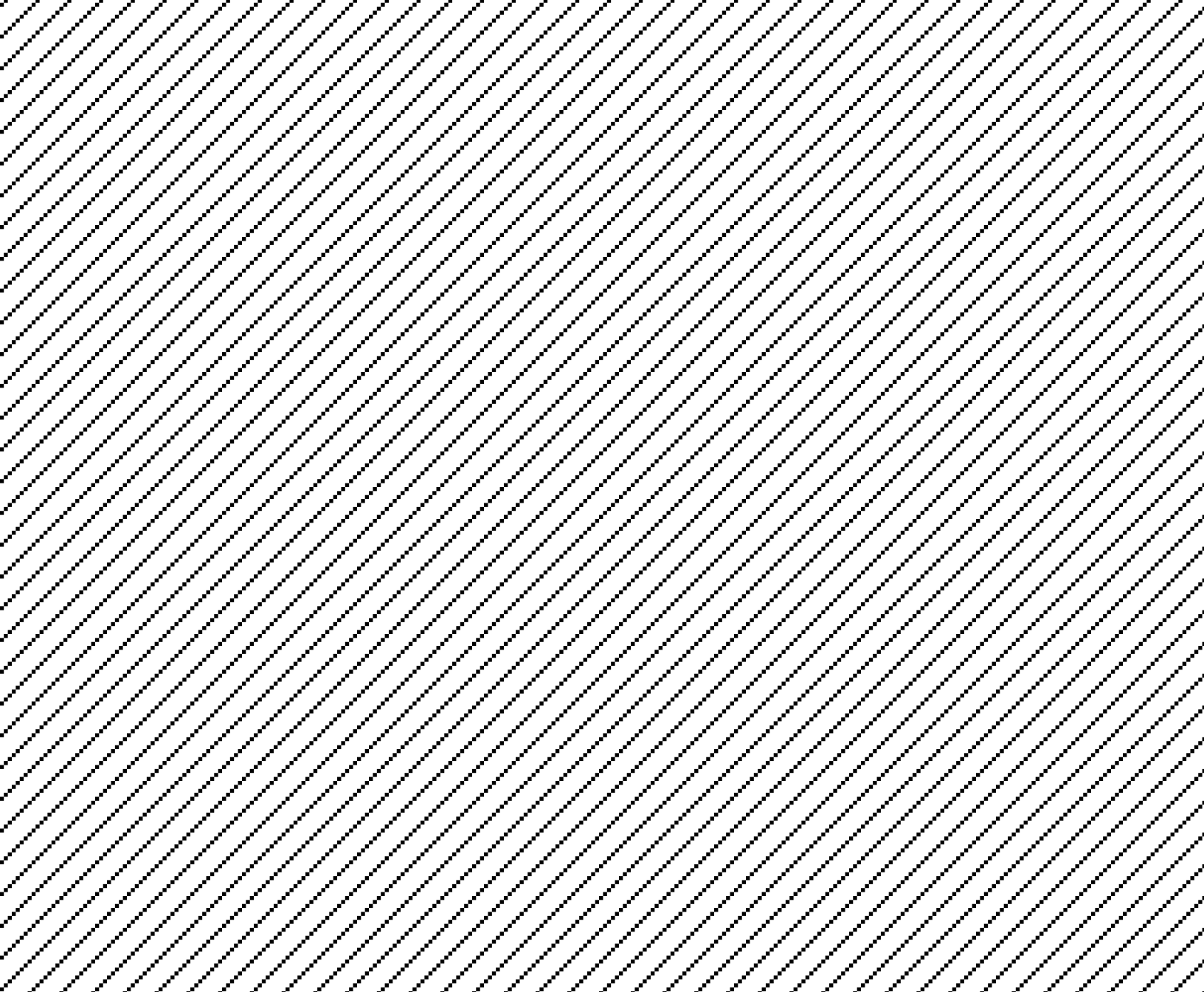


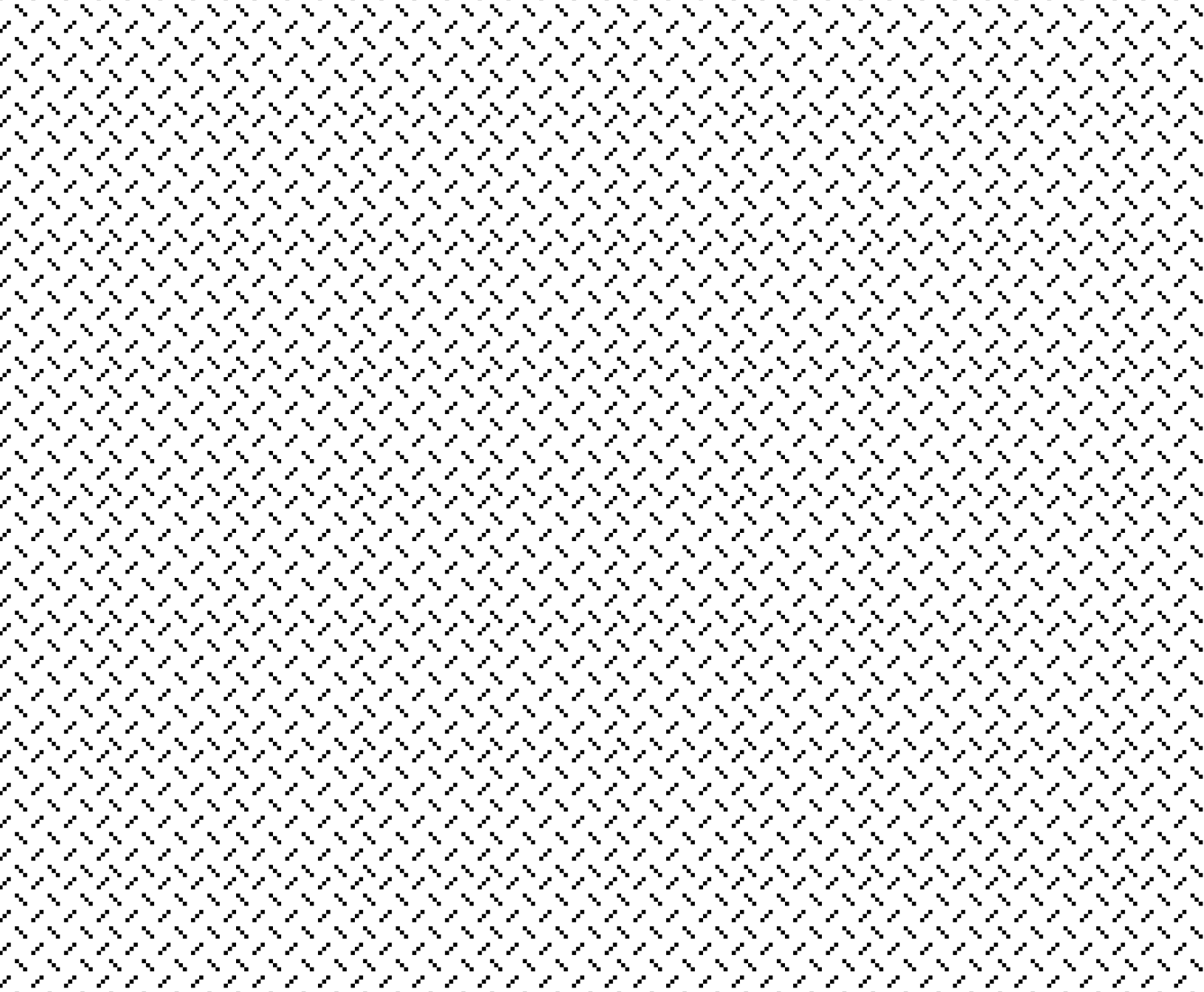


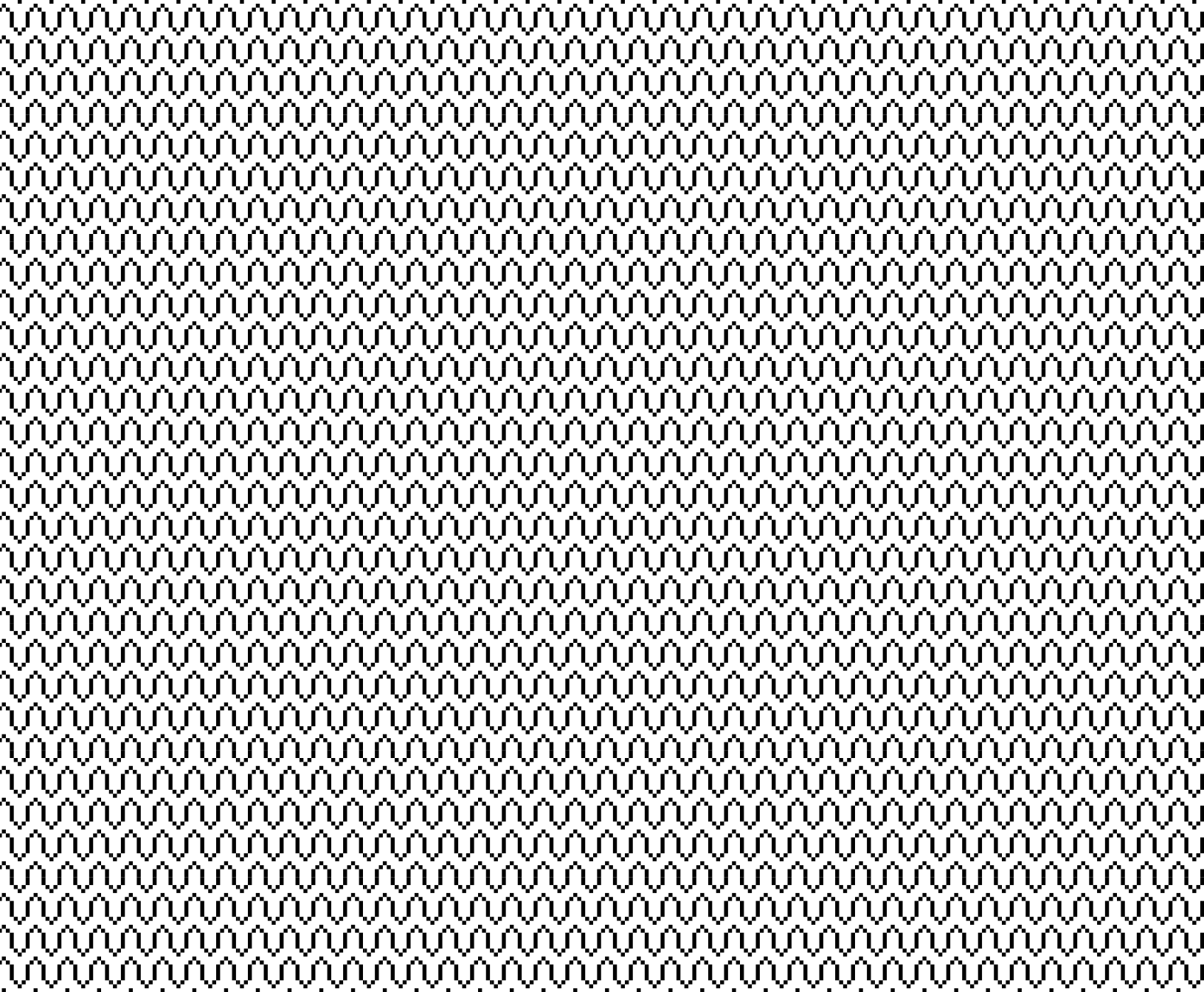


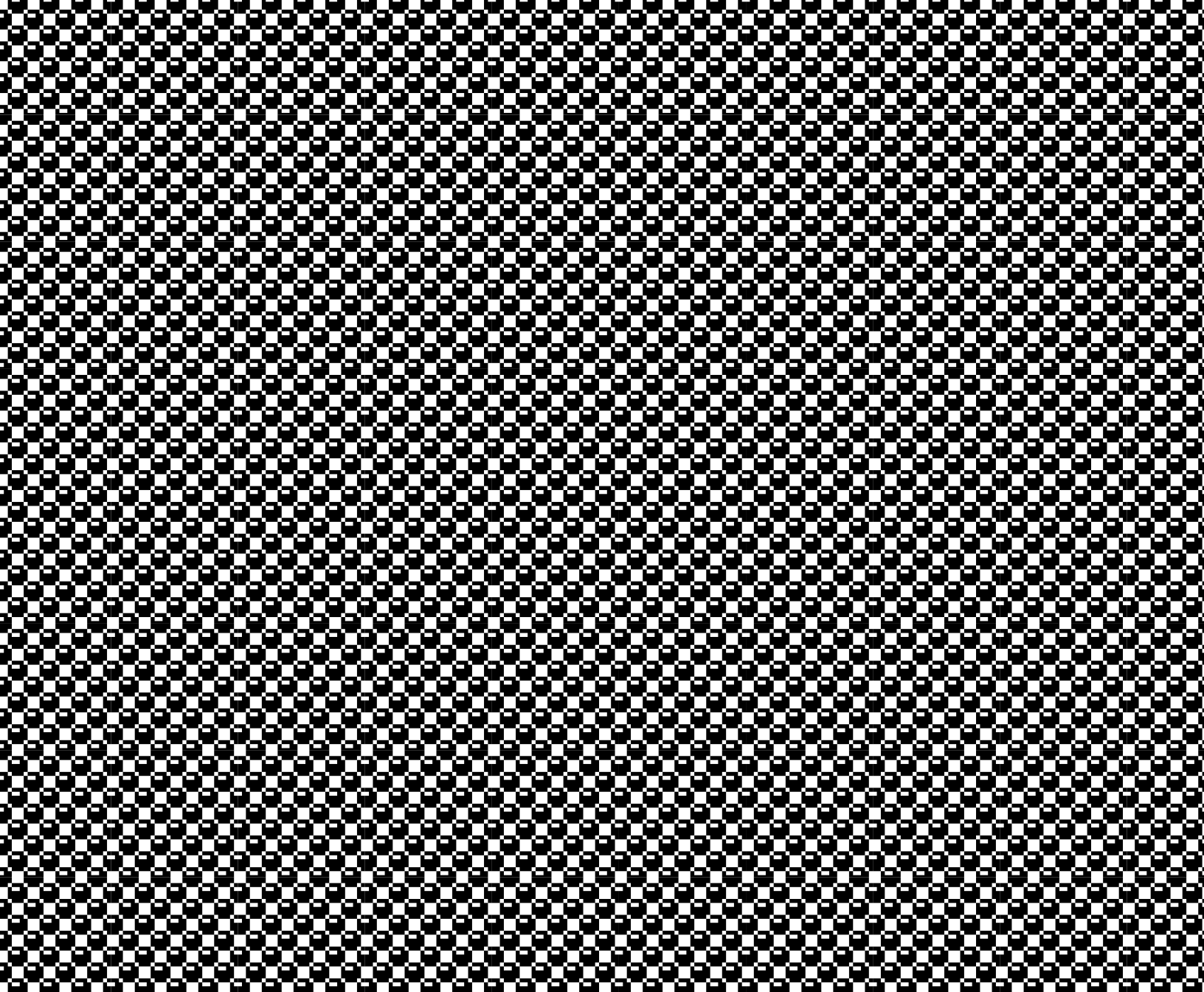


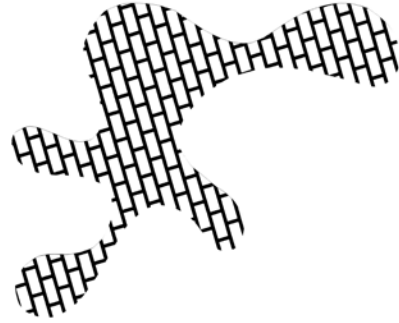
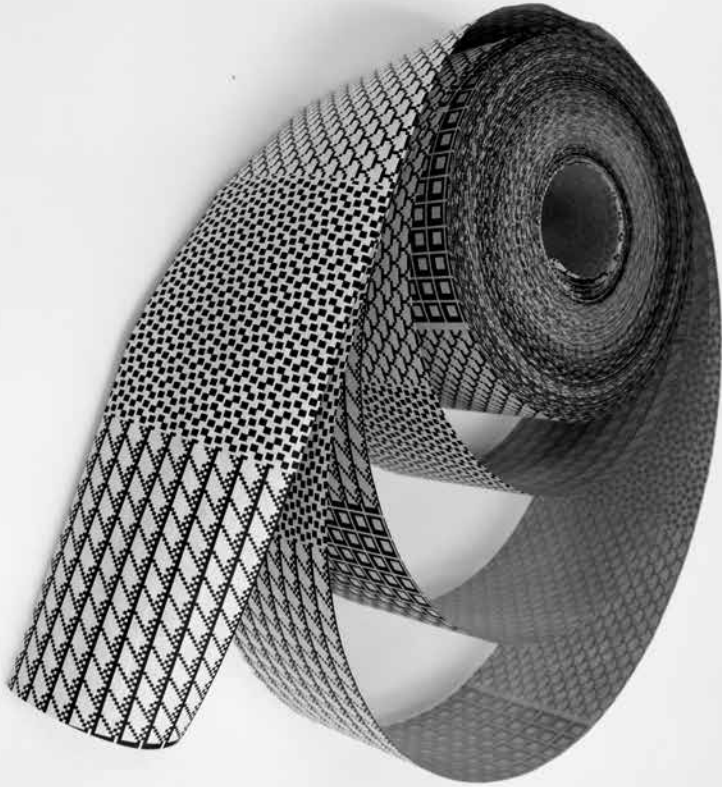


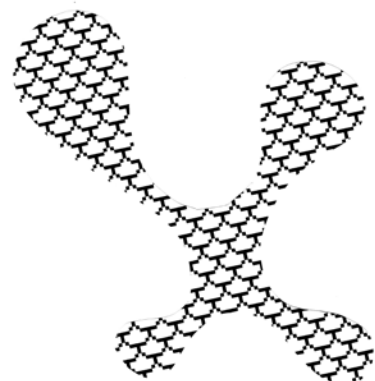
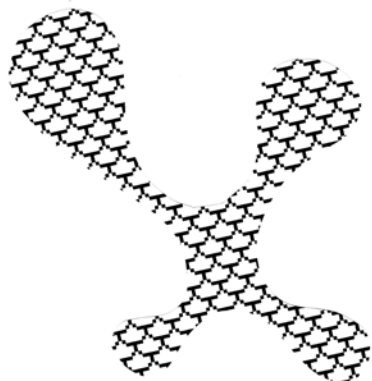
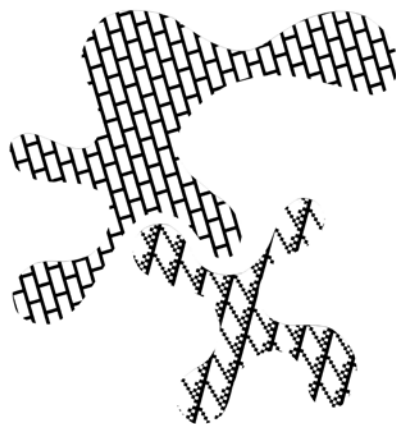
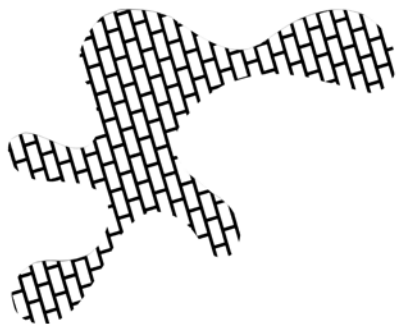


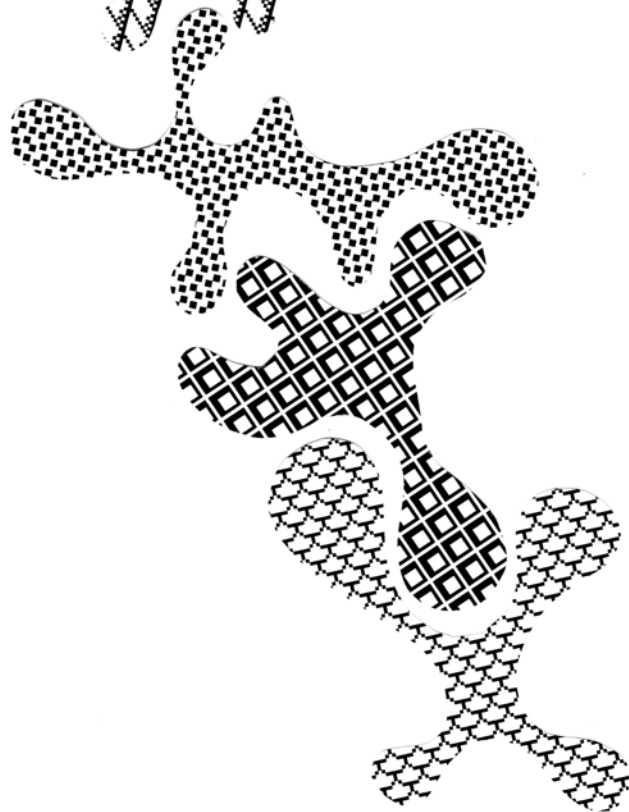
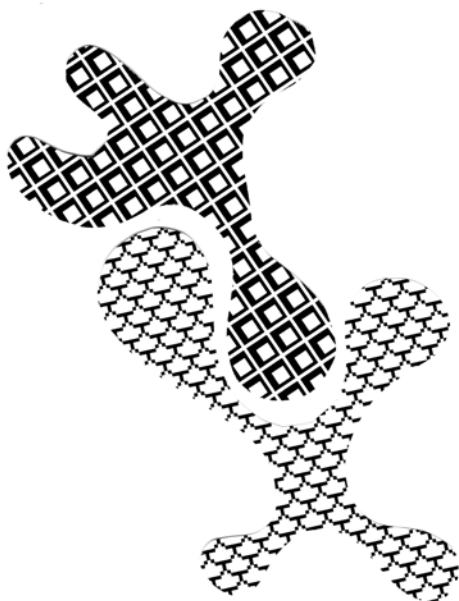
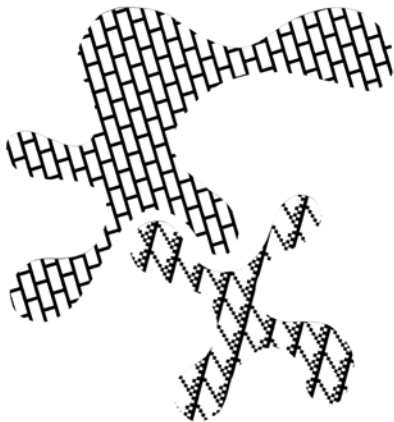


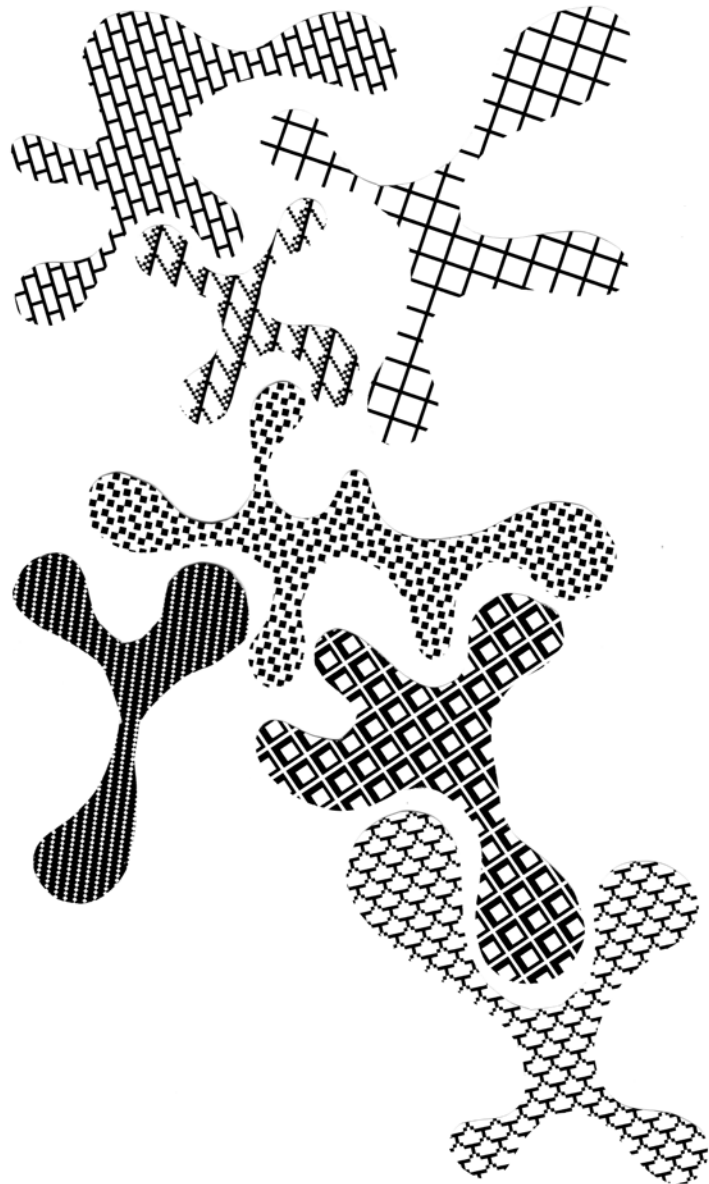
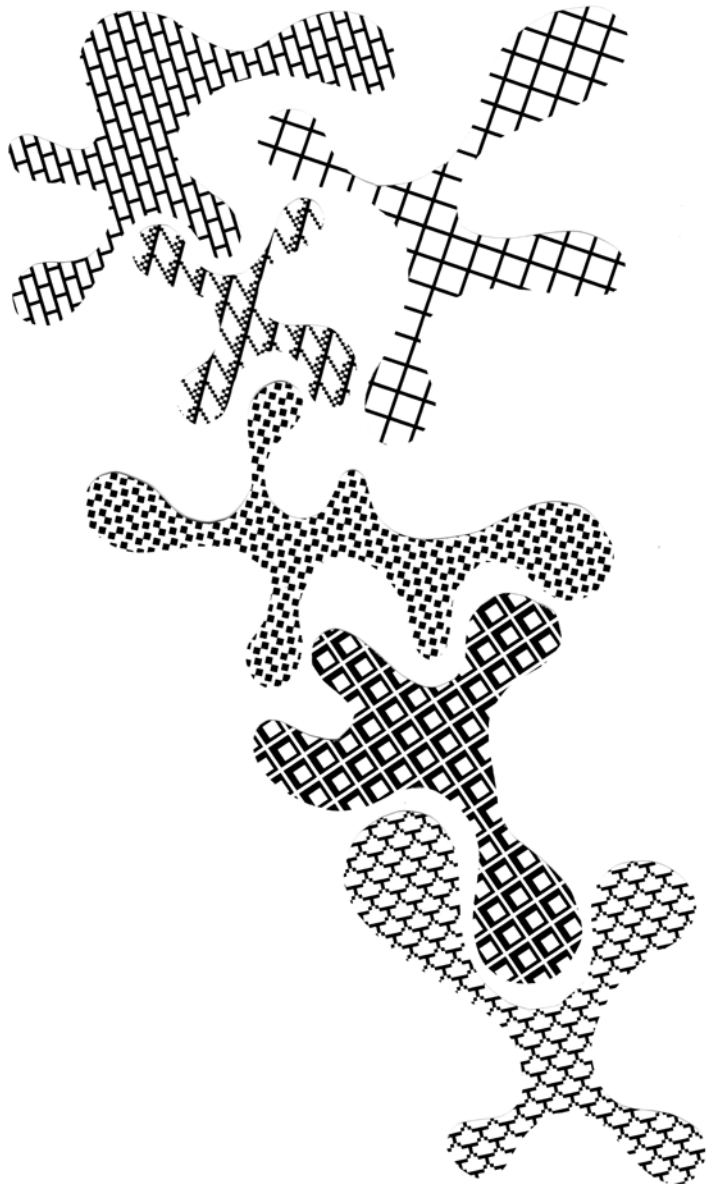


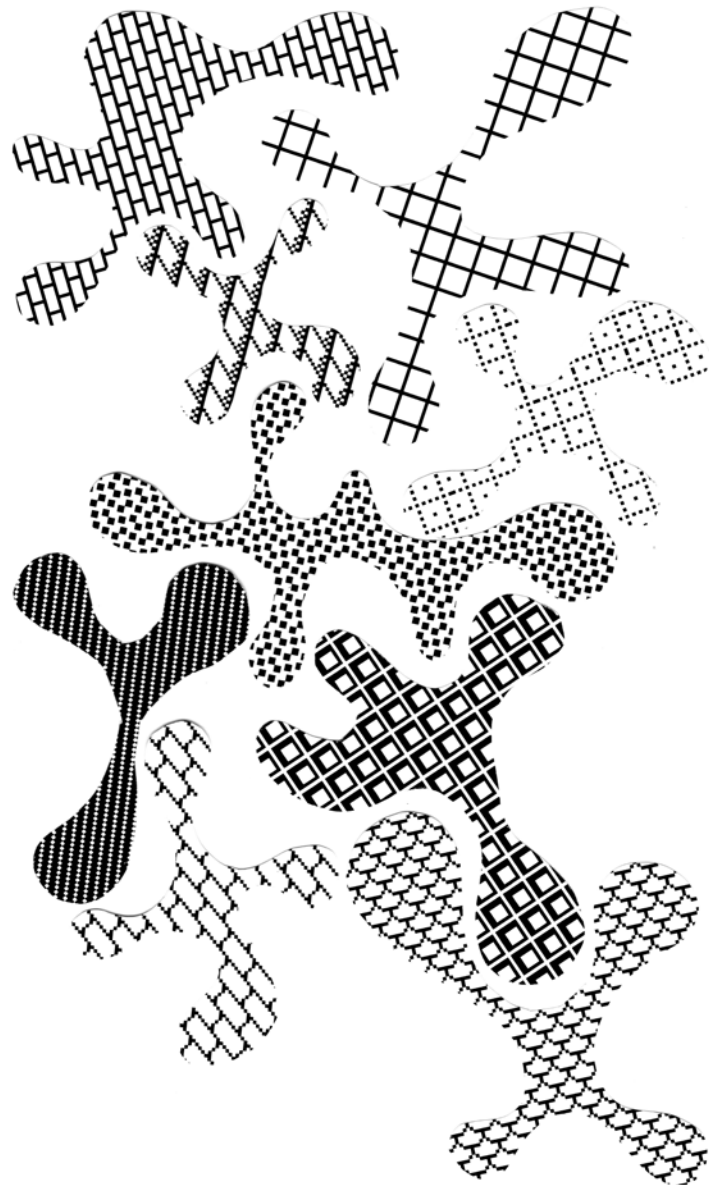
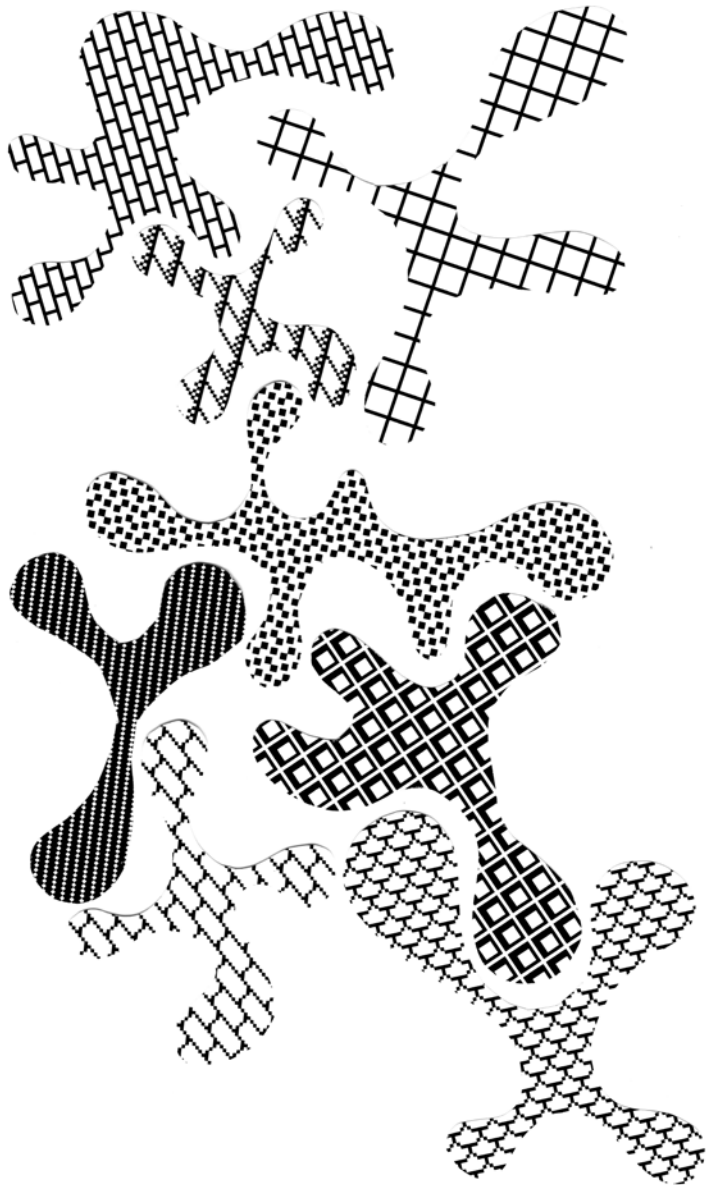


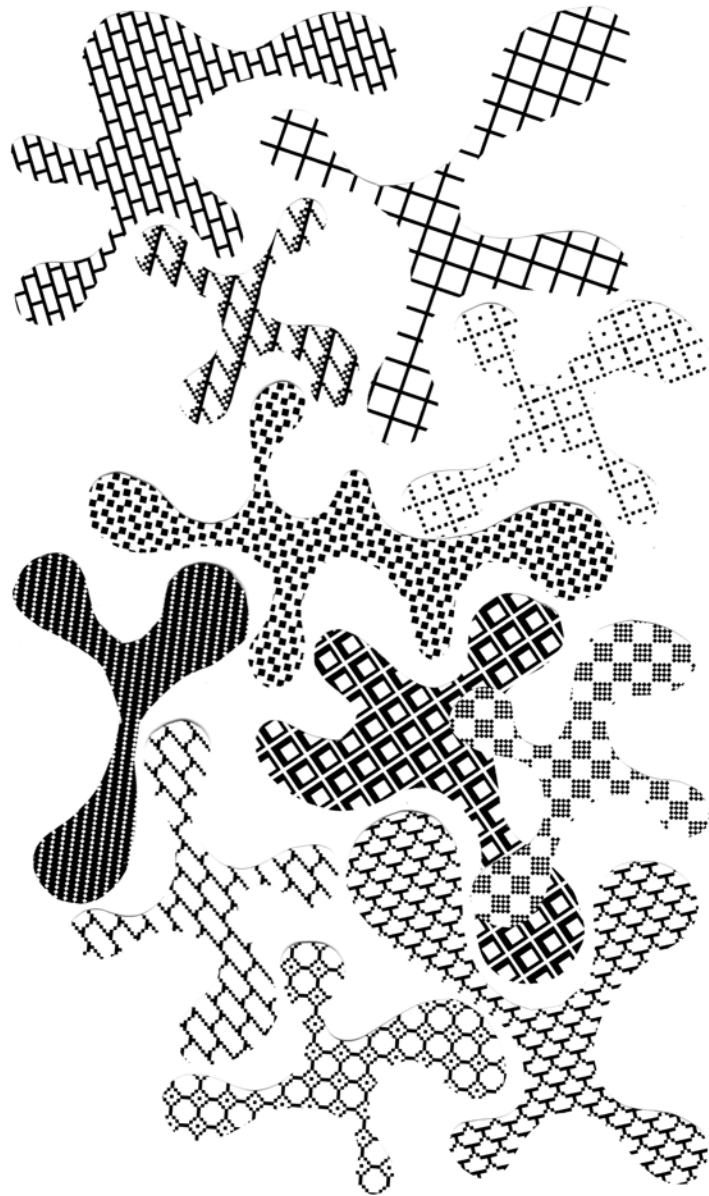
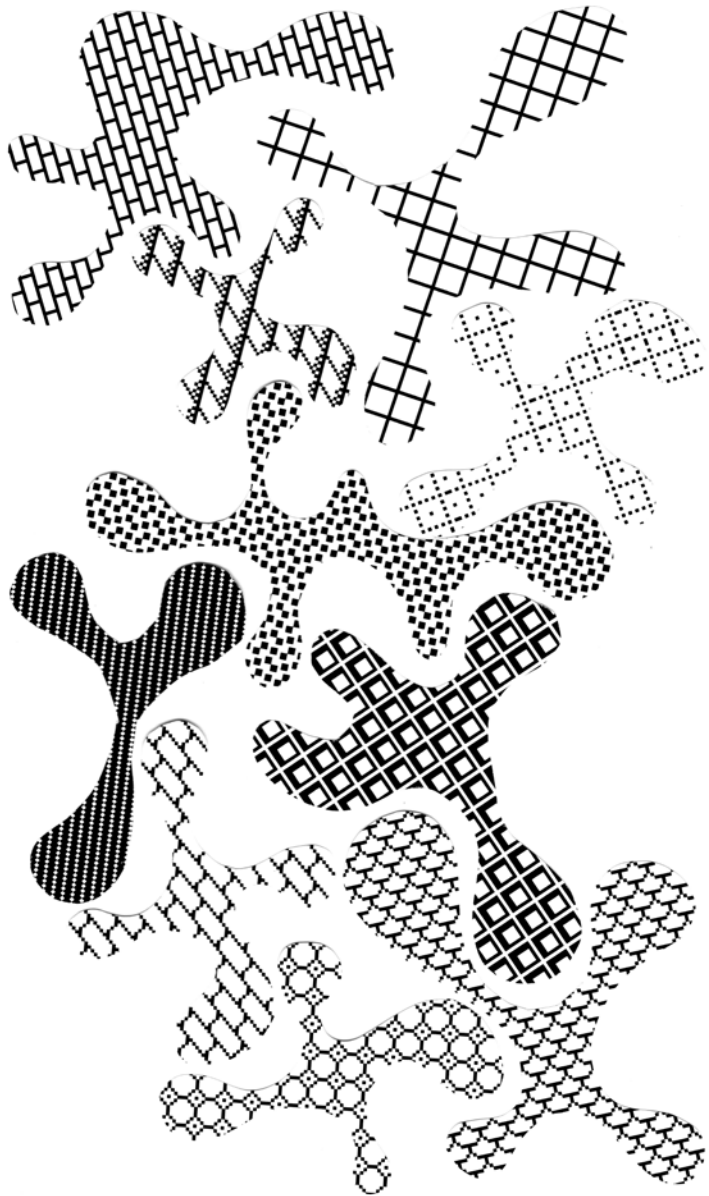


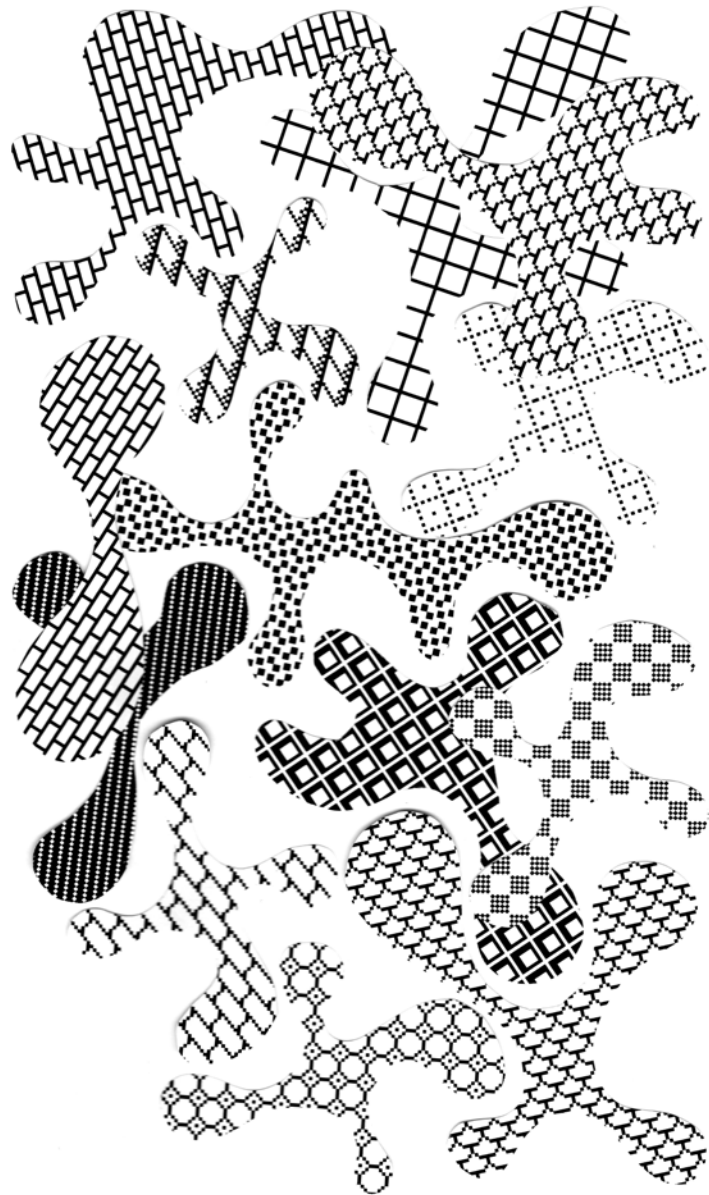
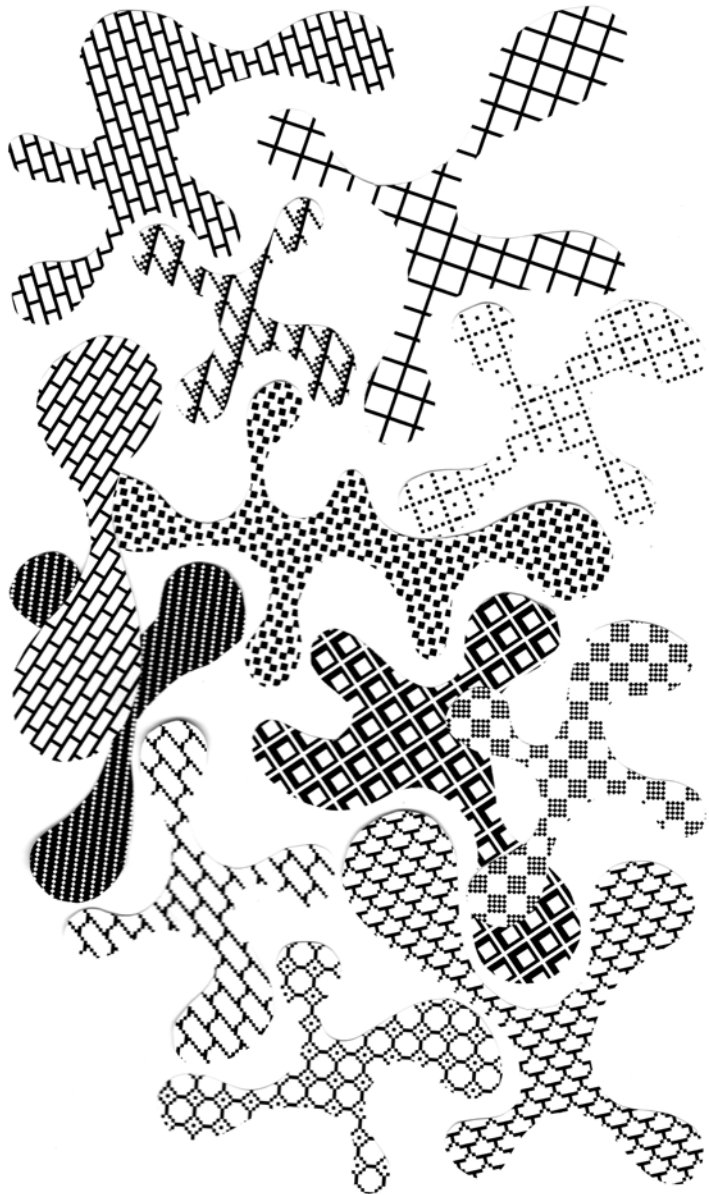


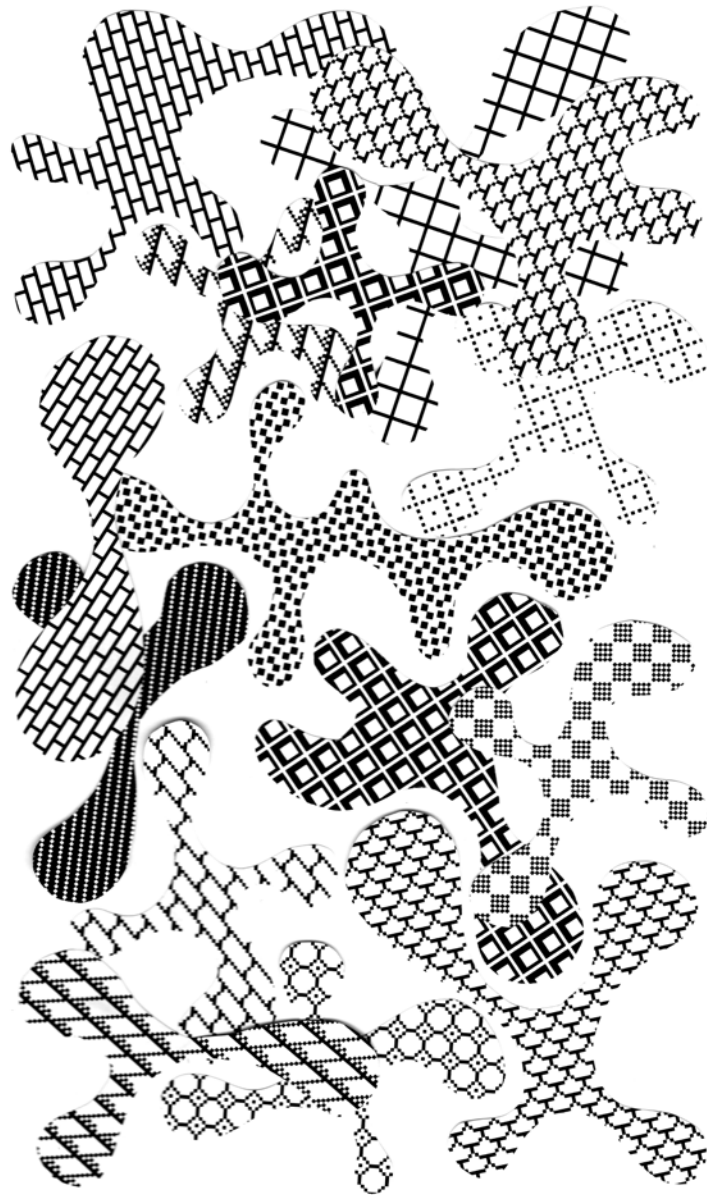
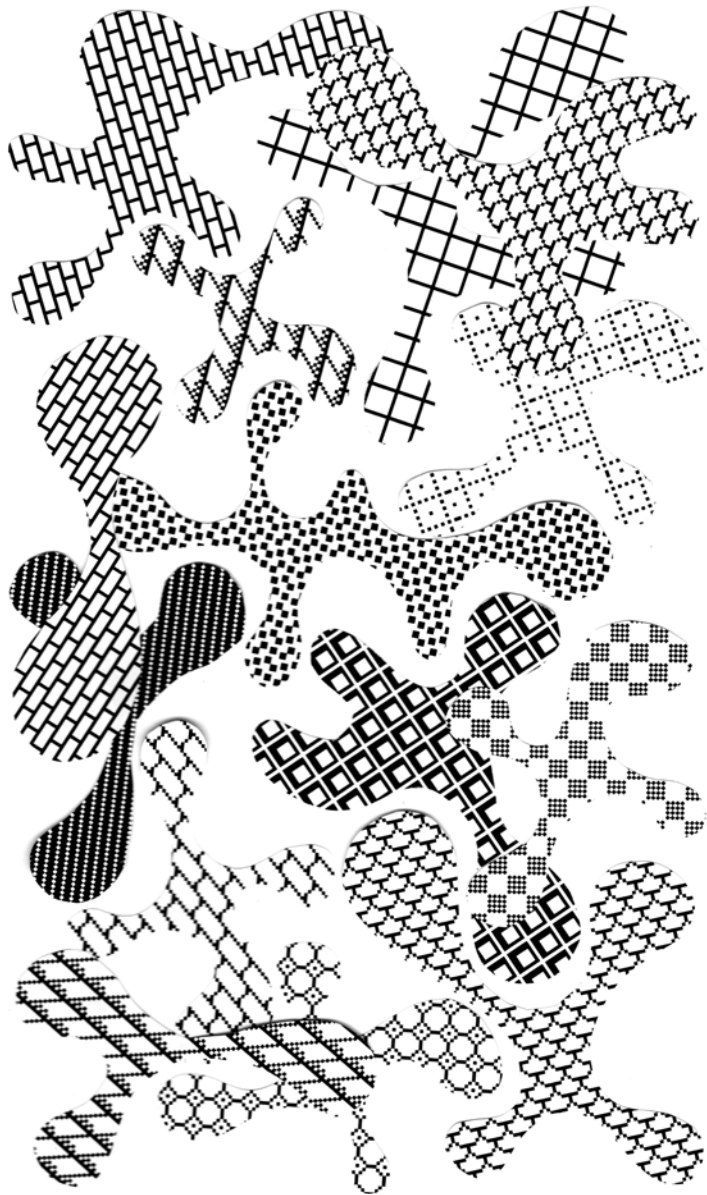


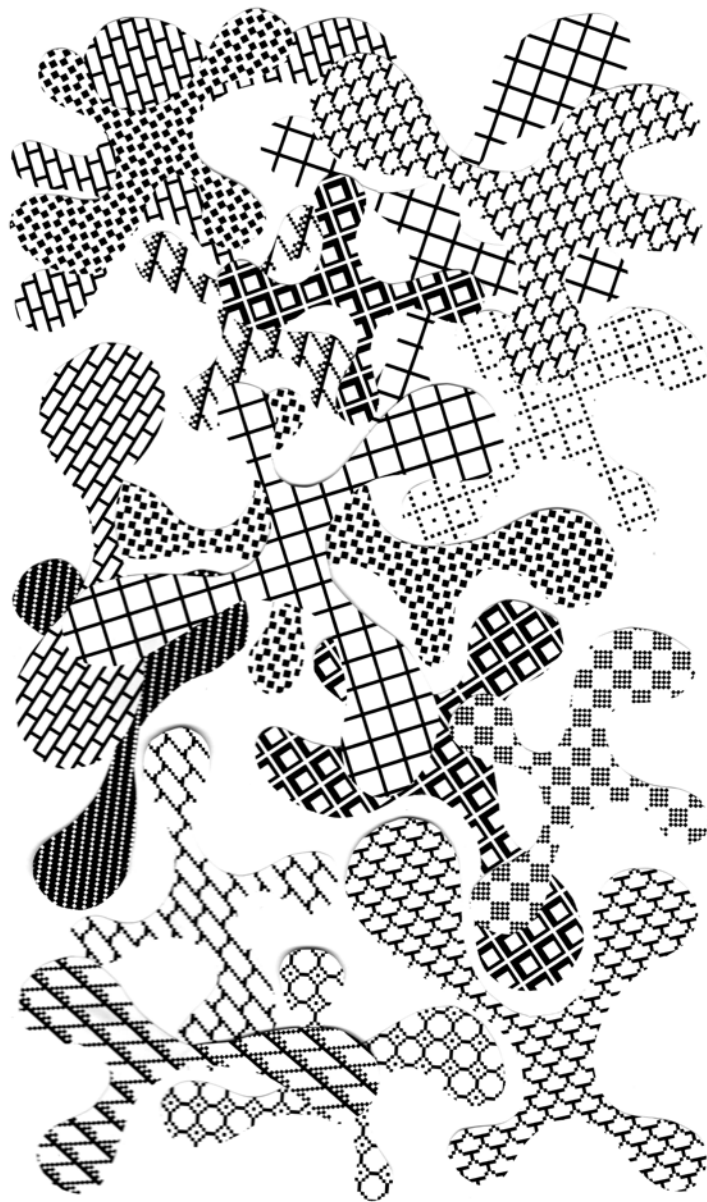
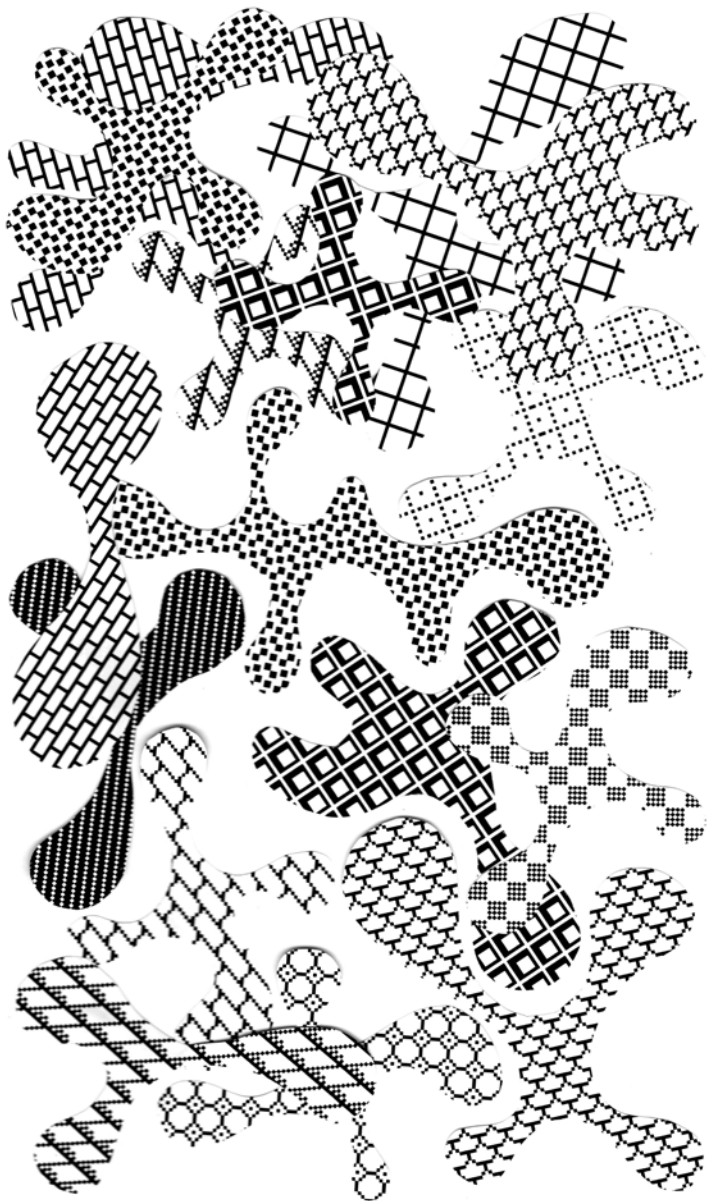


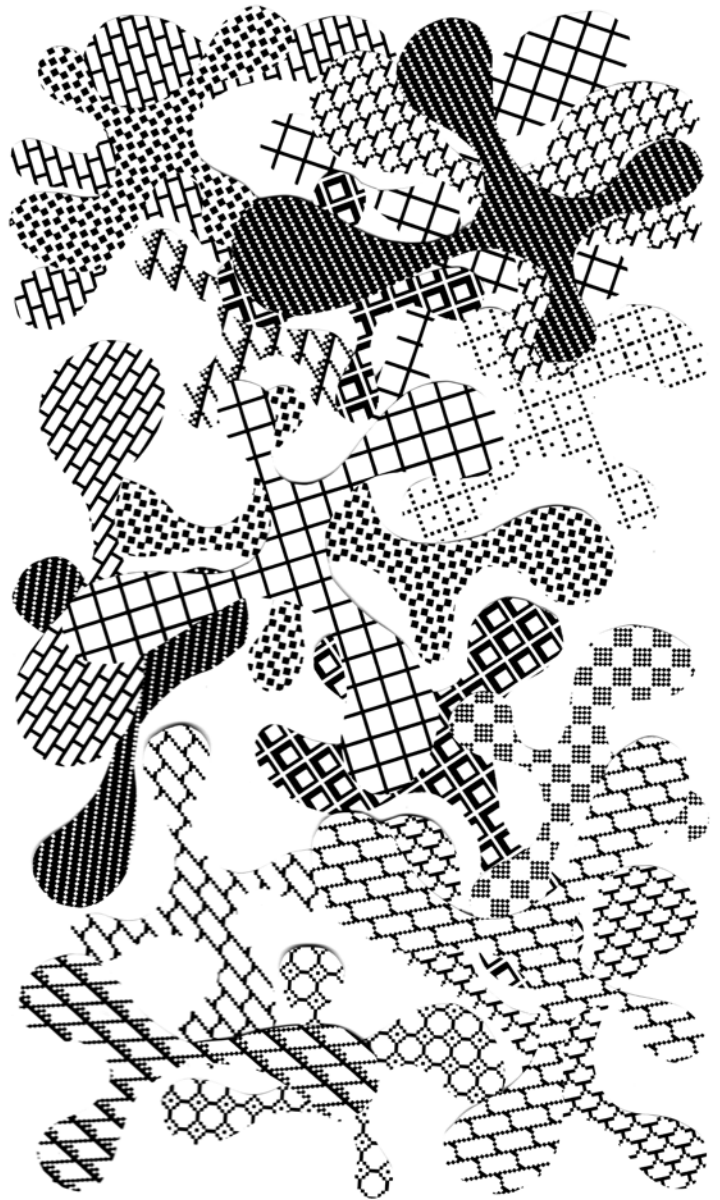
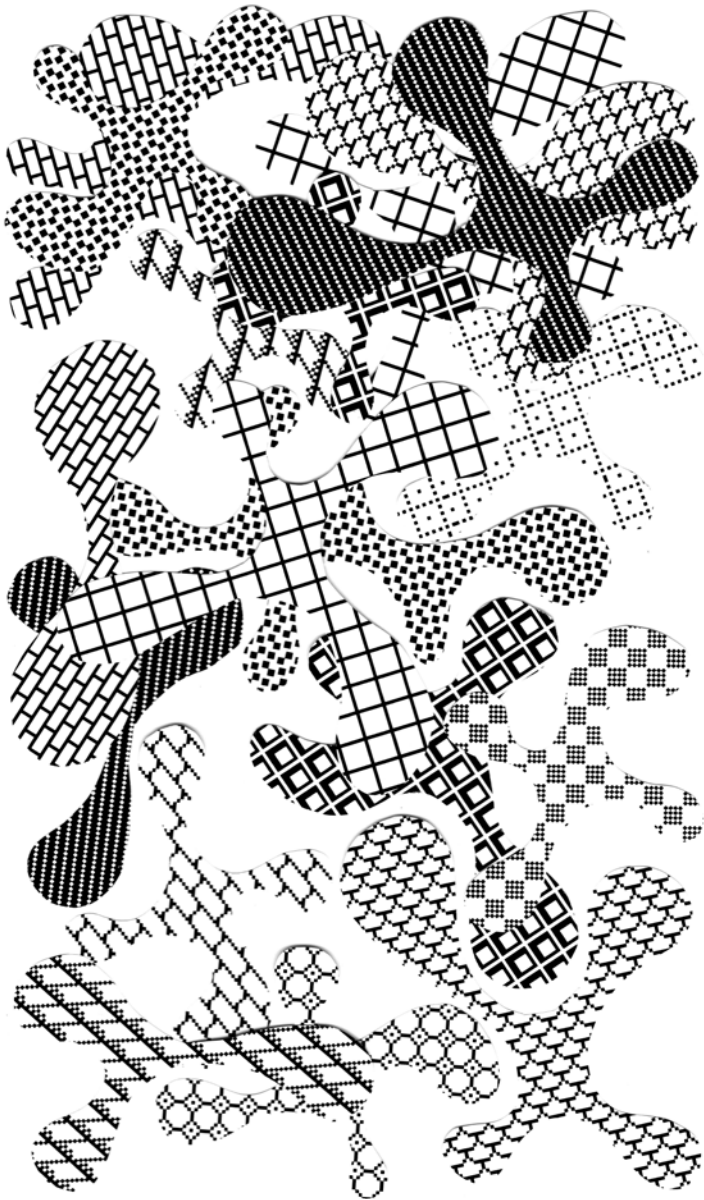


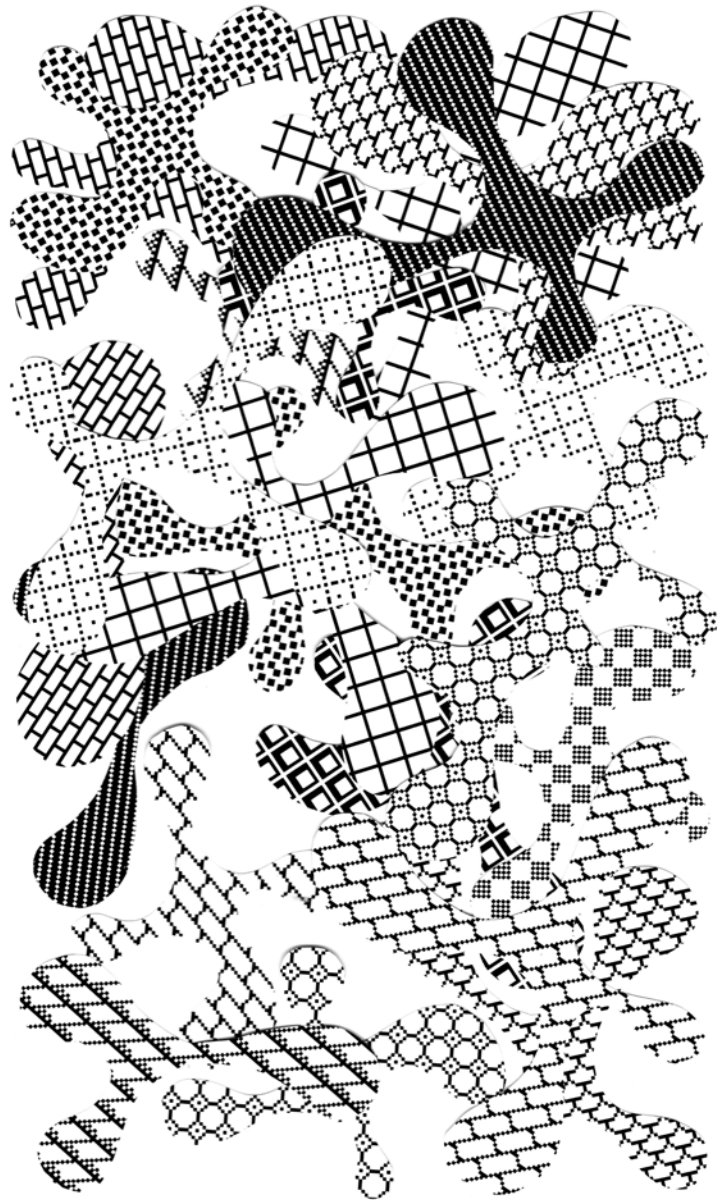
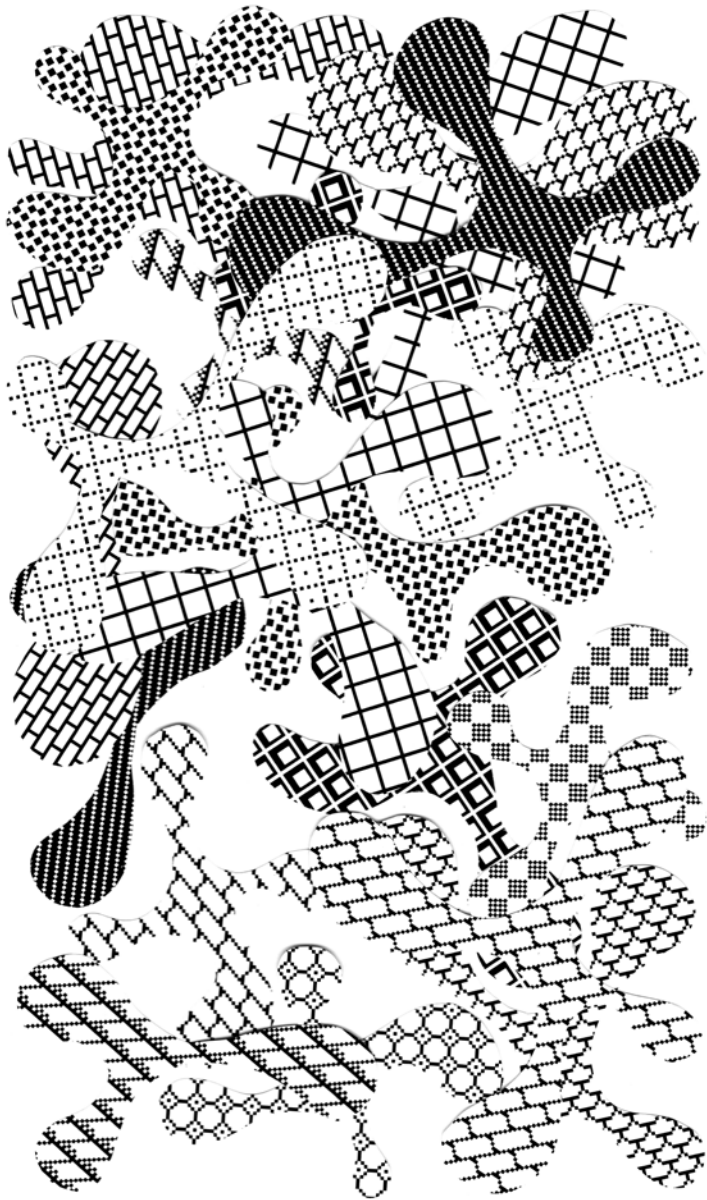


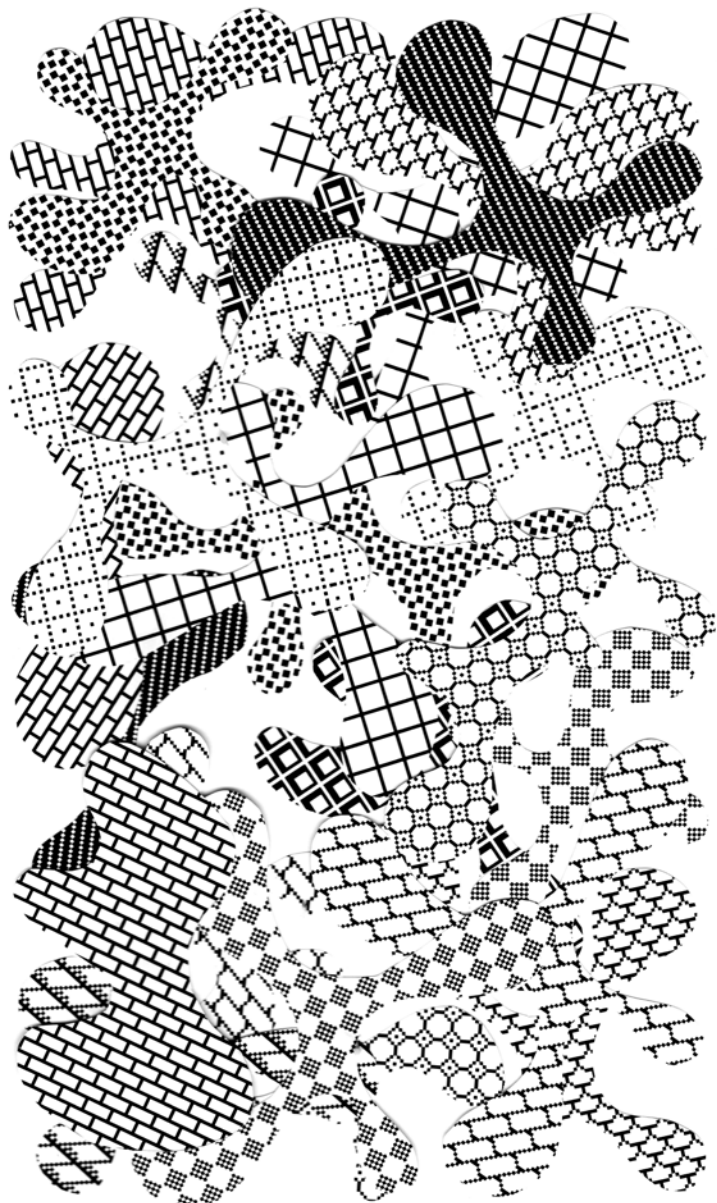
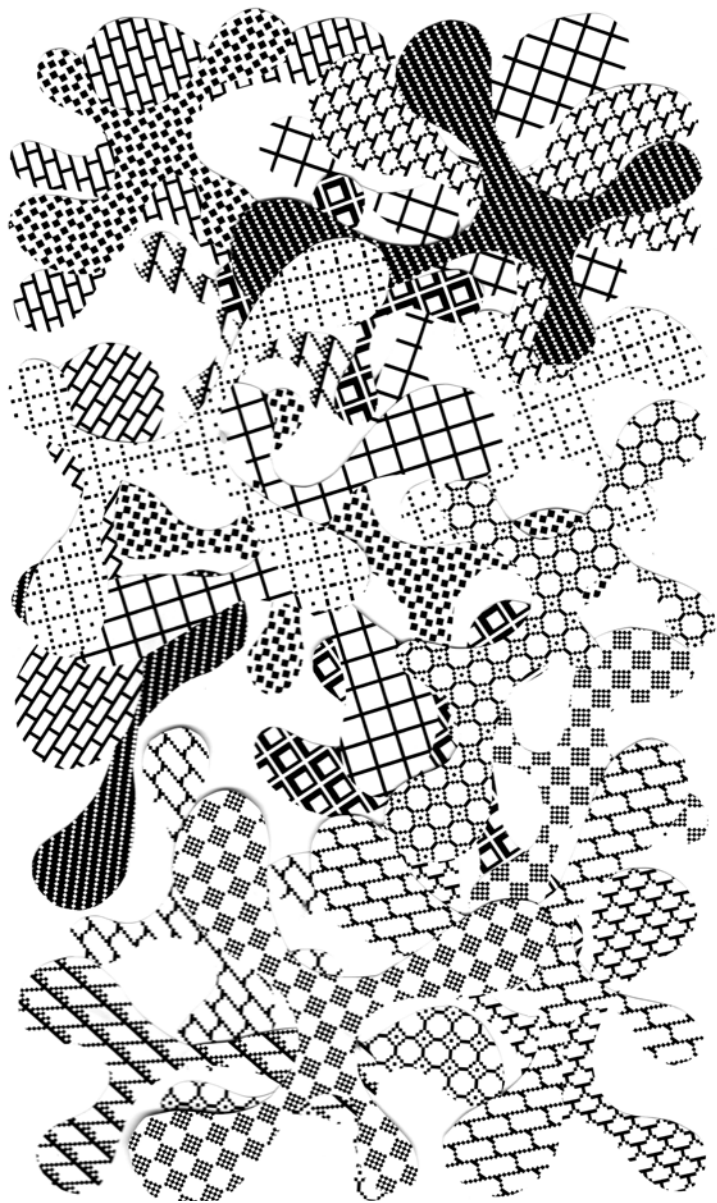


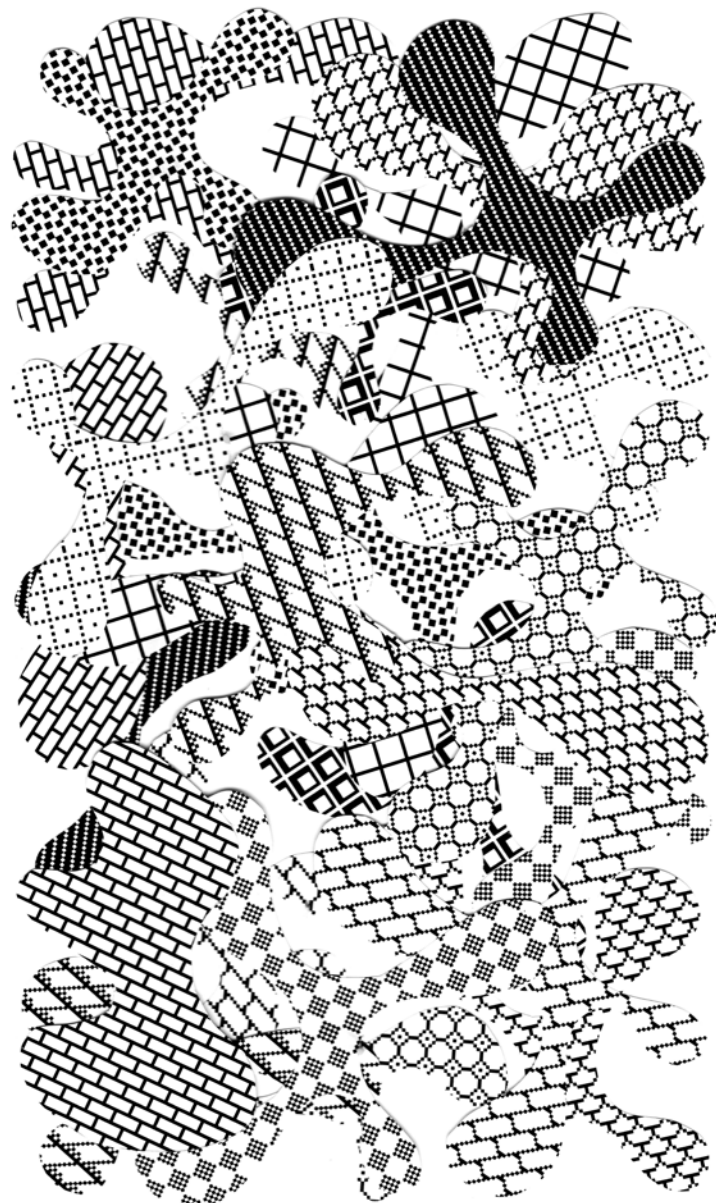
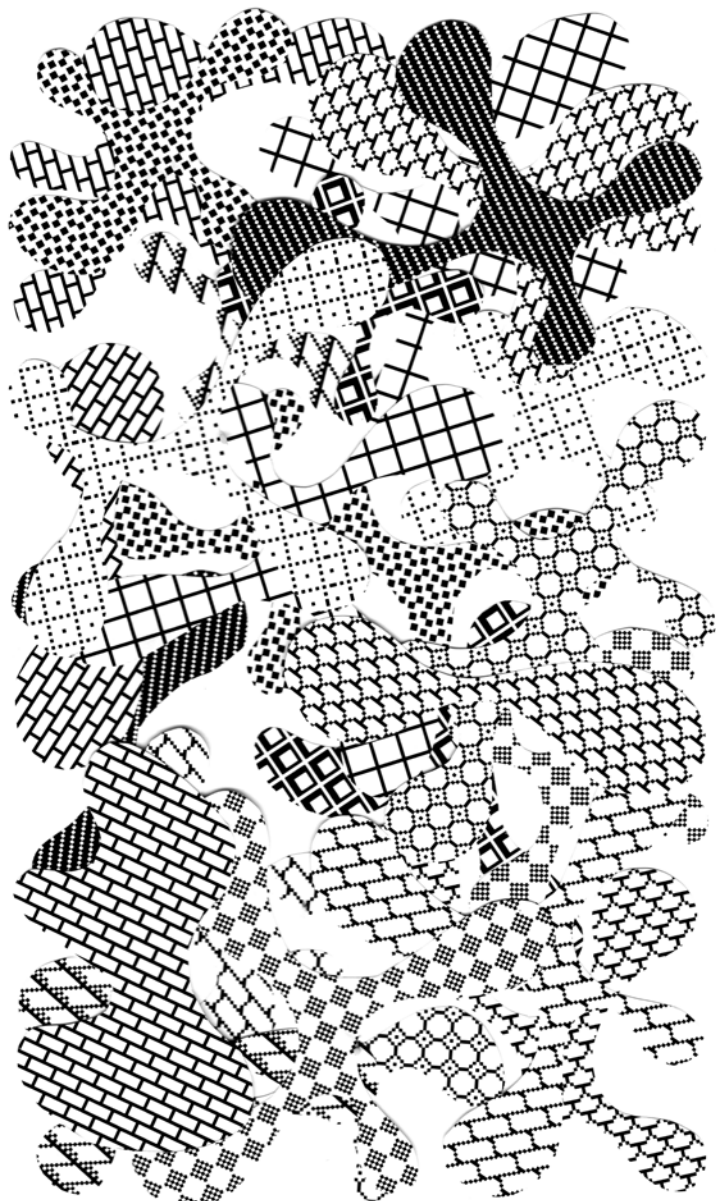


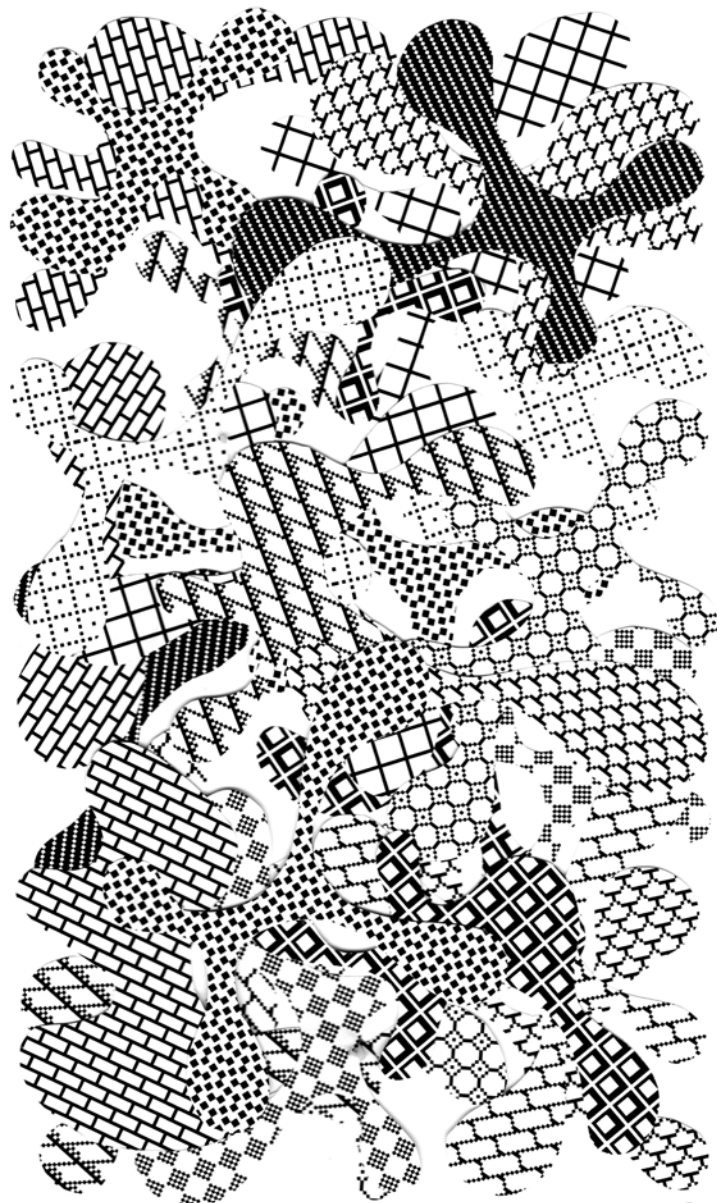
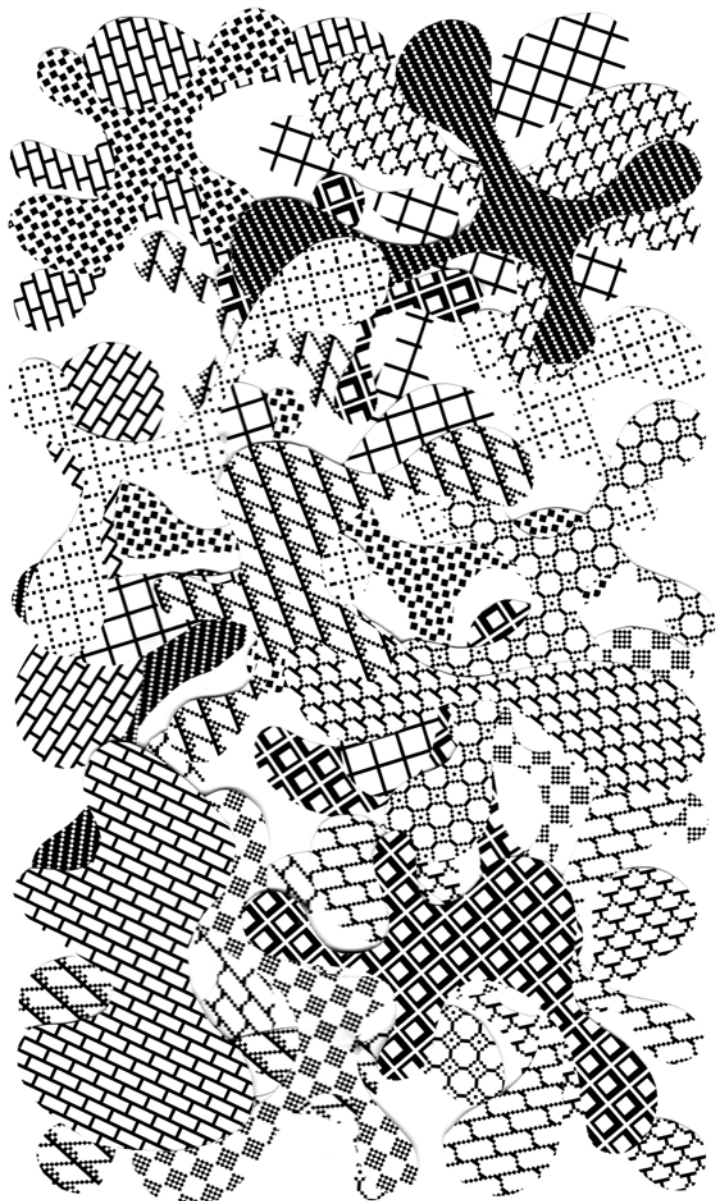


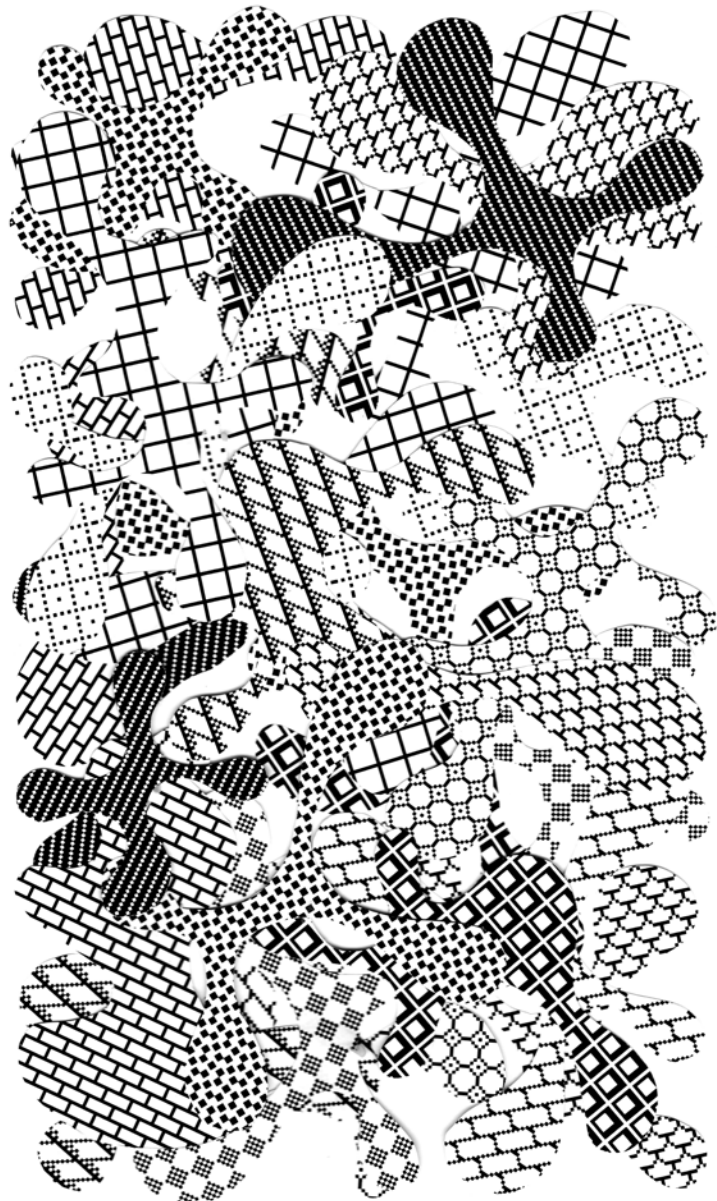
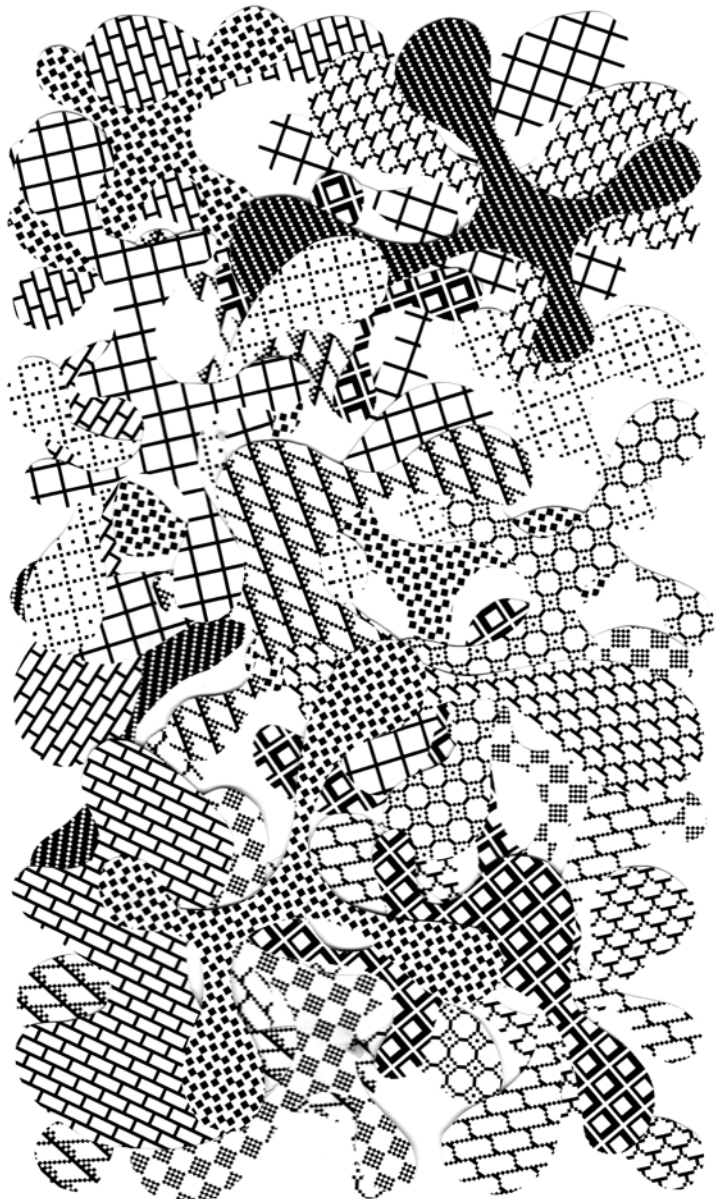


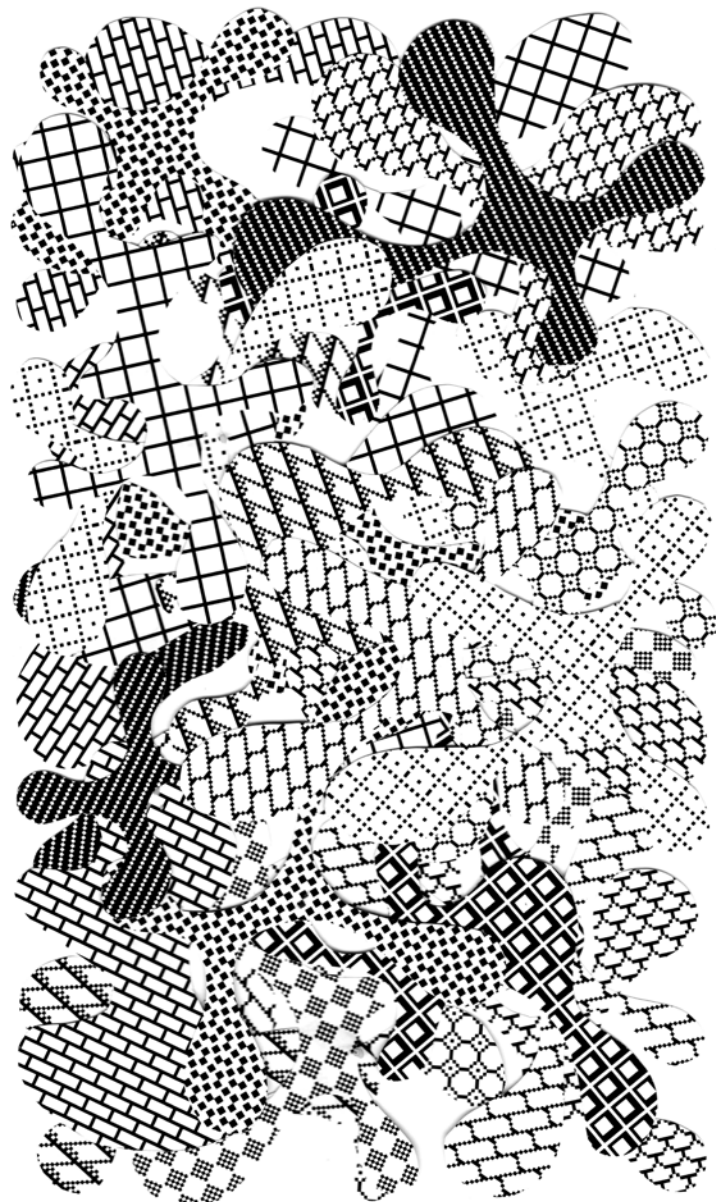
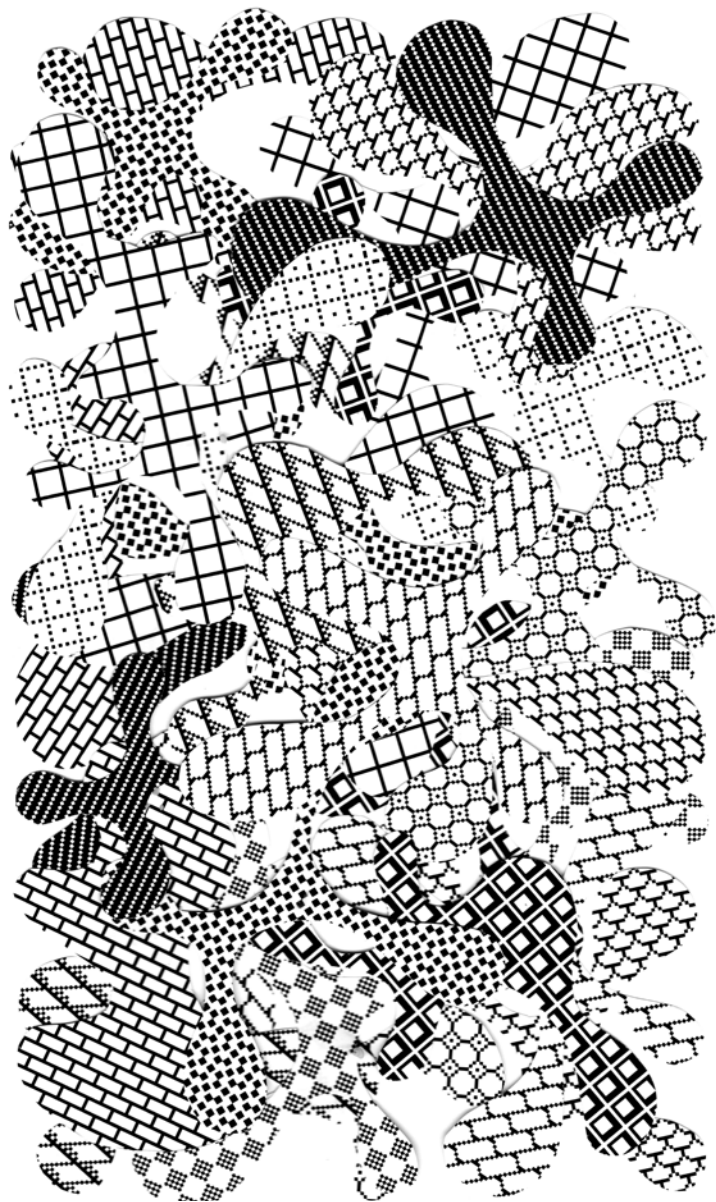


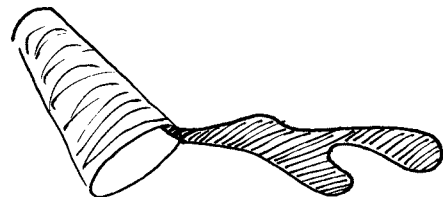
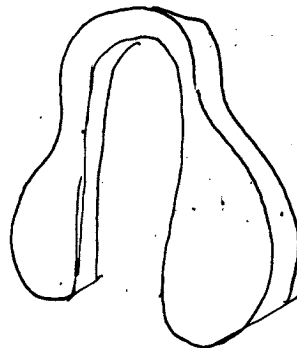
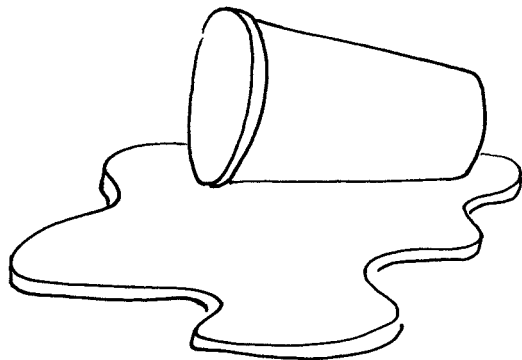


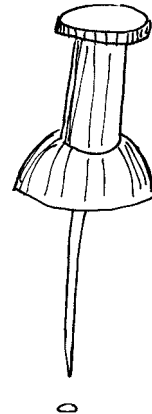
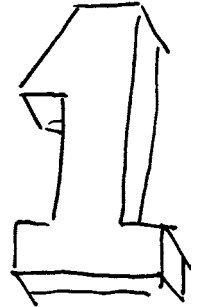
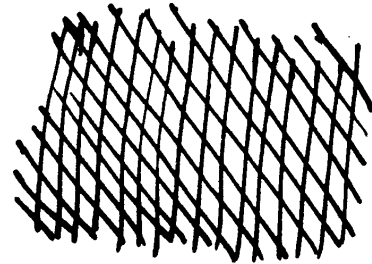
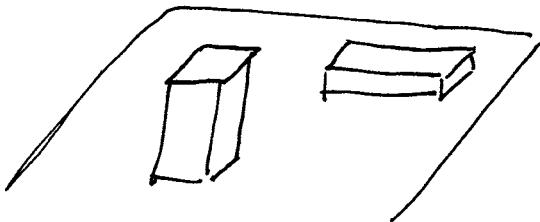


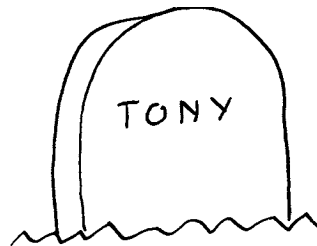
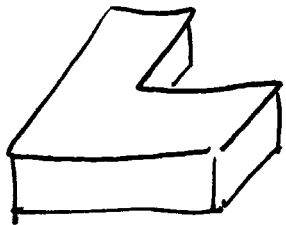




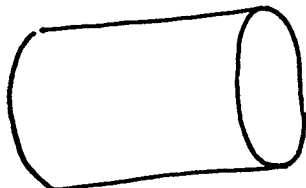
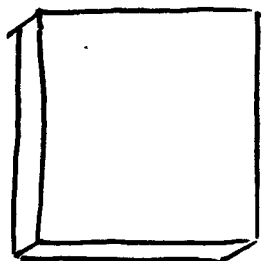


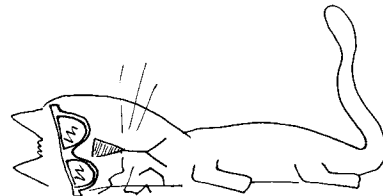
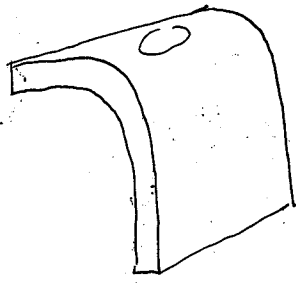
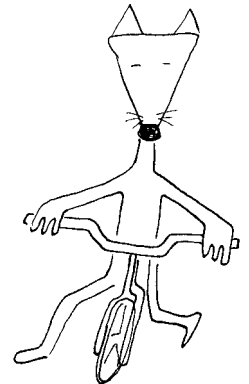
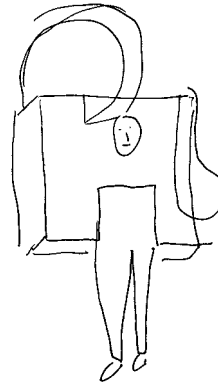
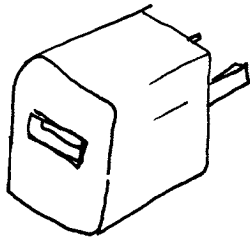
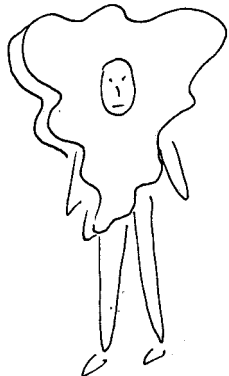
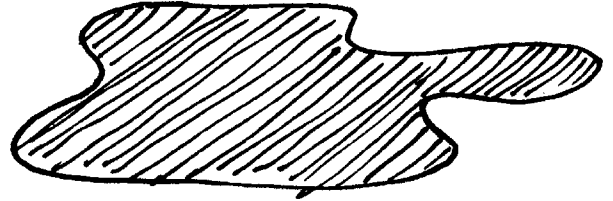
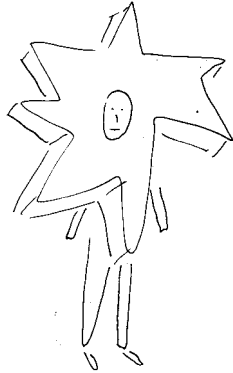
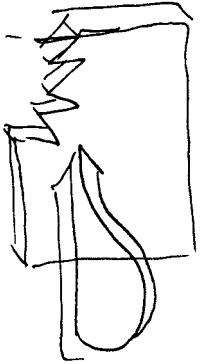


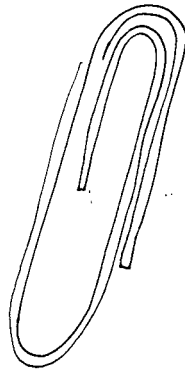
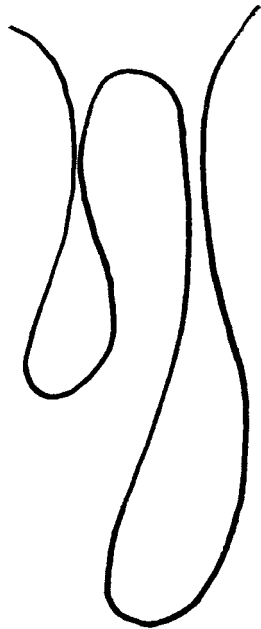
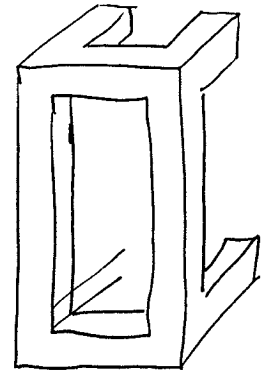
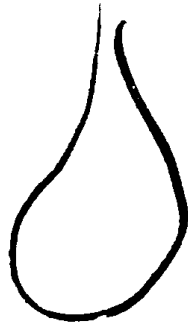
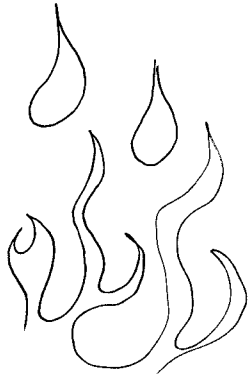




- to bring focus to -
poverty is heard

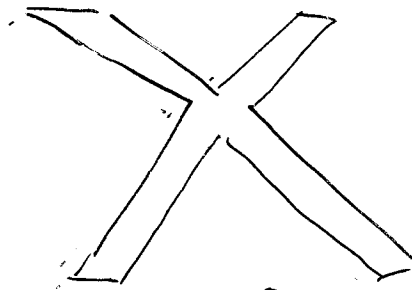
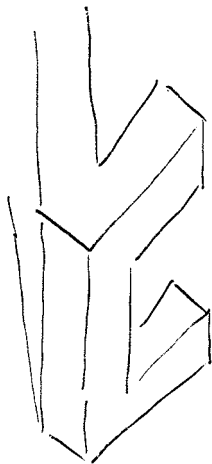
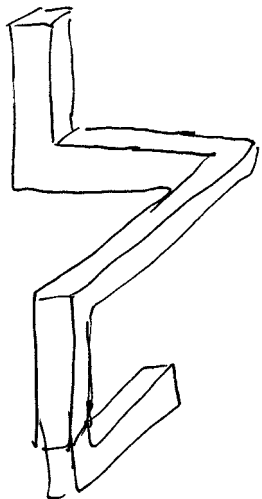
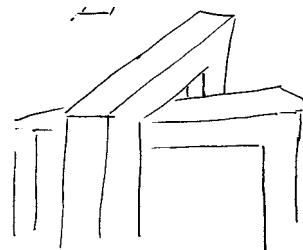
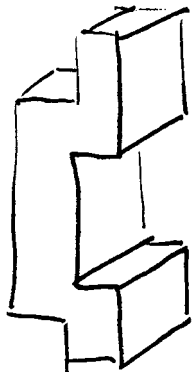
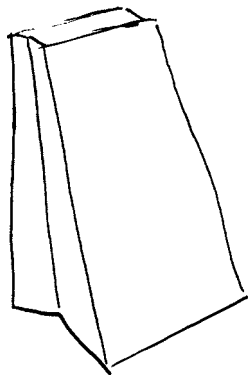


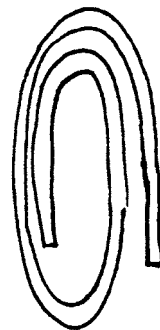
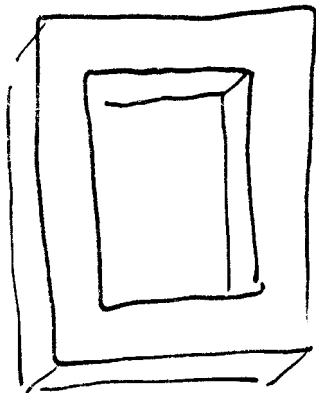
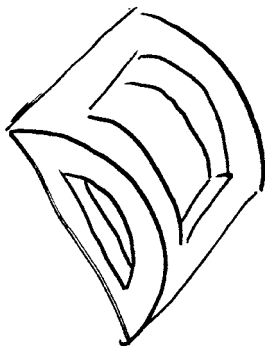
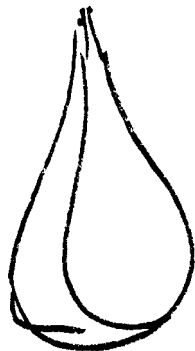




Lightbulb
Microphone
Scissors

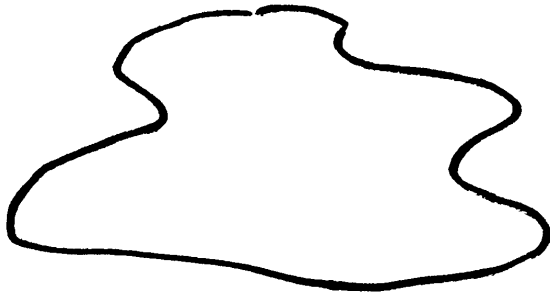
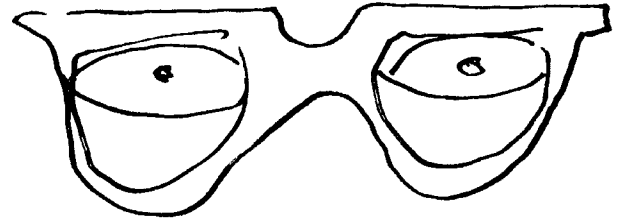
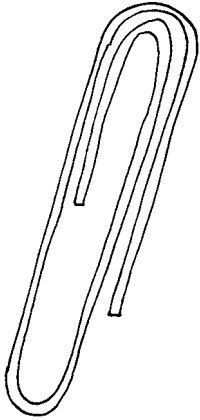
Sunrise

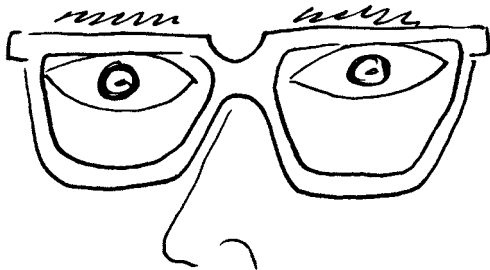
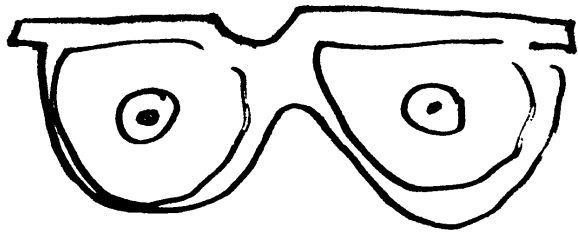
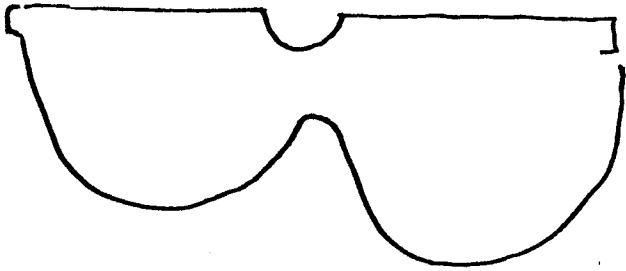




Mime torture
Mimecraft



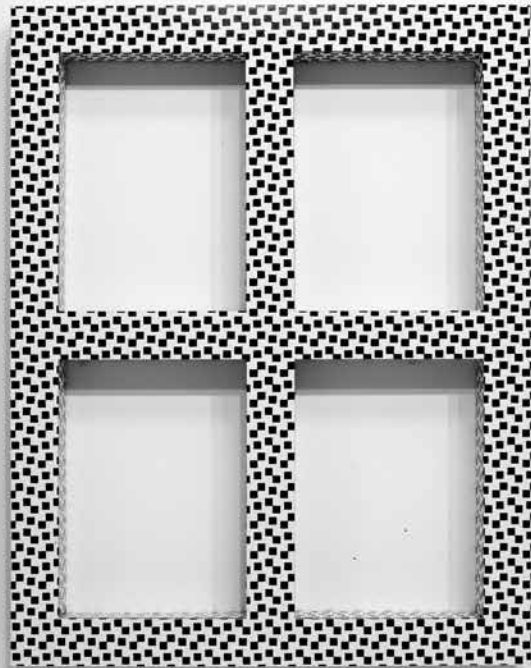
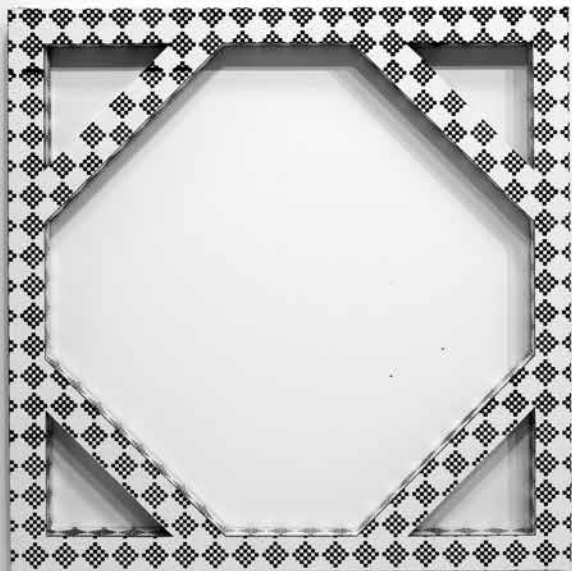


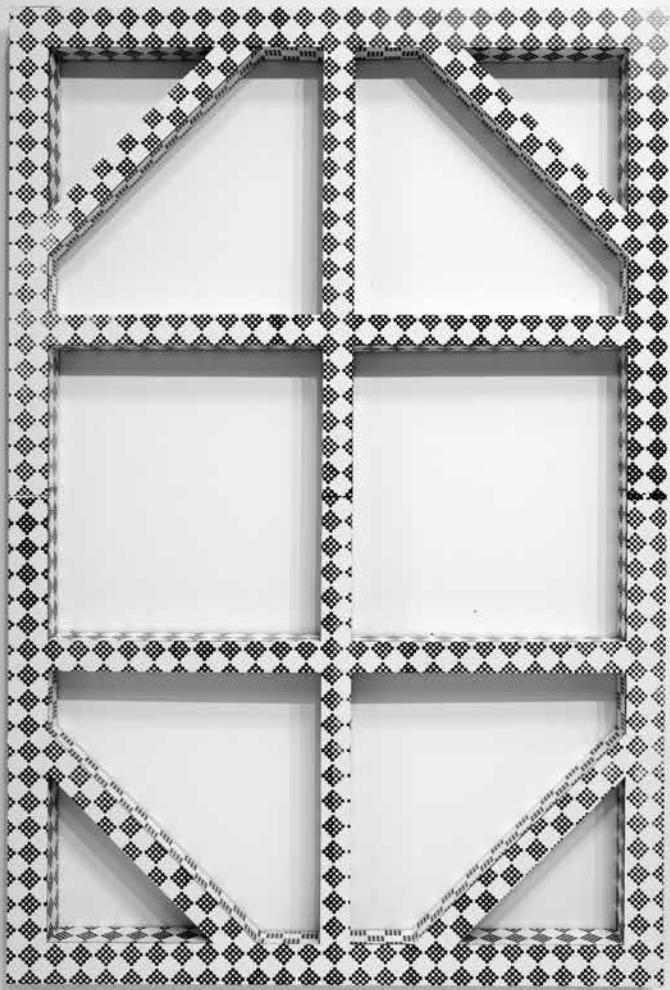


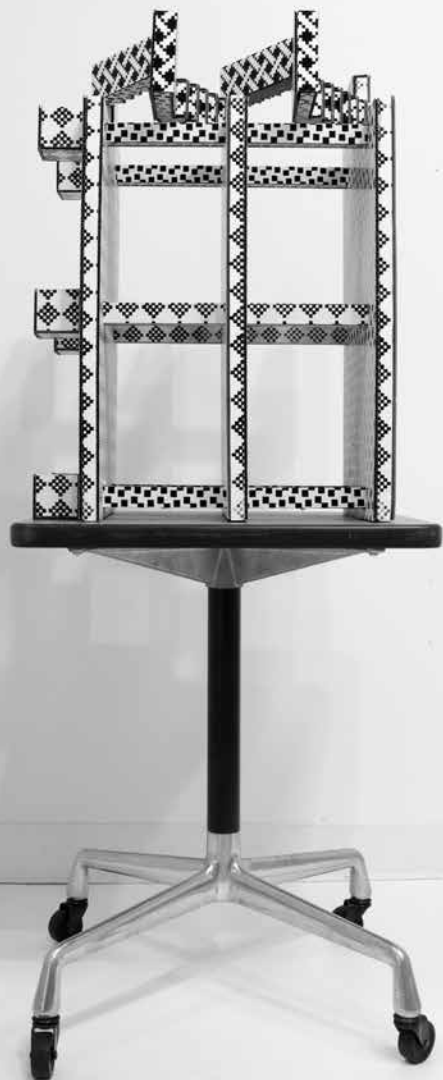
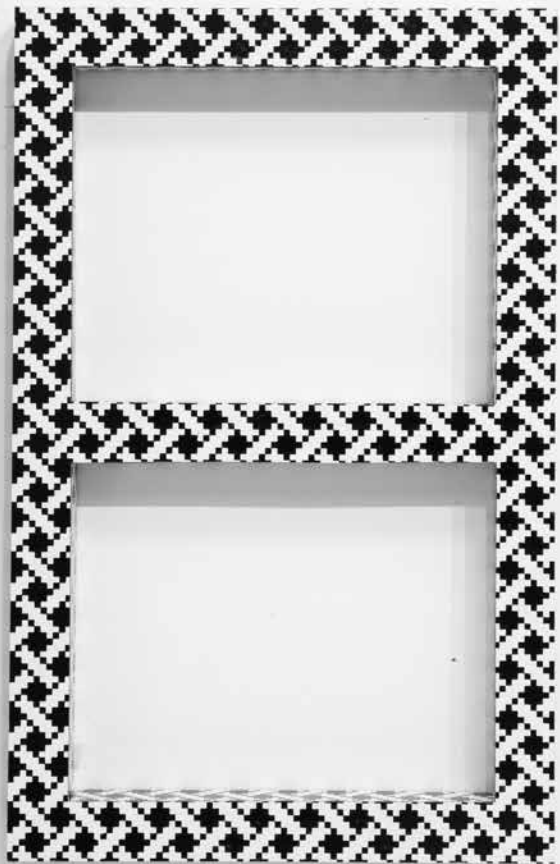
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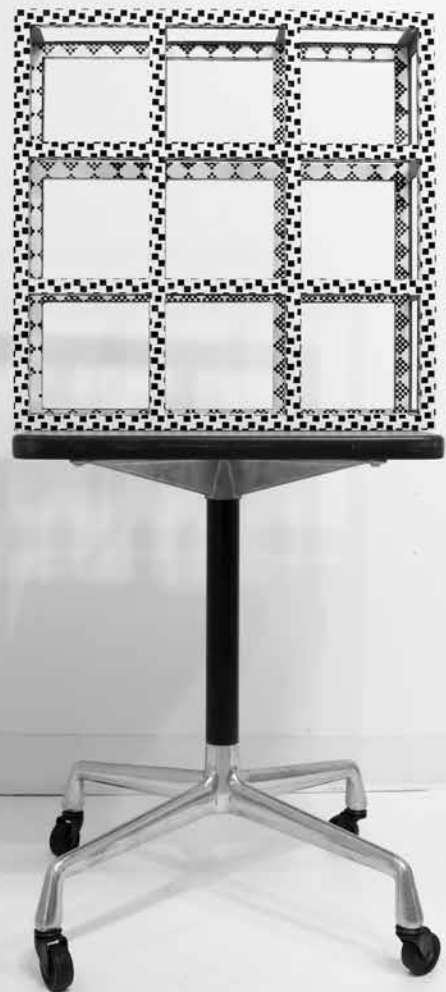


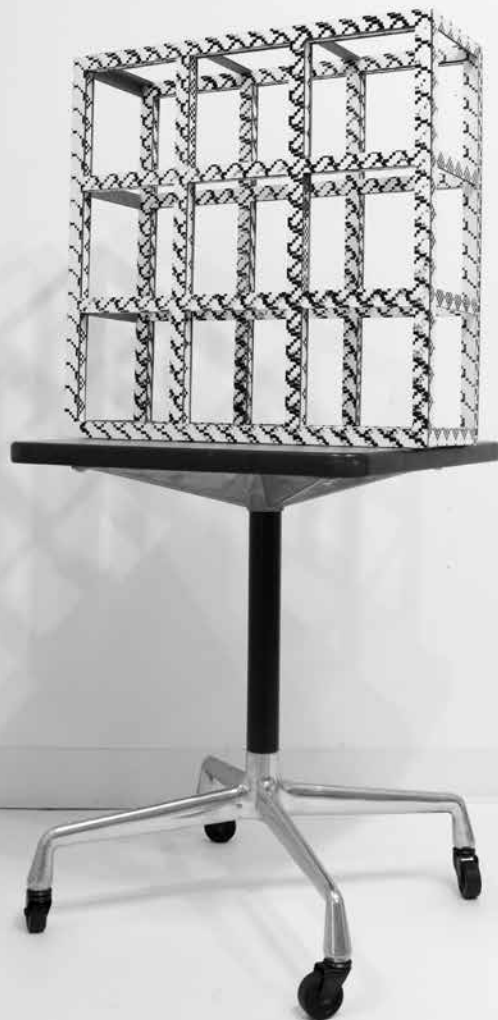
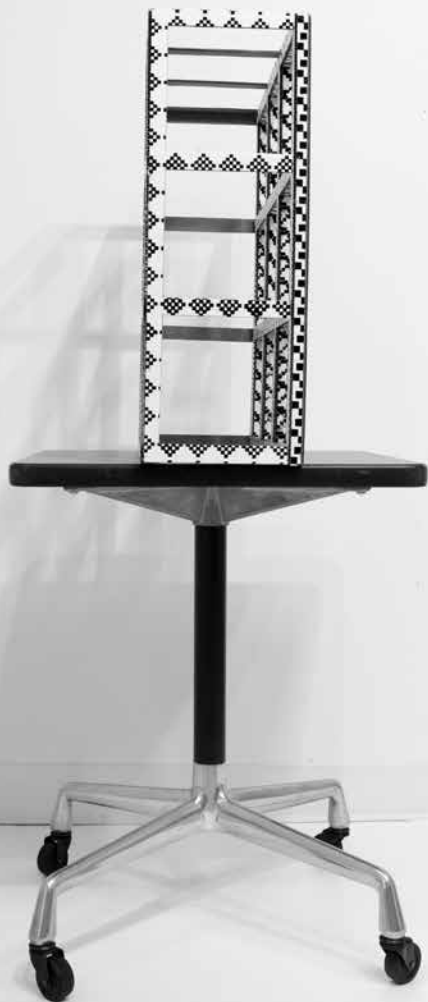










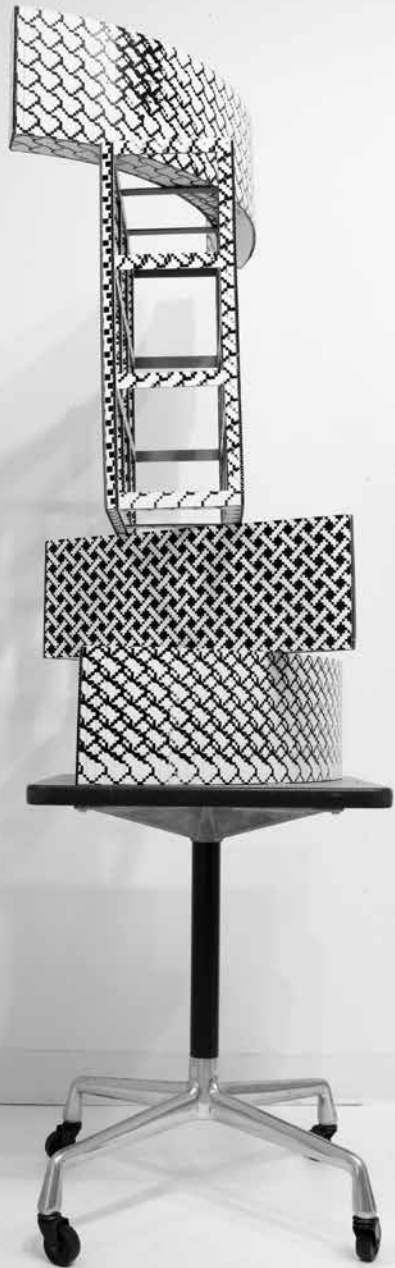


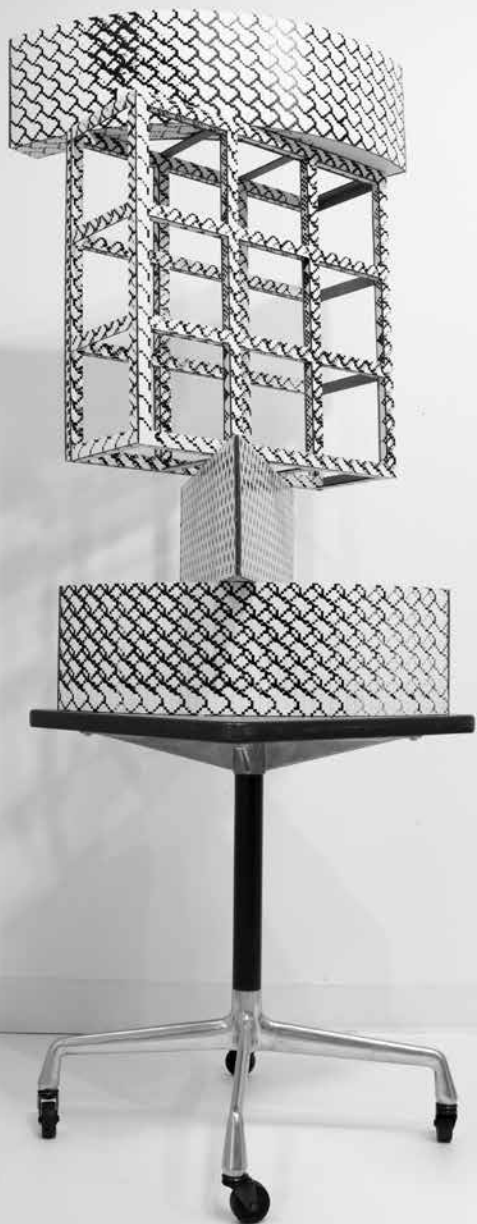




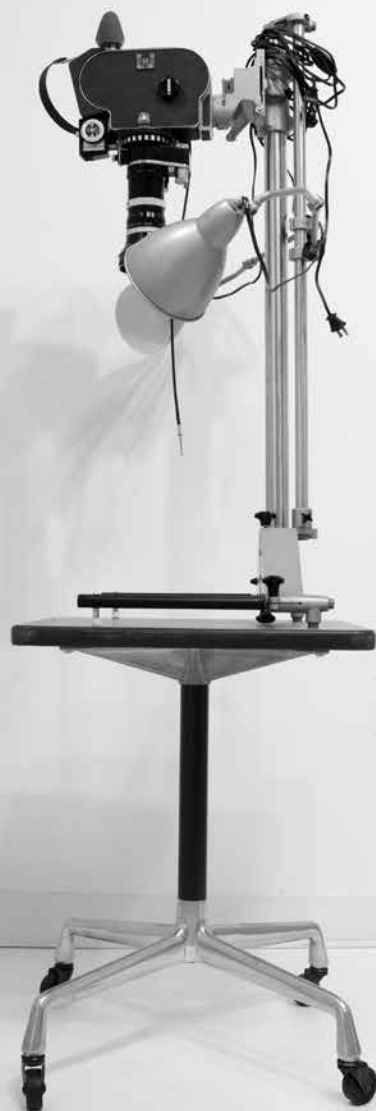














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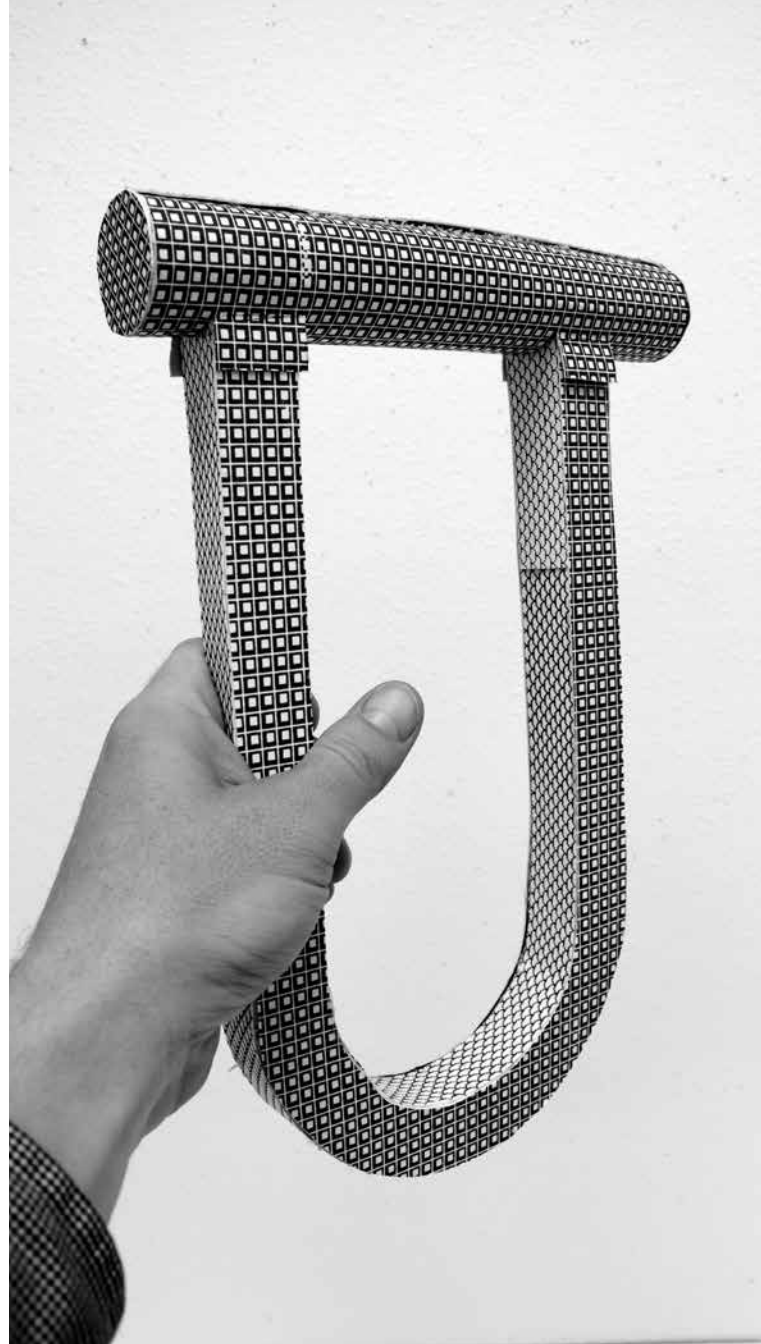
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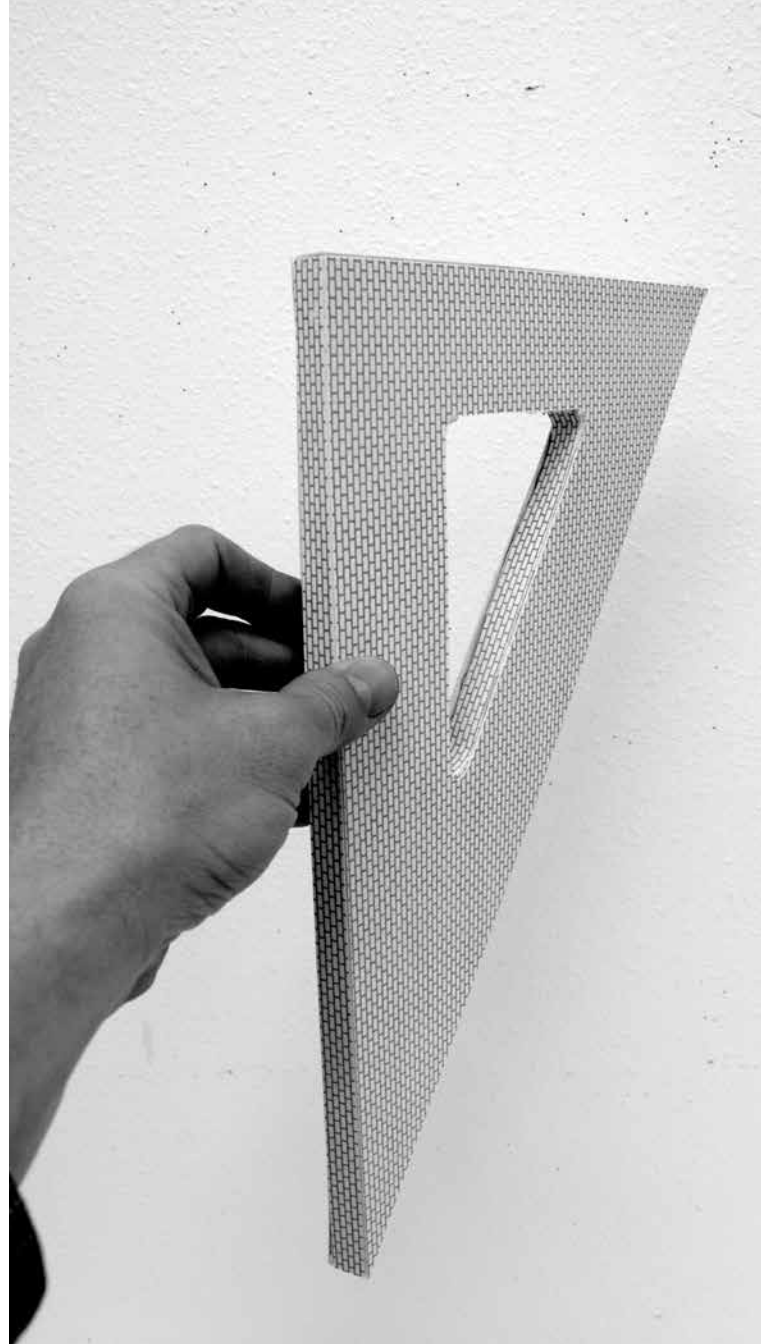
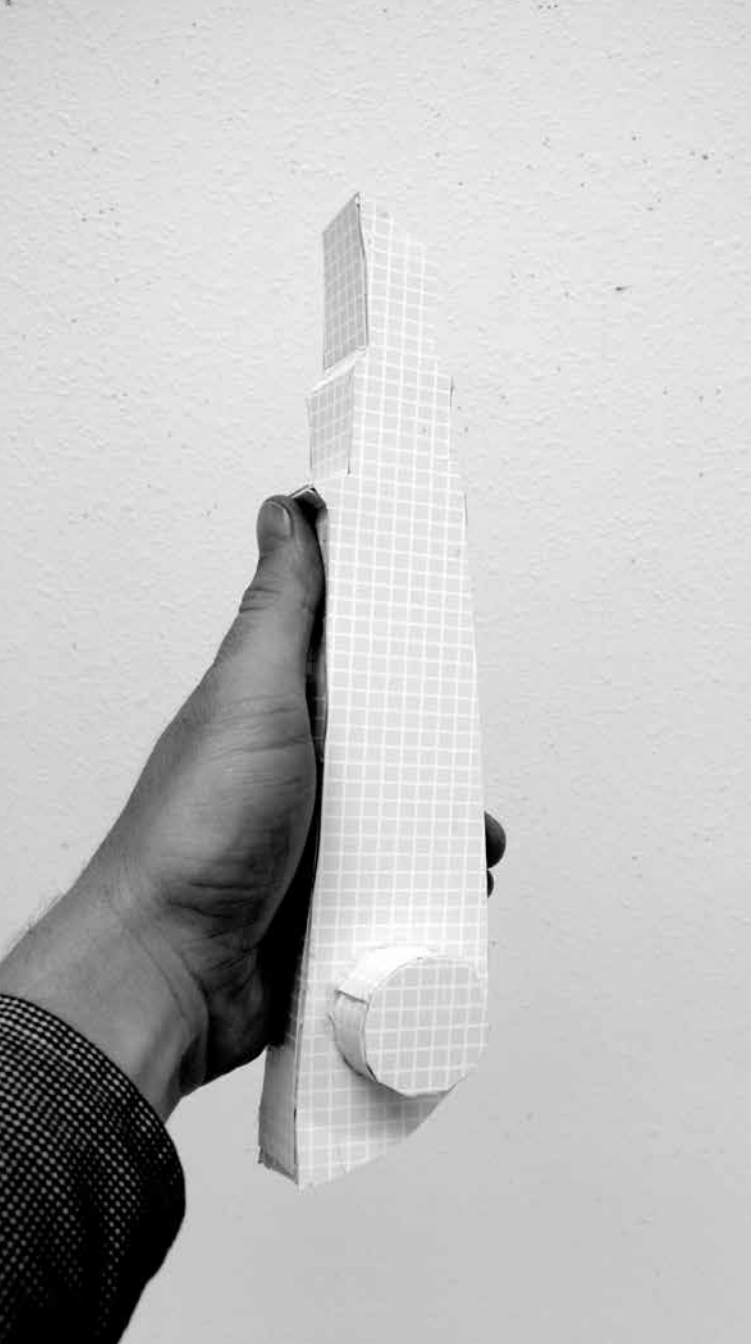
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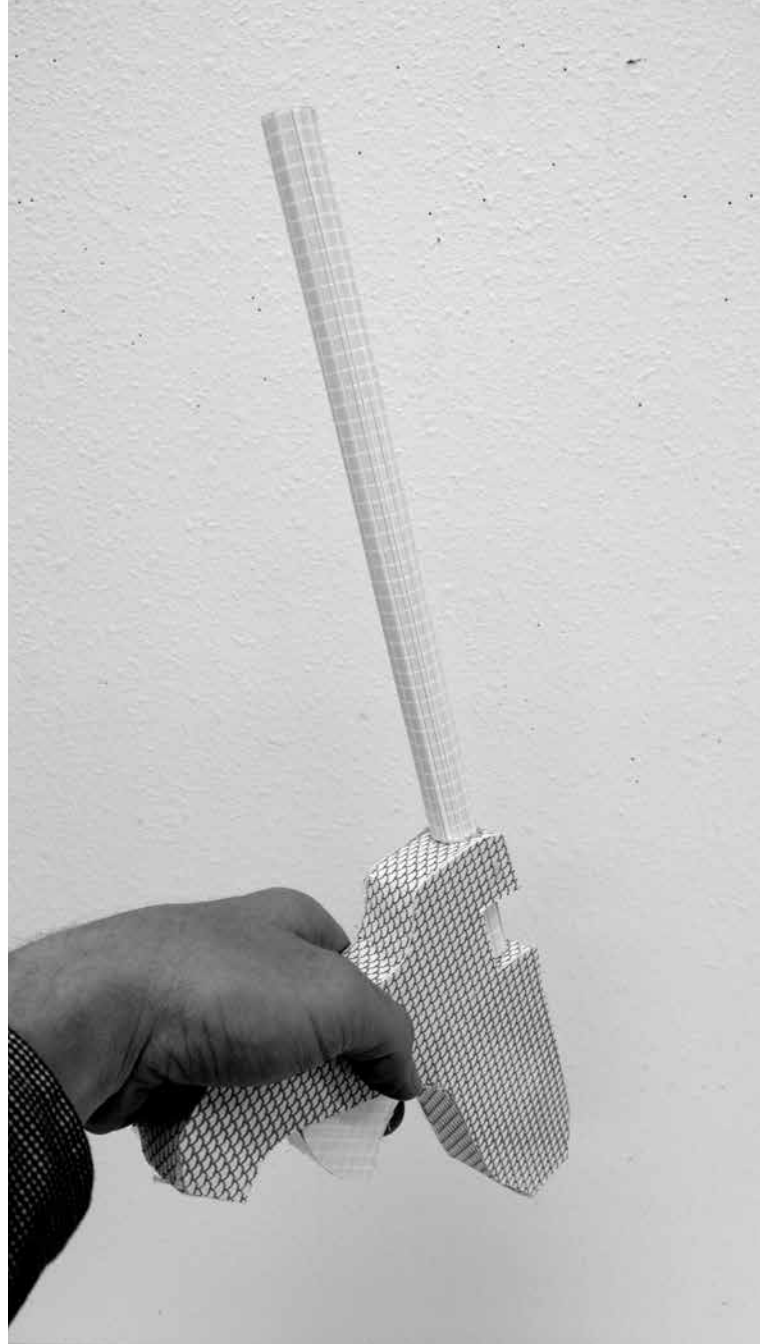
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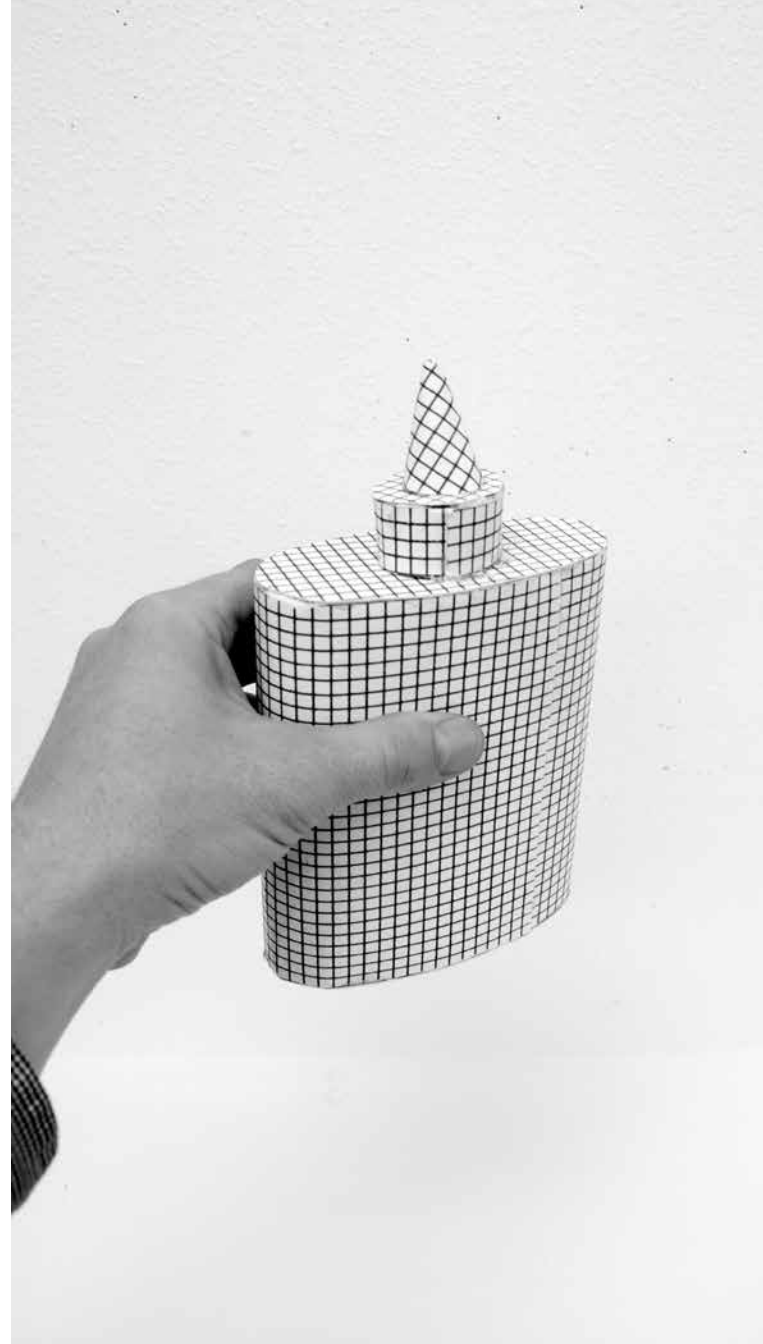
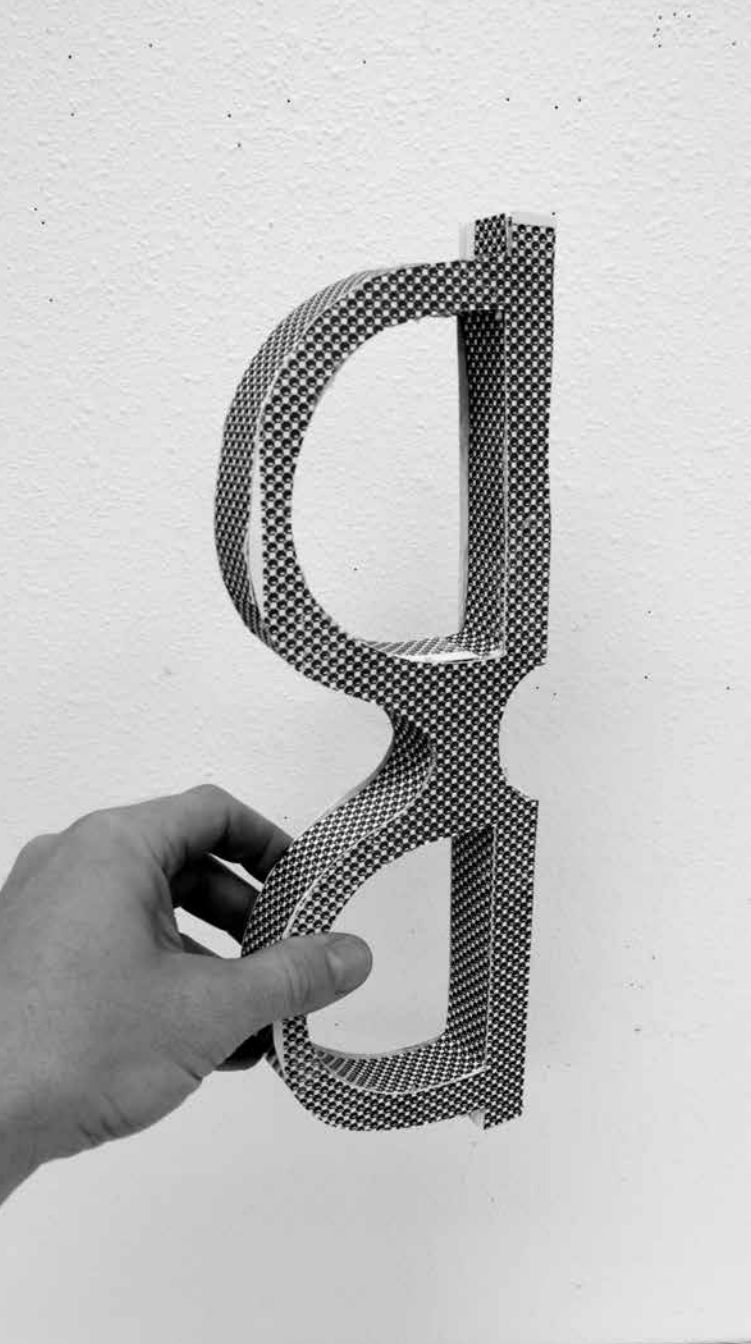
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ET A
LA MÉCANIQUE

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ASCORAL**

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