

# 1

## How They Met

Part 1 – Mother and Her House

Part 2 – Sex

Josephine Pryde  
Georgie, Emma and Anna Execute  
Attitudes of Motherhood

Self-doubt (2007/2008)  
Silber gelatin print  
48.5 x 35 cm

Tendresse (2007/2008)  
Silber gelatin print  
48.5 x 35 cm

Ambivalence (2007/2008)  
Silber gelatin print  
48.5 x 35 cm

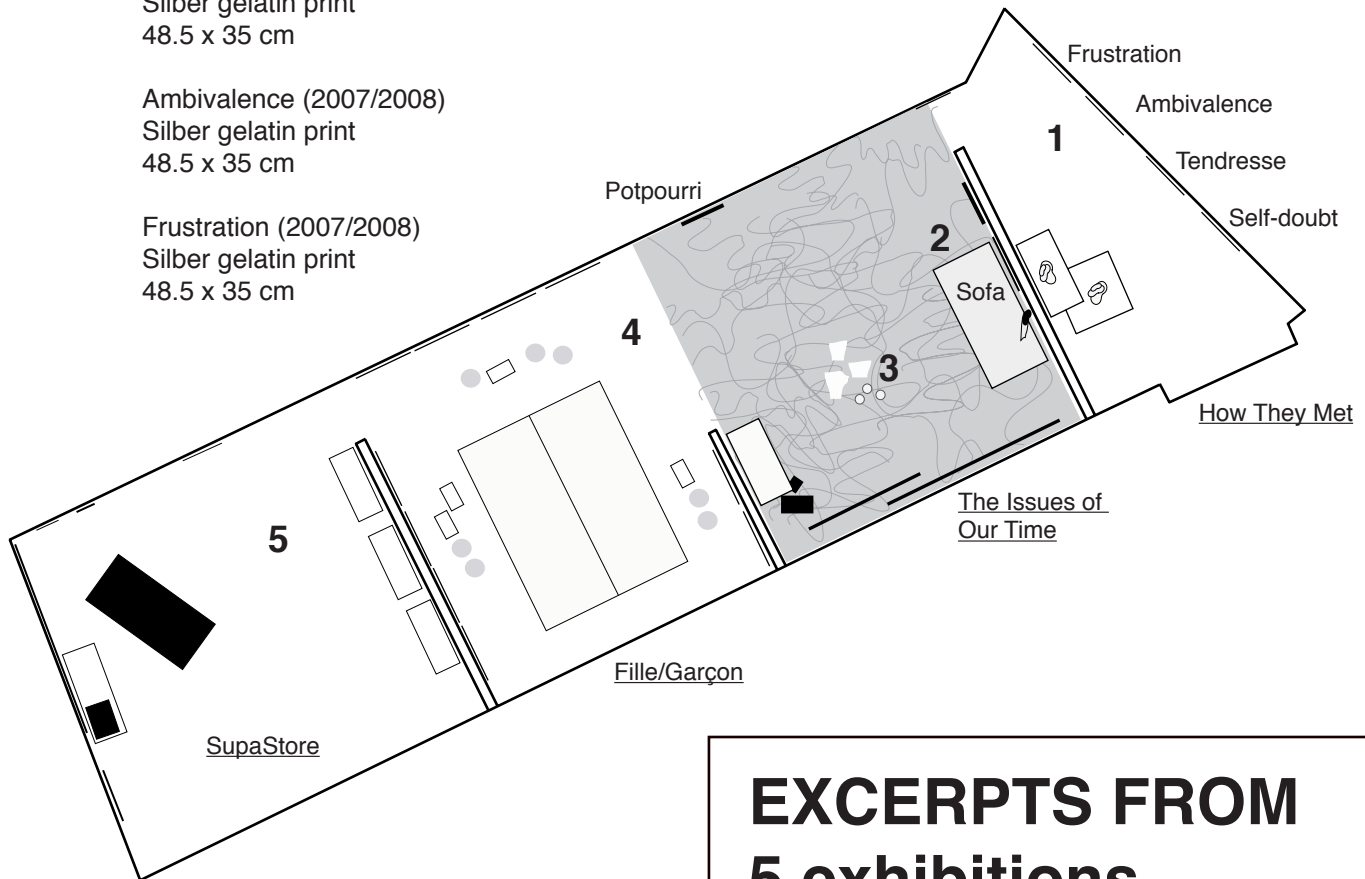
Frustration (2007/2008)  
Silber gelatin print  
48.5 x 35 cm

Sarah Staton  
Small Stack Pine (2006)  
Pine  
16 x 24 x 28 cm

Small Stack Oak (2006)  
Limed oak  
20 x 28 x 31 cm

Vitrine:  
Invitation card, both sides

Poem and pamphlet by  
Ellen Cantor, written especially  
for the exhibition



# 2

The Issues of Our Time  
1 & 3

## EXCERPTS FROM 5 exhibitions Curated by Egija Inzule

Morag Keil  
Issues (2013)  
Oil on canvas  
60 x 92 cm

Driftwood (2013)  
Found object

Reality Bites (2013)  
Digital Video  
24:00 min

Potpourri (2013)  
Digital Video  
07:15 min

Mélanie Matranga  
White Noise (2013)  
Bedsheet soaked in polyester resin,  
sofa  
Dimensions variable

Emotional not Sentimental (2014)  
Carpet, cables  
Dimensions variable

Overreacted (2014)  
2 curtains: silkscreen and silicone  
on fabric  
320 x 172 cm  
285 x 250 cm

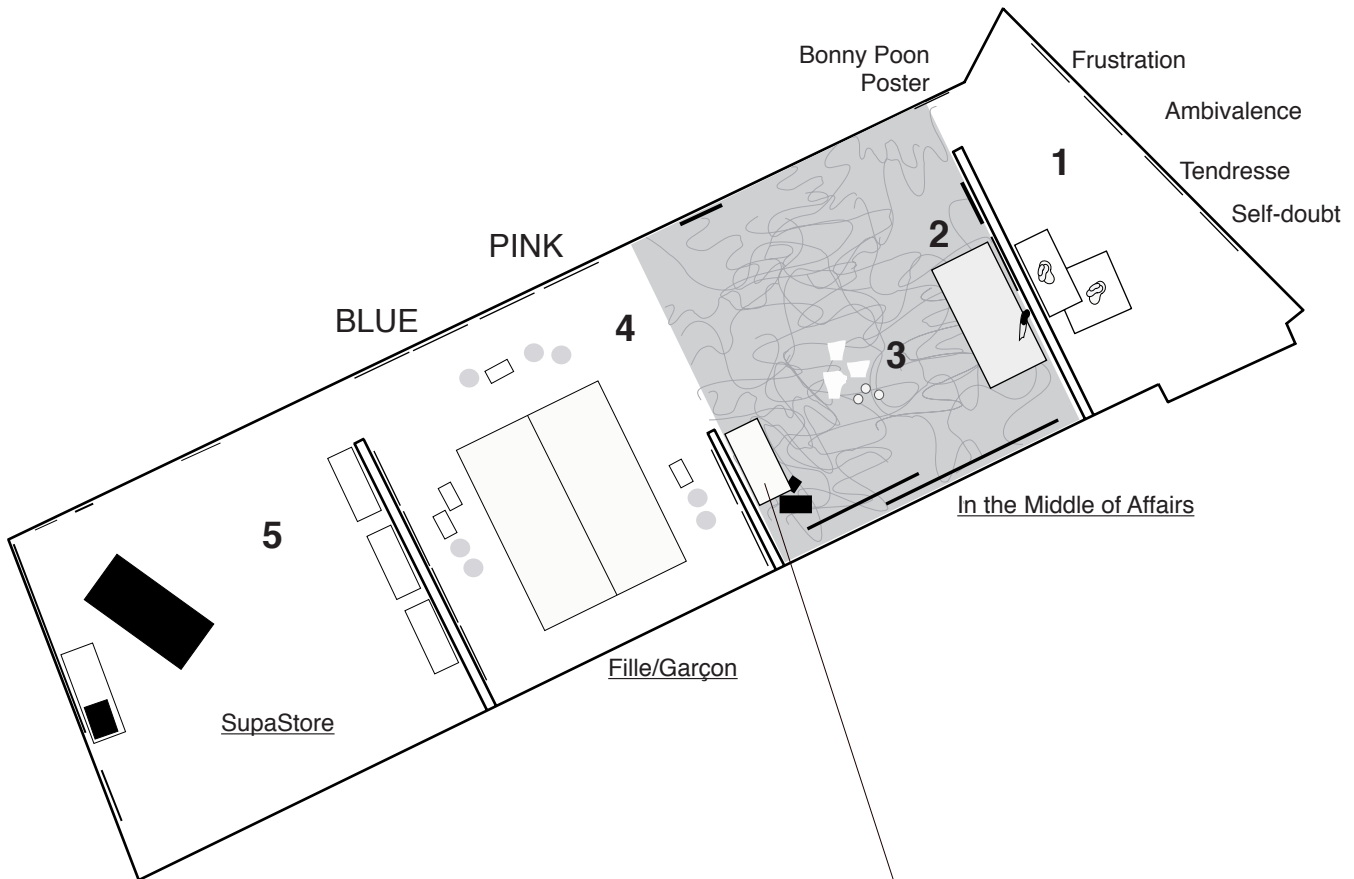
Bonny Poon  
Still Riding the Rave  
Tag: part of the installation  
Holiday (2011)  
Dimensions variable

### 3

#### In the Middle of Affairs

Bonny Poon  
Re-Enactment of The Cool-Down,  
Body Movement Workshop (2010–ongoing)

Help for breathing and bending (performance)  
Installation: poster, soundtrack, 3 white  
small hand towels from a hotel nearby,  
4 Vöslauer Water OHNE 1,5l bottles



### 4 Fille/Garçon

Dominique Gonzalez-Foerster  
Fille/Garçon (1995/2014)  
Room installation

Pink Story Board 5 & 6, 30 x 80 cm  
Pink Story Board 7 & 8, 30 x 80 cm  
Blue Story Board 1 & 2, 30 x 80 cm  
Blue Story Board 3 & 4, 30 x 80 cm  
Blue Story Board 5 & 6, 30 x 80 cm

4 blue buckets  
4 pink buckets  
4 stools

Pink and Blue Tiles  
20 x 20 cm / 280 x 200 cm  
(dimensions variable)

Vitrine:  
Invitation card –  
Pink side, blue side  
Pink envelope,  
Exhibition pamphlet

## 5 Sarah Staton's SupaStore/Sleep 2014

Includes excerpts from:  
SupaStore Boutique 1994  
SupaStore NYC 1997  
SupaStore Manc 1998

### Shelves:

Sean Kimber  
Anarchy Cardigan (1994)  
*Marta Nowicka Collection*

Sean Kimber  
Football (1994)  
*Marta Nowicka Collection*

Lesley Smailes  
Pom Pom (1994)  
Wool  
*Collection of the artist*

Gavin Turk  
Chewing Gum Jewellery (1999)  
*Gavin Turk Collection*

Mark Pawson  
Plug Book (1993)  
*Jeremy Cooper Collection*

Fiona Banner  
Aviators (1994)  
*Fiona Banner Collection*

Simon Bill  
Mr Blobby (1994)  
*Collection of the artist*

Sarah Staton  
Camel (1992)  
*Jeremy Cooper collection*

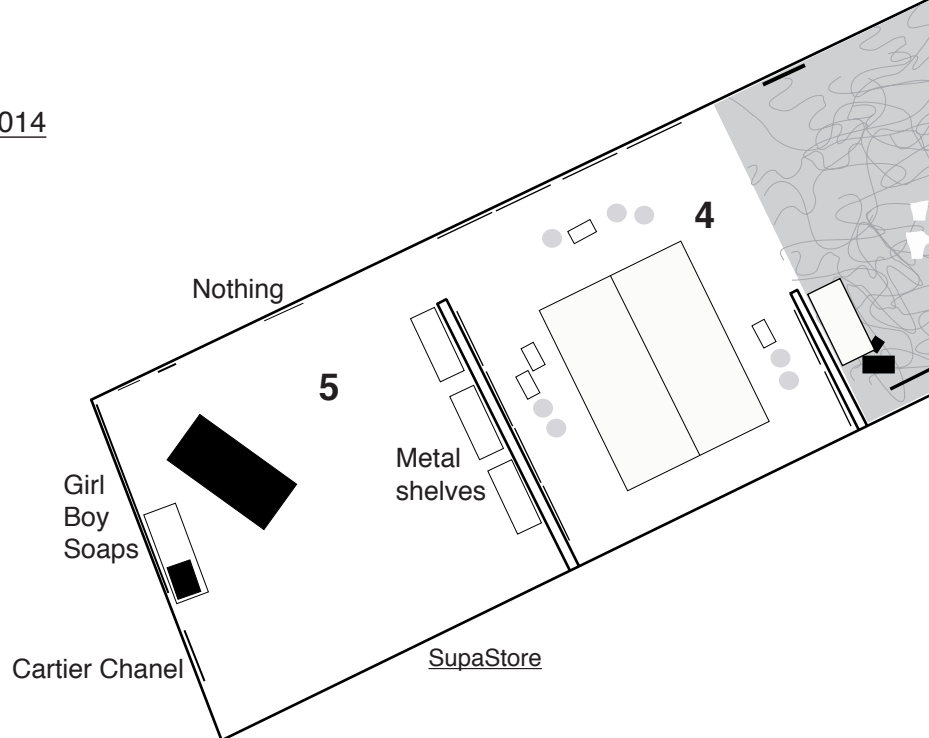
Sarah Staton  
Skull&XBones Hat (1991)  
*Collection of the artist*

Sarah Staton  
SupaStore NYC Pencil Drawing (1997)  
For more details, contact the gallery

Sarah Staton  
SupaStore Manc 5 x Ink Drawings (1998)  
For more details, contact the gallery

Sarah Staton  
Blindfolds (2014)  
For sale at the gallery, 370€  
Edition of 3

Stephen Willats  
Multiple Clothing (1965)  
*Laure Genillard Collection*



### Walls:

Merlin Carpenter  
Cartier Chanel (1989)  
Acrylic on canvas  
45 x 60 cm  
*Cassius Mattias Collection*

Hadrian Piggott  
Girl Boy Soaps (1994)  
Posters, magazine cover of Paletten Nr. 219, 4/1994  
*Collection of the artist*

Cerith Wynn Evans  
Death Factory (1997)  
T-shirt, framed print of  
*Collection of another artist*

Matthew Higgs  
Nothing (1994)  
Indian ink on wall

### Sofa:

Sarah Staton  
Boy Blanket (2014)  
For sale at the gallery, 1300€  
Unique

### TV:

Zapp Magazine  
Issue 3 (November 1994)

Includes excerpts from:

SupaStore Boutique 1994

SupaStore NYC 1997

SupaStore Manc 1998

Reading List:

(Books/Texts/Music)

Roland Barthes: *Mythologien des Alltags*. Frankfurt am Main 1957.

Jean Baudrillard: *America*. London/New York 2010 (1986).

Zygmunt Baumann: *Consuming Life*. Cambridge 2007.

Walter Benjamin: *Das Passagen-Werk*. 2 Bde. Frankfurt am Main 1982.

Michael Bracewell: *When Surface Was Depth. Death by Cappuccino and Other Reflections on Music and Culture in the 1990's*. Cambridge (MA) 2002.

Chuihua Judy Chung: *Harvard Design School Guide to Shopping. Project on the City 2*. Köln 2001.

David Harvey: *A Companion to Marx's Capital*. 2 Vol. London/New York 2010.

Nina Power: *One-Dimensional Woman*. Winchester/Washington 2009.

Neil Smith: *The New Urban Frontier. Gentrification and the revanchist city*. London et al. 1996.

Shopping: "Consumer Complaints," LP, 2013.

Susan Sontag: *On Photography*. London 1979 (1977).

Robert Venturi/Denise Scott Brown/Steven Izenour: *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge (MA) et al. 1977 (1972).

Zapp Magazine Issue 0/November 1993.

Zapp Magazine Issue 2/July 1994.

Zapp Magazine Issue 4/April 1995.

Zapp Magazine Issue 7/March 1996.

How They Met

Part 1 - Mother and her house

Part 2 - Sex

Galerie Bleich-Rossi, Vienna  
Gabriele Senn Galerie, Vienna  
18.01.–29.02.2008

Gabriele Senn Galerie and Galerie Bleich-Rossi are proud to start 2008 with a brace of exhibitions by Sarah Staton and Josephine Pryde. The first concerns the life of objects, the second, a currency of exchange. The exhibition poetry is by Ellen Cantor.

These shows are about how they got together – not for this. They are not inside each other's heads. One says collaborate; the other curate. It goes back to 1987. They have known each other since they were little girls. They left comfortable homes and the infuriating emotion of the objects that cluttered them for the empty life of art students in London. Madonna was speaking, a twisted entrepreneur appropriating the subculture, its slogans, in her drive for artistic expression. Mothers got Louise Bourgeois, and her catalogues, sometimes as gifts. They played one off the other to get by. They demonstrate this.

They identify what they have in common that can promote solidarity between women. Presumably they think this is something that can be promoted. In the first phase, they built their sociality on their shared belief that art was precious and unique and not commercial. In the second, they agreed to overthrow tedious piety by commandeering the vulgarity of commerce and turning it against the power being exerted through the very idea of modern high culture.

Now, thankfully at last fully socialised, they review the tropes. How feeble were they? Why attempt to establish a working partnership? Even as a fake? Now? Where can you drive the autobiographical? Where will it drive you? What does the labour that is self knowledge look like anyway.

THE ISSUES OF OUR TIME (1)

Loretta Fahrenholz  
Morag Keil  
Mélanie Matranga  
Bonny Poon

castillo/corrales, Paris  
20.04.–08.06.2013

In her text “Eye Contact” on Marilyn Manson’s album *Born Villain* Morag Keil quotes model and actress Rosie Huntington-Whiteley:

“At some point you have to start looking at yourself as a product. You have to do business with yourself. I look at Gisele – she has the character that everyone wants. She has made herself into a brand.”

It happens to all of us, maybe even the best of us. This is where this exhibition got its starting point: in the embarrassing moment when we realize that everything we thought was authentic and that we could be proud of also functions by itself as an image – autonomous and elusive, efficient, deceitful.

Art, life, work, occupation becoming their own representations in the form of positions, fantasies and identities. Caught up in ambivalent desires or ambitions, this pattern of self-definition and self-awareness can be part of an empowerment process, but also unfold as a marketing strategy, filling in specific demands in terms of social exposure and personal/professional expectations.

The practice of an artist is routinely seen as a definition by itself: the embodiment of a lifestyle – the essential post-romantic surplus value. Trouble, annoyance and paradoxes appear here when the conventions of ironic heroization, spleenful projection, or transgression get exhausted. Which is, after all, fine. It’s not the forms and the signs that can stand for an attitude. More so the way they are used, put together and exchanged; activating their potential for meaning and feeling.

Do these problems sound too general, or too familiar? Such looming questions seem not to belong to anyone anymore. They’re the script for plots we’ve followed thousands of times, pretexts for jokes and complaints with friends, or simply statuses to keep your online id up to date. The drive to address them again is analytical as much as it is restless: emotions are rendered visceral and kept distant in the same gesture of making them happen and fixing them. They’re a way to mark one’s own otherness. What is at stake is not the search for the “right” stuff or position – it’s the possibility to deal with prerequisites in order to twist the game.

This, new mindblowing exhibition by castillo/corrales was conceived and produced in collaboration with Egija Inzule, David Douard and Benjamin Thorel.

THE ISSUES OF OUR TIME (3): Less Time, More Issues

Artists Space Books & Talks, New York City  
12.04.–27.04.2014

This third edition of the project The Issues of Our Time follows two previous iterations at castillo/corrales, a co-operatively run non-profit art space in Paris. In the context of Artists Space Books & Talks, the project will involve contributions from artists, writers and curators including Valentin Boure, Thomas Boutoux, Antonia Carrara, Andreas Führer, Joachim Hamou, Egija Inzule, Morag Keil, Hans-Christian Lotz, Mélanie Matranga, Fionn Meade, Lili Reynaud Dewar, Kari Rittenbach, Jason Simon, and Benjamin Thorel.

With the subtitle “Less Time, More Issues,” the event-based exhibition is structurally thought of as an open-ended setting: a site for circulating problems and methods, keeping the trace of social constraints and intimate behaviors.

When making things public, what makes sense is what takes time; what takes value are displacements, misunderstandings, and trafficking. Commonplaces, stories, well-worn references and emotions, are the tokens that allow us to handle the awkward and embarrassing necessity of how-to-perform-one’s-own-life. Some may rely on adolescence once again, and the naivety factor that is supposed to come along with it; others would turn to the truth-telling essayistic rhetoric, considering the distance they have with themselves. There’s no reason to take for granted the usual, inevitable, forms-of-life and self-assured acts-of-thought. “In youth we are, but in age we seem.” Is that to say we never become?

It’s not so much that moods and affects have to be kept secret and hidden. Do we have to say it once more – they’re structured through déjà-vu, and we already found most of the words for them in half-forgotten songs and brusque quotes. What matters, tonight, is what is behind the scene, not as something mysterious, or as one of the last tricks in the sleeve; but as the dailyness of things, the eventyness of it all: the course of our lives, observed from too close a distance, in the middle of affairs. In the shadow of a moment things are irrevocably done – as if there was no time to say, “yes” with any conviction.

Something ever comes of all persistent inquiry; we are not so continually curious for nothing. We may already be over-fond of a certain imaginary image of our lives and friends; and then refer to a certain imagined ghost of that same imagined image. What is at stake is not the search for the “right” stuff or position – it’s the possibility to deal with prerequisites in order to twist the game.

In the Middle of Affairs

Nairy Baghramian, Ulises Carrión, Nicolas Ceccaldi, IFP, Nina Könnemann, John Knight, Silvia Kolbowski, Louise Lawler, Hans-Christian Lotz, Ghislain Mollet-Viéville, Bonny Poon, PROVENCE, Readymades Belong to Everyone/Philippe Thomas, Udio

Curated by Egija Inzule, Tobias Kaspar and Axel J. Wieder  
Reader and vitrine presentations in collaboration with Maja Wismer

Künstlerhaus Stuttgart  
01.10. – 31.10.2010

“In the Middle of Affairs” shows works and projects that are concerned with channels of distribution and alternative fields of action connected to artistic practice. The works consciously adapt languages of design and advertisement, operate within commercial media and utilize and/or reflect upon its methods. The presentation includes works from the past thirty years as well as new works. In addition, a selection of press texts, exhibition cards, advertisements and other documents are included, which reflect the social networks surrounding a work or presentation, and which often function as catalysts for contextualization of works or topics. The exhibition focuses on critical attitudes towards the production of subjectivity and examines its media and methods, like newspapers and other printed matter, institutional spaces, roles and identities, as important aspects of meaning and value production.

“In the Middle of Affairs” functions not only as a title, it is simultaneously a description of the work methods in which a personal involvement indicates a viewpoint and an attempt at a close-up examination. It connects various approaches in a consciously fragmentary narrative, which unifies changing perspectives and various historical levels. The starting point of the project was a show that Egija Inzule and Tobias Kaspar realized in 2009 in Basel connected to the presentation of the first issue of the magazine PROVENCE. This exhibition consisted of two vitrines, in which the Journal Series by John Knight, as well as selected advertisements by the French collector Ghislain Mollet-Viéville from the 1970s and 1980s were on view, and which could be perceived as a spatialized sleeve note of the presented magazines.

The exhibition at Künstlerhaus Stuttgart presents further historical works of Louise Lawler, Ulises Carrión, the agency readymades belong to everyone© founded by Philippe Thomas, and the group IFP (Information Fiction Publicité). From Silvia Kolbowski, a newly-made retrospective of a work from 1990 is on display. Nairy Baghramian, Nicolas Ceccaldi, Nina Könnemann, Hans-Christian Lotz, Bonny Poon and the group Udio present works, some newly developed for the exhibition in Stuttgart. In a reader compiled by Maja Wismer, themes addressed in the works such as mechanisms of subjectivity, the art market and the culture industry are expanded within a selection of texts and documentation materials.

Another central aspect of the project is its interest in other forms of economies. The organization of independent exhibition spaces, the publication of books and magazines, the founding of publishing houses or work within the fields of fashion, music or graphic design are instruments that are not only utilized to create possible alternatives to the art market, but also to find ‚loopholes‘ within it. These might at least momentarily offer a potential free space outside of the limited or normative constructs associated with established fields of art. Above all, these strategies might also be read as approaches to reflect on and openly negotiate one’s own subjectivity within these fields. The – temporary or provisional – adoption of various activities can be understood as a way to question the role of the author and the artwork within its particular cultural and socio-political situation.



## DOMINIQUE GONZALEZ-FOERSTER

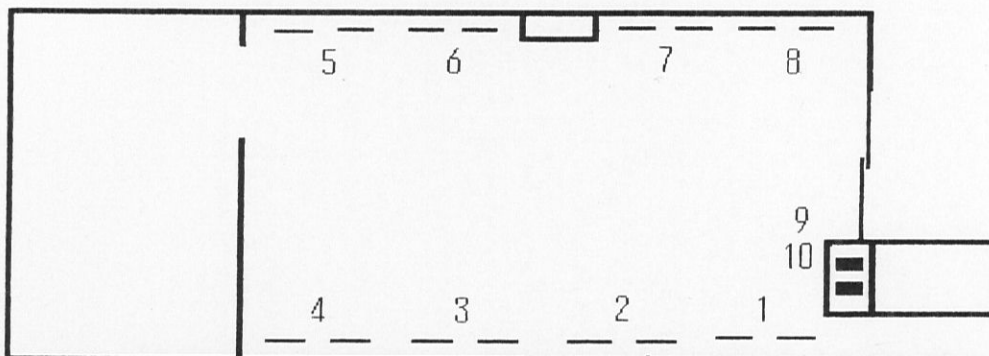
"Fille/Garçon" May 26 - June 24, 1995

## EXHIBITION LIST

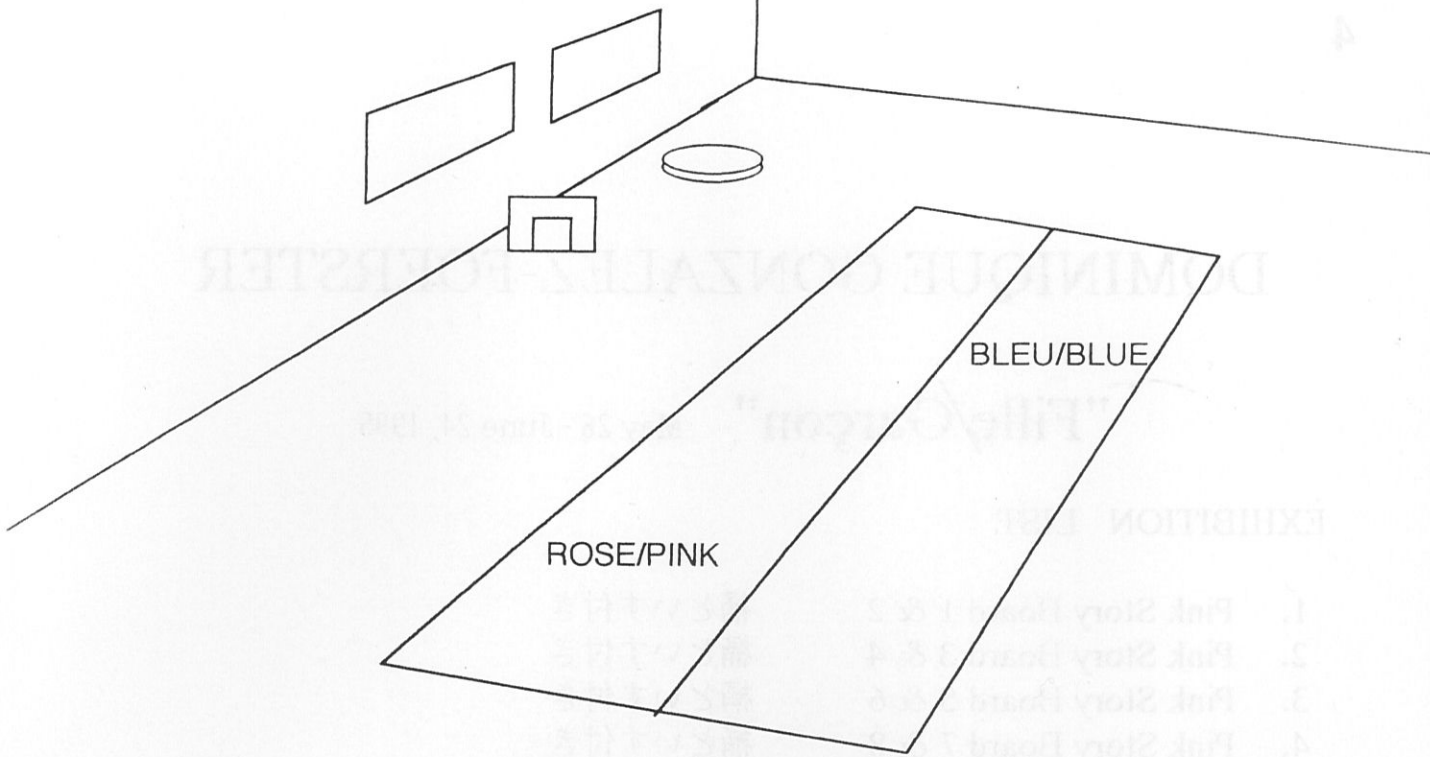
- |     |                        |        |
|-----|------------------------|--------|
| 1.  | Pink Story Board 1 & 2 | 桶といす付き |
| 2.  | Pink Story Board 3 & 4 | 桶といす付き |
| 3.  | Pink Story Board 5 & 6 | 桶といす付き |
| 4.  | Pink Story Board 7 & 8 | 桶といす付き |
| 5.  | Blue Story Board 1 & 2 | 桶といす付き |
| 6.  | Blue Story Board 3 & 4 | 桶といす付き |
| 7.  | Blue Story Board 5 & 6 | 桶といす付き |
| 8.  | Blue Story Board 7 & 8 | 桶といす付き |
| 9.  | Golden Album           |        |
| 10. | Silver Album           |        |

Pink and Blue Tiles                      タイル全てと桶各色

インスタレーション全ての場合



# FILLE/GARÇON



## GALLERY KOYANAGI

stories of pairs and mirrors  
clues on the work of Dominique Gonzales-Foerster

1/

Jorge Luis Borges: *The Book of Imaginary Beings*: "In those times, the world of mirrors and the one of men were not isolated from each other as they are now. They were in fact quite different; neither the forms nor the colors were matching. The two kingdoms coexisted in peace; one would walk in and out of mirrors. One night, the people of the mirrors invaded the Earth. Their strength was mighty; however, after bloody battles, the magic arts of the Yellow Emperor triumphed. He chased the invaders, imprisoned them in their mirrors, and imposed them the task of repeating all of men's acts, as in a dream."

"Life imitates art." Oscar Wilde

The artist's studio is the traditional locus of the imaginary, the place where her or his work originates from. The apartment is where the everyday course of life takes place. For Dominique Gonzales-Foerster, the apartment is both the locus of her work and the subject. Being the location of that superposition of fiction and reality, it becomes the stage, where one – the artist as well – collects the clues and/or traces of one's interaction with that of "reality". Those rituals that define the existence are then turned into the dynamics of a fiction, that starts from the real, and maybe ends in the real. Tracing the possible stories equals finding how they derive from reality, how they are embedded in the most menial detail of life. Recently, Dominique Gonzalez-Foerster has often been referring to the exhibition spaces as a movie set: *R.W.F. (Lola)*; in Cologne, an abandoned apartment becomes the one of Rainer Werner Fassbinder. Imaginary sets of his "real" apartment were intermingled with memories the artist had of the film maker's movie scenes. The space then becomes a stage without any specific action going on: the display is empty, no play is mapped out, or indicated.

The apartment is the starting point, with rooms that each bear the material of fictions: there is no clear distinction between the studio and the house. Color is an essential constituent of memory, like taste and smell are: hence the importance of colored rooms in the artist's work. They are inhabited by objects with function as indications, fictional points of entries. Each can be associated to the others with no particular order, it is like a *Game Which Rules Have Been Lost* each room becomes the stage for multiple stories; a hypertext novel in three dimension, a progression to be constantly redefined. When the viewer-detective enters those rooms, (s)he only finds those clues, lying on the floor, in the closets, outside the window. There is no thread, just elements one has to reassemble, so to guess what the story could be about. Even the indication of time is blurry: has the story happened, and one is to retrieve the plot, or is it about to start, the viewer then being the character(s)?

The bath house is another kind of place, almost a negative picture of the apartment: intimacy within the public place. One is exposed and simultaneously protected by convention. It occurs in a particular type of time frame: the body takes over the mind, taking one back to the bare essentials of life. One could relate to this experience as an evocation of the mother's womb. It is like returning to one's origins. With the importance of the narratives as some kind of a therapeutic model in her thinking process, one thinks of this reference as a form of treatment, a mean to retrieve one's most essential past, to get back in touch with one's most ancient memory. *Atomic Rooms* the fallout shelter as a paradigm addresses similar issues of public exposure and private protection.

“A Mimet, that is to say a metaphysical mirror, does not function according to the laws of optics; rather, it reproduces your image as it is seen by an individual that would stand in front of you.”

“I’ll be your mirror, reflect what you are.” the Velvet Underground.

The bath is separated in two, as often in Dominique Gonzales-Foerster’s suggested plots. It calls for a reflection of the multiple duality that surrounds us: private versus public, self versus other, woman versus man, ... Multiple Personality Disorder (a mental disturbance, which is characterized by the patient’s feeling of bearing many identities concomitantly. The artist recently published a text on that subject in Purple Prose Magazine #4): who is the viewer, who is the character? is it about a confrontation between the public and the private self, the memory of oneself and one’s current state of being? or is it maybe between the viewer and the artist? The positions are no longer clear; one somehow loses touch with oneself, one should be able to: this might be the basis of the interaction the artist expects the viewer to have within her fictional canvasses. With *The Daughter of a Taoist* or *Bienvenue @ ce que vous croyez voir* (welcome to that you think you are looking at) the process was to select biographical elements of someone’s life, and insert objects that Dominique Gonzalez-Foerster could associate to those fragments of lives, a methodology that is echoed in the Fassbinder piece. Tracing one’s own stories is a dialogue between one’s selves: the viewer is invited to associate those elements, and insert those in her/his own (his)story. *How does psychoanalysis end?* two identical rooms separated by a wall, the same couch, the same image: the boundary between reality and fiction is blurry; memory sometimes gives one the illusion of having lived through similar events in the past, however with no certainty, no precise details; one sometimes has contradictory feeling simultaneously: are they opposite, what does link them? The work exposes the fakeness of symmetry, the illusion of similarity, as in *Camera Doppia* (double view or is it one that is replicated? They were facing each other, like a reflection of each other: a distorted mirror; which room was the real one? like a window one would look into, that would reveal another form of life: fantasies, dreams? A red room, a blue one: two moods, two states of being that are neither concomitant nor successive. The end of psychoanalysis could be read as the beginning of an acknowledgement: life is another dimension of fiction.

First part go with pink side, second with the blue.

Written by Benjamin Weil

# Sento of Gonzalez-Foerster allows for a lot of head room

By ARTURO SILVA

I don't know if anyone else can relate to this, but I have long found that when foreign female friends visit Japan, my foreign female friends who live here will usually include a visit to the local *sento* (public bath) on the itinerary of our visiting friends. While I have some male *sento* aficionados as friends, I've never noticed them taking our visiting male pals for a bath.

Dominique Gonzalez-Foerster recently lived for six months in Ibaraki Prefecture, where presumably she experienced *sento* culture. Koyanagi Gallery in Ginza is currently showing a new installation by the French artist called "Filles/Garçons."

The center of the gallery floor is covered by a new floor — or perhaps a "pool" — of tiles. Half are pink, the rest a pale blue. Thus, visitors are confined to walking around the edges, or walls, of the gallery. Scattered about that area are some small wood stools, and pink or blue plastic buckets — just like the kind you'd find in a *sento*. Along the walls are 16 evenly spaced plates of plastic on which are mounted photos taken from fashion magazines.

Many of these photos are of pastel coloring similar to that of the "furniture" and tiles. Each plate has three or four small photos; but they do not take up all of the plates, so that there is lots of empty, clear plastic space. The plates are hung very low on the walls — just at the height where a mirror would be in a *sento*.

Looking at — or better, participating in — the installation entails a number of sensations and changes. First, one is amused: The take on the *sento* is readily apparent. The "pastel mood" of it all is somewhat amusing (and perhaps there is here a small critique of the Japanese *kawaii* sensibility). You glance uncomfortably at those pictures so close to the floor. Uncomfortable, that is, until you make the decision to sit yourself down on one of the benches and take a close look at the photos — really the only way to view the installation.

You sit. Most of the photos are of women bathing or sitting poolside, singly or in groups. And many are fragmentary, incomplete bodies and faces. There are very few of men; there's one of the new Gaultier perfume, one of a "Chinese beauty," and even one of some cacti. You sit and look at them, confronting — passively, critically — the aura of glamour that they project. The plastic reflects your own face.

Like a dream, like a film then, there is this double movement of projection and reflection, and like them too, you try to piece together these images, try even to form them into some sort of story as you sit there before them. You make connections among the images, or recall other images (the cacti, for example, reminded me of the mud-bath scene from Robert Altman's "The Player").

Another element is added if other viewers are sitting there with you; these "live players" become bits and pieces of your fragmentary narrations.

The intention of the installation lies, I think, in its being — to use a modish term — "interactive," but especially in its being fragmentary. The viewer must sit on the stool, and then he or she will, ideally, engage in a reverie or projection and remembrance, and the creation of a personal story. There is very much a sense of this being a (typically Japanese) simultaneously public and private space.

It is a very "feminine" space, one of memory and sociability, the private and even the sacral (or should I say "the quotidian sacral"?). And it is one that is aware of the politics of the quotidian.

But as I say, that is the ideal. That is how the piece should work (if my interpretation is not too off the mark). But it does not wholly succeed because the photos are too much of a sameness to activate the narrative impulse; the male-female division is not strong enough, and the plates are not mirrorlike enough to reflect the viewer's image effectively. I might add that Gonzalez-Foerster's work seems to be in a French

tradition of works that aspire to capture an all-embracing model or formula for existence, one that by being activated will *change the world*. Such works would include Mallarmé's "Book," Duchamp's "Large Glass," even Derrida's notion of "difference."

Apparently, installations such as this — rooms, colors, images, moods — are part of an ongoing project of the artist's. She has created many rooms, each with its specific color, "furniture" and arrangement, and all are made up to create a mood that will activate memory and narrative — in a word, desire.

The titles alone are telling: "A Game whose Rules have been Lost," "Chambres Atomiques," "Cabinet de Pulsions," "The Mystery of the Yellow Room."

The last recalls Fritz Lang's 1948 film "Secret Beyond the Door." Though not a major Lang film — it's too overtly Freudian, and suffers from a sleepwalking performance by Michael Redgrave — it does relate to Gonzalez-Foerster's room-work (as the available literature testifies).

Though this is not the place to discuss the Langian *mise en scène*, "Secret Beyond the Door" does deserve some discussion. The film is about a woman, played by Joan "Lazy Legs" Bennett who marries a man (Redgrave) who believes that "... the way a place is built determines what happens in it. ... Certain rooms cause violence, even murders. ... He even has a collection of rooms — where murders have occurred." (He is, of course, preparing Bennett's murder-room.)

The connection between rooms and character might be the obvious point of connection between Lang and Gonzalez-Foerster, but there are even more complexities, such as the roles of mirrors and faces (including disfigured ones as opposed to the glamorous), betrayal and identity, and the entire cinematic viewing structure itself, that apparatus we call the dream-screen.

"Filles/Garçons" will be at Koyanagi Gallery till June 24, 1-7-5 Ginza, Chuo-ku. (03) 3561-1896.



"FILLES/GARÇONS," by Dominique Gonzalez-Foerster, installation

ARTS

# The Japan Times

ALL THE NEWS WITHOUT FEAR OR FAVOR

99  
TH YEAR NO. 34812

ISSN 0389-1086  
©THE JAPAN TIMES, LTD., 1995

Sunday, June 4, 1995

5TH EDITION ¥160

“Shopping is melting into everything and everything is melting into shopping”  
from *The Harvard Guide to Shopping*, ed. Chung, Ineba, Koolhaus, Leong. 2001

*Sarah Staton's SupaStore Iterations...SupaStore93*, Charing Cross Road London. 1993;  
*SupaStore boutique*, Laure Genillard Gallery, London, 1994;  
*SupaStore West*, Phoenix Hotel, San Francisco, 1995;  
*SupaStore*, Norwich Gallery, East Anglia, 1996;  
*SupaStore NYC*, Very&Co, Tribeca, NYC, 1997;  
*Supastore East*, Rontgen Kunst, Tokyo, Japan, 1997;  
*SupaStore Manc*, Cornerhouse Gallery, Manchester, 1998;  
*SupaStore Tour*, Arnolfini Gallery, Bristol, UK, 1998;  
*SupaStore SupaStars*, Tomato Gallery, Soho, London, 1999;  
*SupaStore in the Mountains*, Kunsthaus Bregenz, 1999;  
*SupaStore Kiosk*, Tate Modern, London, 2000.

Multiplication with SupaStore British Council Touring Exhibition launched in November 2001 at the National Museum of Art in Bucharest, Romania and toured to Croatia, Poland, Slovenia, Czech Republic during 2002. Amongst others: CYPRUS Municipal Arts Centre, SLOVENIA Nicosia Mestna Gallery Ljubljana, Contemporary Arts Gallery, Celje; KIBLA Centre Maribor ESTONIA Tallinn Town Hall 2003 CZECH REPUBLIC Husova Street Gallery, Czech Museum of Fine Art, Prague, YUGOSLAVIA Podgorica Art Pavillion, Belgrade POLAND Awagarda Gallery, Wroclaw CROATIA Muzej suvremene umjetnosti, Galerija umjetnina Narodnog muzeja, Zadar, Galerija umjetnina, Split; Palača Sponza, Dubrovnik; 2002 And further venues in Slovakia, Albania, Bulgaria and Macedonia in 2004, before the exhibition toured to South America in 2004 and 2005.

SupaStore artists include: Franz ACKERMANN, Ricci ALBENDA, United Aliens, John ARMLEDER, Carel BALTH, Tord BOONTJE, Lauri BORTZ, Fiona BANNER, Alex BAG, Lolly BATTY, Huma BHABHA, Simon BILL, GRAW BOKLER, Christine BORLAND, Philippe BRADSHAW, Angela BULLOCH, Ellen CANTOR, Merlin CARPENTER, Maurizio CATTELAN, Jake & Dinos CHAPMAN, Andy COHEN, Keith COVENTRY, Cedric CHRISTIE, Micheal COHEN, Ray COOKE, Meg CRANSTON, Martin CREED, Debra CURTIS, Pauline DALY, Jeremy DELLER, Tracey EMIN, Vanessa FARSEID, Sylvie FLEURY, Devon DIKEOU, Rebecca EARLY, Jason FOX, GILBERT & GEORGE, Wade GUYTON, Simon HENWOOD, Matt FREEDMAN, Anya GALLACCIO, Liam GILLICK, Nan GOLDIN, Wayne GONZALES, Joseph GRIGLEY, Rachel HARRISON a, Stephen HEPWORTH, Andrew HERMAN, Matthew HIGGS, Damien HIRST, Georgie HOPTON, Rachel HOWARD, Gary HUME, Michael JOO, Simon JOSEBURY, Jonathan HOROWITZ, Jason WALLIS JOHNSON, Alan KANE, Adam KAY, Ali KAYLEY, Brad KALHAMMER, Karen KILIMNIK, Micheal LANDY, Abigail LANE, Cary LEIBOWITZ, Sol LEWIT, Pam LINS, Hilary LLOYD, Christina MACKIE, Adam McEWEN, Elizabeth le MOINE, Jonathan MONK, Takashi MURAKAMI, owada, Peter NEWMAN, Seamus NICHOLSON, Paul NOBLE, Tim NOBLE, Chris OFILI, Kirstie OGG, Claus OLDENBERG, Aurora PAPAFAVA, Graham PARKER, Simon PERITON, Hadrian PIGOTT, William PROPHET, James PYMAN, Josephine PRYDE, Graham RAMSEY, Barry RATOFF, Tessa ROBINS, Michelle SEGRE, Kenny SCHACTER, Mike SALLE, Adrian SEARLE, Lesley SMAILES, David SHRIGLEY, Ross SINCLAIR, Jane SIMPSON, Nancy SPERO, Georgina STARR, Jemima STEHLI, Lily VAN DER STOKKER, Max SCHUMANN, Adrian SEARLE, Lesley SMAILES, Sarah STATON, Mike STEVENSON, Rikrit TIRAVANIJA, Jude Tullichet, Gavin TURK, Keith TYSON, Nicola TYSON, Jessica VOORSANGER, Andy WARHOL, Sue WEBSTER, Toby WEBSTER, Stephen WILLATS, Richard WOODS, Cerith WYNN EVANS, Anand ZENZ, Andrea ZITTEL.