

WALTER AND MCBEAN GALLERIES

San Francisco Art Institute  
800 Chestnut Street  
San Francisco, CA 94133

Gallery Hours:  
Tuesday - Saturday 11 am-6Pm  
[www.SFAI.edu](http://www.SFAI.edu)

# TEMPORARY STRUCTURES

Curated by Glen Helfand and Cydney M. Payton  
September 14-December 15, 2012

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# CURATORS' STATEMENT

## ARTISTS

Pawel Althamer  
Roberto Behar & Rosario Marquardt  
David Gissen  
Amy M. Ho  
Paul Kos  
Roy McMakin  
Christian Nagler & Azin Seraj  
Ben Peterson  
Michael Robinson  
Jonathan Runcio  
Mungo Thomson  
Together We Can Defeat Capitalism

## PUBLIC PROGRAMS

For a complete list of associated public programs, visit [www.sfai.edu/TempStructures](http://www.sfai.edu/TempStructures)

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*Temporary Structures* takes root in the exciting possibilities of impermanence. The guiding spirit of this exhibition is architectural, be it a literal focus on buildings and their component parts—walls, stairs, windows—or the intangible zones and belief systems that comprise more psychological spaces. No matter how solid such structures and systems seem, things change along the way. “Finished” entities evolve, and things constructed to live briefly often become concretized through historical readings and reimaginings. This show considers the relationship between temporary architecture, social structures, and spectacle, addressing both sites (galleries and museums, pavilions, shelters, classrooms) and what they produce (culture, leisure, habits, dialogues, and economies). Featured works engage with aesthetic, political, and social ideals from various historical moments related to the rise of consumer culture, from 19th-century French uprisings to the recent Occupy movement. The exhibition also recognizes shifting ideologies and functions in museum culture: With the modern museum often veering into a social zone of entertainment and tourism, its role as a permanent repository is no longer its most salient feature.

The broad allure of World's Fairs, and their use of temporary pavilions in the service of now-questionable views of internationalism and entertainment, is a key element of the exhibition. San Francisco has its own fair holdovers, most notably the Palace of Fine Arts, designed by Bernard Maybeck in 1915 for the Panama-Pacific International Exposition. Conceptualized as a Greco-Roman ruin, the structure was a gateway to exhibition halls of international art. Today, this folly structure has been annexed into landmark status, a sense of permanence bestowed by retrofitting its wood and covered burlap-fiber bones. The Palace represents a growing collection of such structures across the globe (Mies van der Rohe's 1929 Barcelona Pavilion being another) that now shape and brand images for places and cities. There's a soul to these structures, an inherent romance to recalling and reclaiming the past, yet the fantasies that these provisional places conjure divert critical questions about how many should be saved and why.

Another visual subtext for *Temporary Structures* takes hold in late modernism. The visually iconic utopian capital city Brasilia, designed by city planner Lucio Costa and architect Oscar Niemeyer and completed in 1959, features prominently in

works by Polish artist Pawel Althamer, and the collaborative architecture of Roberto Behar & Rosario Marquardt. Each work infers a kind of transcendent possibility in the critically revered, yet politically failed, UNESCO World Heritage Site. Brasilia's protected status through UNESCO both collectivizes a diverse culture into a singular touristic viewpoint and suggests that it is a global duty to protect that viewpoint. This mapping of the world into sites of tourism often means that those who temporarily occupy places become actors in a showcase of place, thus making the architecture more memorable than the culture that has made it.

The Walter and McBean Galleries—SFAI's own piece of late modernism—are, in a sense, another artwork in *Temporary Structures*. The SFAI campus resides within two California architectural histories: the Mission style architecture of its original 1926 building, and the Brutalist architecture of the 1969 expansion by architect Paffard Keatinge-Clay. The galleries, a part of this addition, show the influence of Louis Kahn and Le Corbusier with their solid concrete and treatment of natural light. For Kahn, making light a prominent feature in modern architecture was a means to relate back to ancient ruins. Keatinge-Clay's work gestures towards the historical with similar translations of light in space.

Over their 40-plus years, the galleries have hosted countless temporary exhibitions and architectural permutations. Revealed for *Temporary Structures* is a 1985 wall work by Paul Kos that has been interned under sheet rock for over a decade. Also remembered is David Ireland's stunning pour of concrete down the galleries' signature staircase in 1987, a kind of lava flow descending. Jonathan Runcio's newly commissioned piece points to additions to and subtractions from Keatinge-Clay's building since its “completion.”

One goal of this exhibition is to make transparent the adaptability and shifts of such a hard-edged, seemingly fixed space, and offer renewed reasons to interact with the perhaps-familiar Walter and McBean Galleries. In this process, the entrance has been reworked, the skylights opened, a wall removed, new structures built.

It's only temporary.



## PAWEL ALTHAMER

Pawel Althamer's work is deeply embedded in a social practice that diverts notions of authorship and authority. The video *Brazil* is a fragment of Althamer's ongoing and complex project *Common Task*, featuring international actions, sculpture, performance, and video. For *Common Task* Althamer collaborates with his neighbors from the 1960s working-class, soc-modernist (a term that describes the ubiquitous plain and alienating architecture built under socialism in Poland) complex in the Bródno-Podgórze area of Warsaw. Wearing gold spacesuits, the collective creates an identity as a fictional society of space travelers who are from a failed planet in the distant future. In this video the space travelers have returned to earth to wander the futuristic architectural landscapes of Brasília and to observe the religious activities at the syncretic Vale do Amanhacer (Valley of the Dawn), where twice-daily worship involves making a psychic connection with an alien society.

**Pawel Althamer** (b. 1967) graduated from the Kowalski Studio at the Fine Arts Academy in Warsaw, known for its experimental and collective practices. Recent solo exhibitions include Deutsche Guggenheim, Berlin; Ludwig Forum für Internationale Kunst, Aachen; Modern Art Oxford; Foksal Gallery Foundation, Warsaw; and the Fondazione Nicola Trussardi, Milan. Group exhibitions include documenta 10; Manifesta 3, Ljubljana, Slovenia; The Wrong Gallery, New York City; 1st Moscow Biennial; and 8th Gwangju Biennale, South Korea. In 2004 Althamer received the Vincent Award, and in February 2011 his project *Common Task* was featured on the cover of *Artforum*.



*Brazil, 2010*

Video

22:46 minutes

Courtesy of Foksal Gallery and Open Art Projects, Warsaw, Poland



*Watching the wheel go round and round (John Lennon), 2012*

Paint, wooden table, flags, mirror  
Courtesy of the artists

## ROBERTO BEHAR & ROSARIO MARQUARDT

This site-specific commission for *Temporary Structures* dialogues with the architecture of the Keatinge-Clay building, transforming the entrance into a fantasy that echoes the architectural forms found in Lucio Costa and Oscar Neimeyer's epic urban plan for Brasília. Behar and Marquardt activate performative and spectral qualities with repetitive patterns and a mirror that extends and doubles the space, engaging the body with the architecture to create a sense of a utopian relationship between the Walter and McBean Galleries and its publics. For the artists, "The project introduces polychromatic lightness in motion into the gallery, an atmosphere of pleasure in contraposition with the architecture of the space to celebrate what it is not yet."

The collaborative office of Roberto **Behar** and **Rosario Marquardt** (R & R Studios) weaves together visual arts, exhibition, design, architecture, and urban design. Both Behar and Marquardt received a Diploma in Architecture and Urbanism from the Universidad Nacional de Rosario in Argentina, and Behar did post-graduate studies at the Institute for Architecture and Urban Studies in New York City. The work of R & R Studios has been published in over 200 publications worldwide, including *Art in America* and *The New York Times*, and has been featured in solo exhibitions at the Museum of Contemporary Art, Denver; Miami Art Museum; Museum of Contemporary Art Miami; and Madison Museum of Contemporary Art.

## DAVID GISSEN

In May of 1871, members of the *Commune de Paris* voted to destroy the Vendôme Column—a towering symbol of Napoleonic military might and triumph. In preparation for the demolition, the *Communards* built a mound of hay, sand, and urban detritus on the ground directly in front of the column. The mound protected the neighboring buildings and fragile sewer system from the weight and vibrations as the column was toppled. Since the column's reconstruction in 1873, various groups have called for the Vendôme Column to be destroyed again. Gissen, instead, proposes that another reconstruction join the reconstructed column:

"We, the undersigned, ask that the Mound of Vendôme be rebuilt in the plaza to commemorate the historical and radical events of 1871. The mound is a symbol of revolution and the column's destruction, but it is also a symbol of the Communards' interest in urban care, preservation, and the future of their city. It should be built again."

**David Gissen**, PhD (b.1969) is a historian, theorist, critic, and curator of architecture and urbanism. He is Associate Professor and coordinator of the architectural history and theory curriculum at California College of the Arts. His recent work focuses on developing a novel concept of nature in architectural thought and developing experimental forms of architectural historical practice. He is the author of the book *Subnature* (Princeton Architectural Press, 2009) and the forthcoming book *Manhattan Atmosphere*, and editor of the volume *Territory* (Wiley, 2010).



*The Mound of Vendôme*

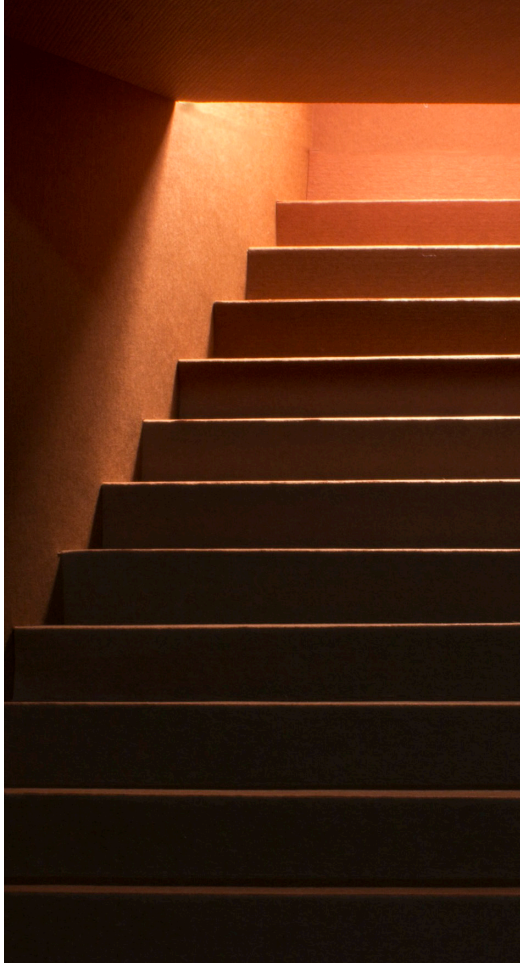
Detail, mixed media installation  
Courtesy of the artist



## AMY M. HO

How people move through physical space is a consistent theme of Amy M. Ho's work. "Our mental relationships to the environment are not separate from our bodily relationships yet our minds and bodies navigate the world in entirely different ways," Ho has written. Her project for Temporary Structures focuses on a key architectural element of the Walter and McBean Galleries: the concrete staircase that links the two spaces. Working with projections, Ho imposes imagined possibilities and uses of the space onto the undersides of the stairway. She illuminates the existing structure's interplay of angles and flat planes, using images of staircases to highlight properties of ascending and descending and to allude to bodily interaction. Yet her use of projected image also aims to lighten and soften this solid, angular object, highlighting its more common role as transitory space.

**Amy M. Ho** (b. 1983) received her BA from University of California, Berkeley and her MFA from Mills College. Ho's recent solo exhibitions include San Francisco International Arts Festival; the Castle Information Centre, Cesky Krumlov, Czech Republic; and window galleries at 826 Valencia and Artists' Television Access, San Francisco. Group exhibition venues include the Asian Art Museum, San Francisco; Chadra Cerrito Contemporary, Oakland; and SOMArts, San Francisco. She has been an artist in residence at the Vermont Studio Center and the Milkwood International, Cesky Krumlov, Czech Republic.



**Up/Down, 2012**  
Video projection  
*Courtesy of the artist*

## IN HOMAGE, DAVID IRELAND

In 1987 David Ireland covered the stairway of the Walter and McBean Galleries in a cascade of concrete. (See overleaf) The black and white photographic document of the installation suggests that the gesture was both sympathetic to and questioning of the architecture of the space. In many ways this work considers the connection between the built and natural worlds and the power of presentation. While the staircase seems central, the waterfall insists that we reconsider the hierarchical relationship between the lower and upper galleries of the Walter and McBean. Blocked from immediate access, the upstairs space takes on the form of a dreamspace, attainable only by exiting the gallery and reentering from outside. In the context of *Temporary Structures*, the work reminds viewers of a history of artists' actions that have temporarily subverted, altered, and challenged the systems that form around these galleries and others.

## PAUL KOS

In 1985 Paul Kos cut into the temporary white wall that hid the original concrete gallery walls of the Walter and McBean. Making a tall, narrow slice with arched crest—a shape informed by the medieval stained glass windows at Chartres—Kos created an interior structure that could be activated with a performed climb. The work has been slumbering behind the walls of the gallery, only reappearing once in the early 1990s. Following Kos' interest in nature and the metamorphic possibilities of ephemeral materials, the work interacts with the reopened (for this exhibition) light-wells, through which sunlit illuminations move like a body in motion.

**Paul Kos** (b. 1942), a material-based conceptual artist, received his BFA and MFA from the San Francisco Art Institute. Along with Bruce Nauman and Vito Acconci, Kos was among the first to incorporate video and sound into sculptural installations. Kos has had solo exhibitions at the Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Berkeley Art Museum; Gallery Paule Anglim, San Francisco; and the Neuer Berliner Kunstverein, Germany. Group exhibition venues include the Guggenheim Museum, New York; Contemporary Jewish Museum, San Francisco; Museum of Modern Art, New York; and Walker Art Center, Minneapolis. Kos taught in the New Genres department at SFAI from 1978 through 2008.



### *Gargoyle VIII, 1985*

B & W photographs, video (not featured),  
and wall installation  
*Courtesy of the artist and Gallery Paule Anglim,  
San Francisco*





*Smithsonian Falls, Descending  
a Staircase for P.K., 1987*  
Reproduction from original photograph  
Courtesy of the Anne Bremer  
Memorial Library, SFAI



ROY MCMAKIN

With a practice that encompasses roles as artist, designer, architect, and furniture maker, Roy McMakin wholeheartedly acknowledges an elasticity of meaning. His projects may appear to be objectively one thing—a chair or a house, for example—but they hold a more layered emotional tenor. The lengthy, witty title of *The bed I bought when I was a teenager* . . . overlays a psychological charge on a bed frame that McMakin retrieved from his family home after his parents passed away. A 1920s vintage colonial-style piece of furniture that the artist bought in 1970, it is an expression of his budding interest in design. But beds are just as important for their intimacy, and, as the title suggests, this one soaked up its share of familial emotional baggage. The mirror that bisects the bed frame highlights the object’s nuanced significance, encompassing both a physical interaction with the body and the evolving nature of psychological space. This work is one of eight sculptures created from furniture from McMakin’s childhood home, each split as an attempt to reveal, and preserve, emotional content and personal meaning.

**Roy McMakin** (b. 1956) holds both BA and MFA degrees from the University of California, San Diego. Solo exhibition venues include Museum of Contemporary Art, Los Angeles; Seattle Art Museum; Aldrich Contemporary Art Museum, Ridgefield, Connecticut; Portland Art Museum; and Christina Grajales Gallery, New York. Group exhibition venues include Museum of Arts and Design, New York; Cooper-Hewitt National Design Museum, New York; Smithsonian Institution, Washington, D.C.; and the CCA Wattis Institute for Contemporary Arts, San Francisco.



*The bed I bought when I was a teenager that was later put in the creepy (maybe haunted) room in my parents’ basement where I had to sleep until Mike refused.*  
Found piece, mirror  
Courtesy of Anthony Meier Fine Arts, San Francisco

CHRISTIAN NAGLER & AZIN SERAJ

With *Market Fitness*, artist and writer Christian Nagler brings together two seemingly distant topics of conversation in popular culture: the demystification of the financial system and the importance of individual exercise routines. Both economies and our physical selves are frameworks for cultural and personal existence; however, they are hardly fixed elements, responding in complicated ways—shifting values, recessions—as they face conditions from unemployment figures to IPOs. Working with video artist Azin Seraj, Nagler merges these concepts into a sweaty, participatory project that pairs lessons on liquidity, derivatives, and exchange rate volatility with vigorous aerobic warm-ups and group movement exercises. Each “lesson” includes an incisively witty video, shot in apt locations such as the 1915 Pacific Coast Stock Exchange building (now home to a gym), and a soundtrack of reworked aerobic nightclub pop songs. The videos are included in the exhibition, while three Market Fitness courses are scheduled during the run of the exhibition. For details on the courses, visit [www.sfai.edu/TempStructures](http://www.sfai.edu/TempStructures).

**Christian Nagler** (b. 1975) is a fiction writer, translator, and performer, and received his MFA from Brown University. Recent projects include dancing with Anna Halprin’s Sea Ranch Collective; writing a novel about the bodily effects of U.S. public policy; and translating the work of the early 20th-century Salvadorean writer/philosopher/political economist Alberto Masferrer.

**Azin Seraj** (b. 1982) is a new media artist whose work navigates the uses of technology as powerful tool for relating across borders. She received her BA from University of Victoria, Canada and an MFA from University of California, Berkeley. Her work has been exhibited in *CURRENTs: Bay Area Iranian/American Art Today*, Asian Resource Center Gallery, Oakland; *MENA Experimental: Recent Experimental Film and New Media from the Middle East, North Africa and Diasporas*, The Arts at CIIS in collaboration with Artists’ Television Access; and *Shadowshop*, SFMOMA.

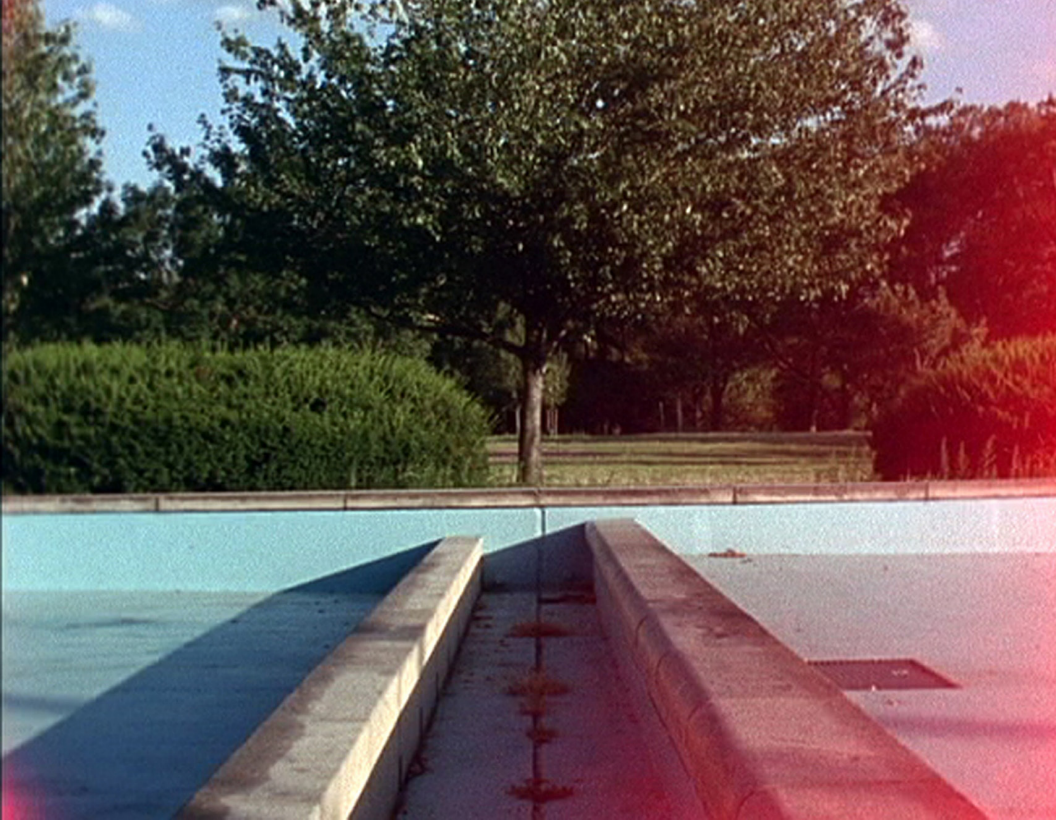


*Market Fitness, 2012*  
Video and participatory performance  
Courtesy of the artists

BEN PETERSON

With his epic drawing, Ben Peterson creates a fantastical vision of movement and stasis. Like a set for a Wes Anderson film, *Ships Wake* presents a detailed scenario that is both whimsical and haunting, an imagined site cobbled together from unlikely elements. The architectural hybrid suggests a shantytown repurposed as a cruise liner headed to a beachy developing nation—only this vessel is more suited to an unsettling form of staycationing. Here, multi-colored shipping containers are transformed into makeshift, temporary cabins, staterooms, and reception areas. An entire wall constructed of lost luggage further suggests curtailed travel, as do the buckling carpets of asphalt on the palm-lined plaza below. A tower-like structure fitted with scaffolding that displays sleek furniture literally places design out of reach, and at the liberty of the elements.

**Ben Peterson** (b. 1977) holds a BFA in painting from California College of the Arts. His works have been included in exhibitions at the Pennsylvania Academy of Fine Arts; Neuberger Museum of Art, New York; Institute of Contemporary Art, Philadelphia; Indianapolis Museum of Art; Mary Goldman Gallery, Los Angeles; Ratio 3 Gallery, San Francisco; and the Deste Foundation Centre for Contemporary Art, Athens, Greece.



*Ships Wake, 2011*  
Ink and graphite on paper  
Courtesy of the artist and Ratio 3, San Francisco

*Victory Over the Sun*  
16mm film transferred to digital  
12:31 minutes  
Courtesy of the artist

MICHAEL ROBINSON

The edifices and barely tended landscapes seen in Michael Robinson’s film were shot on sites of 1960s World’s Fairs in North America—Montreal, Seattle, and New York. Once zones teaming with optimistic internationalism, these forlorn settings now, as the artist notes, express “an eruptive struggle between spirit and matter, ego and industry, futurism and failure.” While there is social critique to this nostalgic view of midcentury modernism, Robinson’s work invariably employs pop cultural sources to conjure an otherworldly energy. *Victory Over the Sun*, shot in 16mm, revels in its cinematic materiality—the lens flares and sound recording—as well as the compounding meaning of its other ingredients, most of which relate to concepts of power and control: a VHS tape on self-hypnosis, laser tag video games, an obscure 1980s science fiction film (*Masters of the Universe*, 1987), and text from Ayn Rand’s 1937 novella *Anthem*. The free-range appropriation reflects notions of variable use, and constantly shifting foundations of meaning. Robinson will screen his works as part of SFAl’s Visiting Artists and Scholars Lecture Series on October 29 at 7:30 pm.

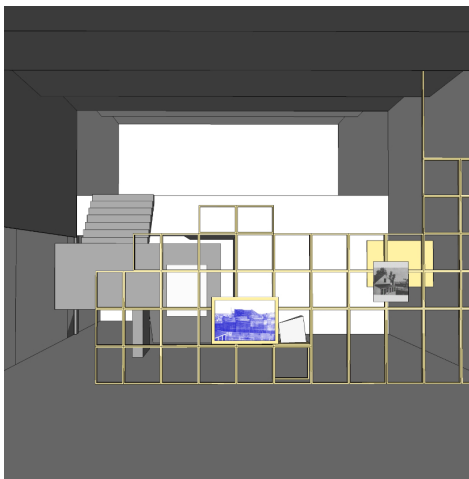
**Michael Robinson** (b. 1981) holds a BFA from Ithaca College and an MFA from the University of Illinois at Chicago, and has been a Visiting Assistant Professor of Cinema at Binghamton University. His work has screened at the 2012 Whitney Biennial, New York; International Film Festival Rotterdam; Sundance Film Festival; Anthology Film Archives, New York; Wexner Center for the Arts, Columbus; Tate Modern, London; MoMA PS1, New York; Yerba Buena Center for the Arts, San Francisco; and Walker Art Center, Minneapolis.



## JONATHAN RUNCIO

The impermanence of architectural form is a key subject of Jonathan Runcio's sculptural and two-dimensional work. His use of and interest in blueprints is a fitting metaphor, as it is a fugitive form that illustrates built structures meant to last. He also employs various construction materials—wood, welded metal, and cast concrete—to create walls and barriers that reframe particular spaces. Runcio's commissioned work for *Temporary Structures* involved archival research into elements of Paffard Keatinge-Clay's addition to the SFAI campus, specifically regarding elements that were removed or altered. For example, the original sloping roof the school's cafe was demolished due to neighbor complaints before the building was finished; more recently, a digital media facility burrowed in a slice of open space beneath the lecture hall. Runcio finds formal interest in these structures and presents his findings within a framework that creates a physical division within the gallery space.

**Jonathan Runcio** (b. 1977) received his BFA and MFA from California College of the Arts. Recent solo exhibition venues include Ratio 3 and the Popular Workshop in San Francisco and Eber-smoore in Chicago. Runcio has also participated in group exhibitions at the Cue Arts Foundation, New York; the SF Arts Commission Gallery; 111 Minna Gallery, San Francisco; and CCA Wattis Institute for Contemporary Arts, San Francisco. Runcio is a recipient of the Joan Mitchell Foundation MFA Grant and the Murphy and Cadogan Fellowship.



*Pie In the Sky*  
Pine, concrete, steel, paint, aluminum, screenprint  
Courtesy of the artist



*Yoga Brick Wall (Black)*, 2004  
Foam yoga bricks  
Courtesy of Artist Pension Trust

## MUNGO THOMSON

Los Angeles-based artist Mungo Thomson creates humorous, conceptually driven work that often involves shifts in the perception of constructed space. With simple gestures he literally adds levity to hefty ideas of structures: He has morphed the architecture of James Turrell's skyspaces into a bouncehouse, and parodied the spectacle of Michael Heizer's monumental granite work *Levitated Mass* with an inflatable parade-float replica. Many of these works, including his piece in *Temporary Structures*, also soften the hard edges of an edifice. *Yoga Brick Wall (Black)*, a title that subtly suggests Oz's Yellow Brick Road, is a barrier that weighs less than its appearance suggests. A single brick—made of dense foam most likely developed for industrial purposes—is meant to support the body in a physical activity with aims of secular spiritual transformation. En masse, and stacked without mortar, the bricks form a tenuous minimalist gesture that relies on trust and a gleeful wish to defy gravity.

**Mungo Thomson** (b. 1969) attended the Whitney Museum Independent Study Program in New York and received an MFA from UCLA. Solo exhibition venues include the Hammer Museum, Los Angeles; Kadist Art Foundation, Paris; and Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy. Group exhibitions include *The Pacific Standard Time Ball of Artists*; *The Living Years: Art After 1989*, Walker Art Center, Minneapolis; *Untitled (12th Istanbul Biennial)*; *Compilation IV*, Kunsthalle Düsseldorf, Germany; and *2008 Whitney Biennial Exhibition*, Whitney Museum of American Art.

## TOGETHER WE CAN DEFEAT CAPITALISM

In 2000, the collective Together We Can Defeat Capitalism held a "Guerrilla Tea Room" at e://MISSION gallery. Twelve years later, in the midst of another tech boom and bubble creating outlandish rents, and with another hotly contested election on the horizon, TWCDC revisits this project. Updated for an era when Capitalism (and its discontents) are daily news, when Occupy provides "free" food for its own cultural guerrillas, and when "tea party" has taken on a whole new meaning, the Guerrilla Café offers free tea and cake in an environment that encourages students and passers-by to discuss the upcoming election and radical thought of all sorts. The Guerrilla Café will be held in the SFAI Café on Wednesday, October 10 and SECOND DATE TK. To RSVP, visit [www.sfai.edu/TempStructures](http://www.sfai.edu/TempStructures).

**Together We Can Defeat Capitalism** (TWCDC) is a loose collective of cultural guerrillas whose aim is to raise questions about early 21st Century Capitalism. TWCDC has been creating provocative public projects and installations and participating in exhibitions since 1996. Their most recent project is "Das Vegetal," Marxist Motorsport's number 68 car powered by waste vegetable oil. Previous projects include: creating "Bush Stops" using road paint and stencils, and the Stop Bush video game; holding a "Bed-in-for peace" after the events of 9/11; and reprogramming a traffic warning LED sign to question the excesses of Capitalism on May Day, 2000. Main TWCDC members include Amy Berk (b. 1976) and Andy Cox (b. 1961). Three screenings will be held in conjunction with the exhibition. Screenings are at 7:30 pm in the SFAI lecture hall.



*Guerrilla Café*, 2012

# FILM SCREENINGS

Three screenings will be held in conjunction with the exhibition. Screenings are at 7:30 pm in the SFAI lecture hall.

## OCTOBER 1

I am Cuba (Soy Cuba), 1964  
141 minutes

*Directed by Mikhail Kalatozov*

Shot through the lens of communist director **Mikhail Kalatozov**, this cinematic masterpiece was intended as propaganda in support of the Cuban revolution as it transitioned from Batista to Castro. Released to mixed reviews from Cuban and Russian audiences, the varied opinions about the film's cultural and political implications suppressed it from larger audiences for decades. For the Cubans, the film stereotyped and romanticized their culture; for the Russians, the film identified too directly with capitalism. Unarchived, remastered, and re-released in the 1990s by Francis Ford Coppola and Martin Scorsese, the film now seems exceptionally revealing of the utopian idealism of the communist era. In addition, the film startles with its exceptional camerawork and the beauty of its silver gelatin-like surface.

pital, office complex, and subdivided convention center. Tati's choreographed critique of modernism is all the more poignant for the fact that he built a nearly functional city to serve as the set for his 70mm film, a folly that nearly ruined his career. In *Temporary Structures*, Playtime serves as a tone-setting device, an ephemeral world that exists forever in cinematic space.



## NOVEMBER 19

Urs Fischer, 2010  
90 minutes

*Directed by Iwan Schumacher*

Swiss artist **Urs Fischer** revels in quick, spectacular gestures and structures that are built not to last. He has fabricated a house of bread, as if from a funky fairy tale; created figurative candles, rendered at human scale, that burn to a puddle over the course of an exhibition; used decomposing produce as sculptural material; used magnetic fields to tentatively suspend objects; and famously excavated the foundation of Gavin Brown's Enterprise, revealing the pit that is the gallery's earthy underpinnings. Iwan Schumacher's filmed portrait leisurely documents the artist's working method, processes, and fabrication of works for his 2009 solo exhibition at the New Museum.



## OCTOBER 15

Playtime, 1967  
155 minutes

*Directed by Jacques Tati*

The centerpiece sequence of **Jacques Tati's** nearly dialogue-free opus is an opening night collapse of a chic eatery. The glue holding together civility and modernist architecture doesn't quite maintain its grip: floor tiles adhere to waiters' shoes, glass doors perfectly shatter, and the dance floor grows increasingly ebullient the more the fixtures fall. The sleekly composed film ostensibly follows a gaggle of American tourists, as well as Tati's flustered oaf character, through a soulless international version of Paris in which cement and glass edifices are strange confections of airport, hos-

## ABOUT THE CURATORS

Glen Helfand is a visiting faculty member in SFAI's History and Theory of Contemporary Art program. His writing, concentrating on contemporary art and culture, appears in Artforum and numerous other publications, and he has curated exhibitions for the de Young Museum, San Jose Museum of Art, Rena Bransten Gallery, Mills College Art Museum, and Dust Gallery, Las Vegas.

Cydney M. Payton is former Director and Chief Curator for the Museum of Contemporary Art Denver, where she organized exhibitions including *Star Power: Museum as Body Electric*, featuring David Altmejd, Carlos Amorales, Candice Breitz, Rangi Kipa, Wangechi Mutu, Chris Ofili, and Collier Schorr; and *See Into Liquid*, featuring Chiho Aoshima, Vija Celmins, Ellen Gallagher, Roni Horn, Robert Longo, Richard Misrach, Jacco Oliver, Catherine Opie, and Massimo Vitali. Recent exhibitions include *Because 64 Crayons Made in the USA: Yu Cheng Chou*, New People, San Francisco; and *The thing is to see: Photo Souvenirs of Daniel Buren Works In Situ 1968-1975*, at thethingistosee.com. She holds an MA in Curatorial Practice, Concentrating on the History and Theory of Architecture, from California College of the Arts.



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