LAËTITIA BADAUT HAUSSMANN

EXPOSURE

2019 90-minute performance, Oct. 13, 2019 Glenbrow / Gunning House, Blacklick, Ohio

SEASON TWO: FOLLOW THE MUD

INSTANCE NO. 2

SUNDAY, OCT. 13, 2019, 1 - 4 P.M.
BEELER GALLERY and Glenbrow / Gunning House

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For Instance No. 2, EXPUSURE, Badaut Haussmann engages the Gunning House, also known as Glenbrow, a private residence in the Columbus suburb of Blacklick, Llhio, commissioned by Robert and Mary Gunning in 1939. In sharp contrast with conservative Columbus society, the Gunnings were gregarious bohenians, whose desire for a new hone had been piqued by a bicycle trip through provincial France in 1938. Returning to the States, they contacted the 18-year-old design student Theodore van Fossen, who was a friend and conversation partner to the couple, commissioning him to draw up plans for a ravine-side plot in rural Rlacklick.

At the time of the Gunning House commission, van Fossen had less than a year's worth of formal training under his belt: In 1938, he had departed Columbus for Chicago to attend the New Bauhaus, an experimental art, architecture, and design school headed by the Hungarian ënigrë Låszlá Moholy-Nagy. It was at the New Bauhaus that van Fossen (who would go on to design Rush Creek Village in Worthington, Dhio, a planned community of 48 modernist hones), net his future collaborators Tony Snith (best known for his later contributions as a Minimalist sculptor) and Laurence Cuneo (the future art director of the television show I Love Lucy), who joined him on the Gunning House project the following year. Rebelling against what they perceived as Moholy-Nagy's excessive enphasis on industrial design over art and aesthetics, the trio of van Fossen, Snith, and Cuneo left the New Bauhaus to apprentice with Frank Lloyd Wright in Pennsylvania, with van Fossen joining them as a laborer. They became acolytes of Wright's "Usonian" design philosophy—especially his prescription of locally sourced building materials and a harmonious marriage of architecture with its natural surroundinos.

The site chosen for the Gunning House furnished an ideal case study in Wrightian aesthetics: a sparsely wooded clearing overlooking Dysart Run, a tributary of Blacklick Creek, the terrain sloped gently from East Broad Street, then a modest two-lane road, before descending into the streambed. Although the Gunnings had requested a farmhouse-style design with peaked roof (a modernist flat roof was not to their taste), the three young designers—led by Snith, who was both the eldest at age 27 and the most experienced of the group—offered them something altogether different. As an Fossen later recollected, the house "could be designed to marry the open field with the wooded ravine along the complete break that existed then between them. It would face north into the view of the ravine drinking in the sun in Winter and being sheltered from it in Summer." The tean's plans called for a single-story home hugging the edge of the ravine, its flat roof barely visible from the driveway, with an open-plan kitchen for Mary—an unheard—of novetly in 1939—and a "dornitory" for the Gunning children. Improbably, the Gunnings warned to this idea, and the house would be built over the course of the following year, remaining in their family's possession until the late 1980s.

from 2016 to 2014, during which time the powers of nature took their toll. Rainwater cascaded through the house, rotting the interior structure and paneling beyond repair (the exterior board and batten cypress, originally grown in swampy conditions, had weathered but renained viable). Purchasing the Gunning House in 2014 with plans to make a full restoration, the Columbus-based couple Darri Steinhoff and Joseph Kuspan discovered, nuch to their chagrin, that the majority of original woodwork needed replacement. Attempting to marry architecture with nature, van Fossen and his colleagues nearly doomed the Gunning House's habitability in the long term. Even so, the Gunning House remains a monnent for anti-nonument) to its natural surroundings, drawing its raw materials from the creek-side site—including the element of water, which makes itself felt in various forms. Walls made of sandstone quarried from the ravine below evoke the slow action of water upon stone (fittingly, Robert nicknamed the creek "Quarry Run") as well as the sedimentary prehistory of central Ohlo, which once formed part of a shallow inland sea. Floor-to-ceiling glazing in the original living (now a dining room) affords a panoramic view across the streambed, which swells into a cataract during storms. At the same time, the house's horizontal silhouette expresses fluidity in a different sense symbolizing the flow-space of automotive transit—a vector of mobility that

Passing from owner to owner following the death of Mary Gunning in 1986, the Gunning House was abandoned

Water gives and water takes. In the afternoon of Ict.13, 2019, Badaut Haussmann invites visitors to engage the past and future of the Gunning House, conjuring its original occupants as well as the site's environmental forces and flows. As if temporarily suspending the forward notion of historical time, a team of dancers, Tai Chi practitioners, and artists will animate the concatenated memories of the Gunning House (which Robert and Mary regarded as a person in its own right), its trio of designers, and the surrounding landscape.

has led to the rapid suburbanization of the Blacklick area over the course of the Gunning House's lifetime.

TEXT BY DANIEL MARCUS

IN COLLABORATION WITH THE EXPERIMENTAL GRAPHIC DESIGN TEAM VIERS, BADAUT HAUSSMANN HAS COMMISSIONED A SET OF DRINKING GLASSES TO BE USED BY GUESTS ON THE OCCASION OF *EXPOSURE*, AND, PARTHERING WITH BROTHERS DRAKE MEADERY, SHE HAS DEVELOPED A CINEMATIC COCKTAIL MADE OF LOVE, ADDICTION, AND RANDOMNESS HARRIET GARDENS, AN URBAN FARM IN MERION VILLAGE, PROVIDES SUSTENANCE IN THE FORM OF SHADE VEGETABLES AND ROOT VEGETABLES. GLASSES WILL BE CLINKED, MEMORIES MADE AND UNMADE, AND TIME, SLOWED TO A TRICKLE





In the history of architecture, the element of water is most often treated like a zoo animal, charming to look at, but only from a safe distance. Channeled into waterfalls and reflecting pools, water plays the part of architecture's foil, performing the beguilements of Nature—the Eternal Feminine—opposite hard-dicked Culture. But the powers of water are not so easily constrained. Shrugging off the zookeeper's commands, water eats away at hard-set concrete, penetrating skylights and casements, disintegrating facades, and spreading rot and ruin in its wake. Reluctant to confront water on equal footing, nost architects opt for a pantomime of mastery, conjuring spurting fountains and supine ponds fit for Narcissus. In the end, however, water dominates: the ceiling drips, the pool leaks, and the forces of fluidity advance.

Laëtitia Badaut Haussmann is a friend of water. Her work explores hidden currents and counterflows in the archives of modern art, architecture, and design, focusing on the role of women architects and artists, non-Westerners, and vernacular makers both inside and along the margins of the avant-parde.

TEXT BY DANIEL MARCUS

DEDELIDMEDS

Joey Bee, Asha Edmondson, Kara Komarnitsky, JiaHao Peng, Kayli Salzano, Eric Sherwood, Katie B;Funk!

Thank you to Columbus-based artist Ralph Williams who first introduced Beeler Gallery Associate Director of Exhibitions Ian Ruffino to the site of the Gunning House.

SEASON TWO: FOLLOW THE MUD

INSTANCE NO. 2

SUNDAY, OCT. 13, 2019, 1-4 P.M. BEELER GALLERY and Glenbrow / Gunning House

Instance No. 0: Sept. 20, 2019, 1–2 p.m., second shelf, shelf talk #8; New York Art Book Fair, Classroon Series, MoMA PS1 (aff-site)
Instance No. 1: Dct. 10, 2019, 6–8 p.m., Season Two: Follow the Mud opening, sound performance by C. Spencer Yeh
Instance No. 2: Dct. 13, 2019, 1–4 p.m., Laétitia Badaut Haussnann: EXPISURE, Glenbrow / Gunning House, Blacklick, Dhio (off-site)
Instance No. 3: Nov. 10, 2019, 6–7:30 p.m., Luétitia Badaut Haussnann invites Julia Trotta, presenting Forget to be afraid:
A portrait of Linda Nochlin
Instance No. 5: Dec. 12, 2019, 6–8 p.m., Michel Auder + Michael Stickrod present Cleopatra (1970)
Instance No. 6: Jan. 30, 2020, 6–8 p.m., Michel Auder + Michael Stickrod present Subversive Historian (2019)
Instance No. 7: Feb. 1, 2020, 2–3 p.m., Heide Hinrichs and second shelf
Instance No. 8: Feb. 29, 2020, 10 a.m.-6 p.m. and March 1, 2020, 10 a.m.-4 p.m., 2nd edition of An Art Book Affair, with a special presentation by VIER5 on Feb. 29

SEASON TWO: FOLLOW THE MUD OCT. 10, 2019 - MARCH 15, 2020 BEELE.R GALLERY

BEELE.R GALLERY

ARTISTS

Michel Auder + Michael Stickrod Laëtitia Badaut Haussmann Heide Hinrichs VIER5

-Julia Trotta (invited by Laëtitia Badaut Haussmann)

ABOUT THE SEASON

BEELER GALLERY SUPPORT









SEASON TWO: FOLLOW THE MUD SUPPORT

Laëtitia Badaut Haussnann: WATER is supported by the Cultural Services of the French Embassy in the United States and is realized in co-production with Musée d'Art Contenporain de la Haute-Vienne, France. Instance No. 2: Laëtitia Badaut Haussnann: EXPOSURE is presented in partnership with EXPO CHICAGO and nedia sponsor Art in Anerica. Additional support from Brothers Drake Meadery and Harriet Gardens. Architectural consultant for Laētitia Badaut Haussnann: WATER at Beeler Gallery: Andrew Cruse.

Organized as a series of "instances" in a process of accumulation, each instance in Season Two: Follow the Mud is accompanied by an installation and activated by performances, screenings, and dialogs at Beeler Gallery and beyond. Artworks from various solo artist projects circulate and intersect as the gallery footprint expands throughout the five-month-long season.

Season Two Follow the Mud is curated by Beeler Gallery Director of Exhibitions, Jo-ey Tang, and co-curated with Associate Director of Exhibitions, Ian Ruffino, and Registrar, Marla Roddy.

THANK YOU TO THESE INDIVIDUALS WHO FOLLOWED THE MUD

Tanguy Accart, Sanel Breslav, Guillaume Bresson, Columbus Printed Arts Center, Joseph Charlton, Mark Chepp, Stephanie Cristello, Andrew Cruse, Emanuelle Day, Anne-Claire Duprat, Richard Fletcher, Lia Gangitano, Charlotte Gordon, Naniko Kuninoto, Celeste Malvar-Stewart, Minus Plato, Kris Paulsen, Youna Kwak, Rafeala Lopez, Daniel Marcus, Jane Murphy, Participant Inc., Tin Rietenbach, Michael Rozell, Nikos Rutkowski, Bavid Senior, Suzanne Silver, Southern Ohio Museun, Dorri Steinhoff and Joseph Kuspan, Lucille Toth, Enily Uldrich, Ryland Wharton, Ralph Williams, Roger Williams

GALLERY STAFF

Vei Ling Chang, Graduate Assistant Zane Miller, Lead Preparator Julidao Peng, Gallery Assistant Maria Roddy, Registran Ion Ruffino, Associate Director of Exhibitions Jo-ey Tang, Director of Exhibitions

INSTALLATION CREW

Brock Ailes, Nick Boso, Annie Burley, Joseph Charlton, Bobby T Luck, Taylor Ross, Theresa Touma

GALLERY AMBASSADORS

Erik Akerman, Aaron Bell, River Berry, Anelia Blasio, Caide, Jordan Darling, Britney Grabarski, Sankofa Guy, Phuong-Thao Hoang, Kathryn Jenkins, Akilah-Marie Marshall, Phoenix Penhorwood, Jesse Perry, Rai, Jenna Ronto, Ashii Towry, Regina Zehner

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