

LAËTITIA BADAUT HAUSSMANN

WATER

2019

Season Two: FOLLOW THE MUD

INSTANCE NO. 1

THURSDAY, OCT. 10, 2019, 6-8 P.M.

For *Instance No. 1* at Beeler Gallery, Badaut Haussmann addresses a case of, what art historian Aby Warburg calls, *Nachleben*, the survival, or afterlife, of one cultural tradition within another. Writing at the turn of the 20th century, Warburg was concerned with understanding how the cultural traditions of Greco-Roman antiquity "survived" into the European Renaissance, stripped of their original meaning yet, nevertheless, preserved intact.

Reversing the terms of Warburg's analysis, Badaut Haussmann's project considers the survival of modernity within a semi-feudal setting: At the center of her installation, *Water*, is the Museum of Modern Art in Kanakura, Japan, a building designed by Japanese architect Sakakura Junzō in 1951 as the nation's first public contemporary art center. Located on the grounds of a medieval shrine, Tsurugaoka Hachinangū, and sited overlooking Heike Pond, a water garden designed in the year 1182, the museum enacts a confrontation between Japanese landscape aesthetics and the landscape-denying principles of European modernism, which Sakakura had absorbed as a trainee in the Paris atelier of the Swiss architect Le Corbusier. A two-story concrete box supported by bare steel girders, the Museum of Modern Art in Kanakura contrasts sharply with its surroundings, interrupting the traditional harmony of "wild nature" versus "artificial nature." Even so, water remains a dominant element in Sakakura's design. Channeling visitors toward a covered walkway and sculpture garden overlooking the lotus pond, the museum ends up "exhibiting" the aquatic landscape as a primary object of display—a spectacle on par with the artworks within its galleries.

The career of the Museum of Modern Art in Kanakura formally ended in 2016 when the prefectural government declined to renew the museum's land lease with Tsurugaoka Hachinangū, citing the high costs of retrofitting and upkeep. Soon thereafter, Sakakura's building would be transferred to its former landlord, which initially considered demolishing the museum, sparking an international outcry from architects and preservationists. As of June 2019 the museum has been repurposed by the shrine to display Shinto artifacts and relics—an about-face marking a reversal, not just of the museum's fortunes, but also of historical time itself, rehousing antiquity within modernity's empty shell.

Upon learning of the museum's potential (but eventually thwarted) demolition, Badaut Haussmann traveled to Kanakura in 2017 during an artist residency at Villa Kujoyama, Kyoto, shooting a series of photographs of the museum's empty galleries and shuttered grounds. For *Instance No. 1* at Beeler Gallery, she continues to explore the temporal rift between the museum's closure and its reopening, reconstructing Sakakura's original museum ticket booth in the entrance to Beeler Gallery. Once inside the galleries, visitors confront a shimmering floor-to-ceiling curtain, which might evoke the meeting place of architecture and water, or, perhaps, the margin between different cultural regimes and historical temporalities. Over the course of *Season Two: Follow the Mud*, Badaut Haussmann will take charge of the gallery's illumination, bypassing the existing overhead lighting in order to reveal (and conceal) the traces of each Instance.

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OCT. 10, 2019 - MARCH 15, 2020

BEE.LER GALLERY

BEE.LER

GALLERY

IS ALWAYS

FREE AND

OPEN TO

THE PUBLIC

Interjected throughout the galleries are other objects and elements reflecting Badaut Haussmann's engagement with the margins of modern architecture. Among them is her recreation of a bamboo stool that the architect-cum-designer Charlotte Perriand—also a collaborator of Le Corbusier and friend of Sakakura—included in her exhibition, *Sélection, Tradition, Création*, held at the Takashimaya department stores in Tokyo and Osaka, Japan, from March to May 1941. Although Perriand had been commissioned by Japan's Ministry of International Trade and Industry to explore traditional Japanese design techniques, these stools, which she had seen at the home of Kyoto-based ceramicist Kawai Kanjirō, were in fact low-cost furnishings designed and manufactured in the Japanese colony of Taiwan (Perriand worked with Japanese craftsmen to recreate the design for *Sélection, Tradition, Création*), and would thus have served as a covert reminder of capitalist imperialism and subaltern resistance.

In Badaut Haussmann's installation, the bamboo stool entwines histories of modernist Orientalism and anti-Colonial Leftism (Perriand was, among other things, a staunch anti-fascist) with the experience and perspective of motherhood. As demonstrated in Perriand's promotional photos from *Sélection, Tradition, Création*, the stool, when turned over on its side, served as a makeshift high chair for infants, cradling the child's body within its lattice of bamboo struts. Amplifying this maternal aspect of the stool, Badaut Haussmann tailors her replicas to the dimensions of her own daughter's body and, in so doing, weaves her artistic practice into the unwritten story of feminist design—a legacy as dark and shapeless as mud.

TEXT BY DANIEL MARCUS

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 façades, and spreading rot and ruin in its wake. Reluctant to confront water on equal footing, most architects opt for a pantomime of mastery, conjuring spouting 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.

Laëticia Badaut Haussmann is a friend of water. Her work explores hidden currents and counter-flows 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-garde.

TEXT BY DANIEL MARCUS

Instance No. 0: Sept. 20, 2019, 1-2 p.m., second shelf, shelf talk #8; New York Art Book Fair, Classroom Series, MoMA PS1 (off-site)

Instance No. 1: Oct. 10, 2019, 6-8 p.m., *Season Two: Follow the Mud* opening, sound performance by C. Spencer Yeh

Instance No. 2: Oct. 13, 2019, 1-4 p.m., Laëticia Badaut Haussmann: EXPOSURE, Glenbow / Gunning House, Blacklick, Ohio (off-site)

Instance No. 3: Nov. 10, 2019, 12-6 p.m., Michel Auder + Michael Stickrod present May '68 in '78

Instance No. 4: Nov. 19, 2019, 6-7:30 p.m., Laëticia Badaut Haussmann 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

ABOUT THE SEASON

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, Maria Roddy.

ARTISTS

Michel Auder + Michael Stickrod

Laëticia Badaut Haussmann

Heide Hinrichs

VIER5

+

Julia Trotta (invited by Laëticia Badaut Haussmann)

C. Spencer Yeh (invited by Michael Stickrod)

BEE.LER GALLERY SUPPORT



SEASON TWO: FOLLOW THE MUD SUPPORT

Laëticia Badaut Haussmann: *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 Contemporain de la Haute-Vienne, France. Instance No. 2: Laëticia Badaut Haussmann: *EXPOSURE* is presented in partnership with EXPO CHICAGO and media sponsor Art in America. Additional support from Brothers Drake Meadery and Harriet Gardens. Architectural consultant for Laëticia Badaut Haussmann: *WATER* at Beeler Gallery: Andrew Cruise.

Downtown Art Sunday media sponsor: Columbus Underground.

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 Cruise, Emmanuelle Day, Anne-Claire Duprat, Richard Fletcher, Lia Gangitano, Charlotte Gordon, Naniko Kunimoto, Celeste Malvar-Stewart, Minus Plato, Kris Paulsen, Youna Kwak, Rafaela Lopez, Daniel Marcus, Jane Murphy, Participant Inc., Tim Rietenbach, Michael Rozell, Nikos Rutkowski, David Senior, Suzanne Silver, Southern Ohio Museum, Dorri Steinhoff and Joseph Kuspan, Lucille Toth, Emily Uldrich, Ryland Wharton, Ralph Williams, Roger Williams

GALLERY STAFF

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Zane Miller, Lead Preparator

Jiahao Peng, Gallery Assistant

Maria Roddy, Registrar

Ian 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 Touna

GALLERY AMBASSADORS

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