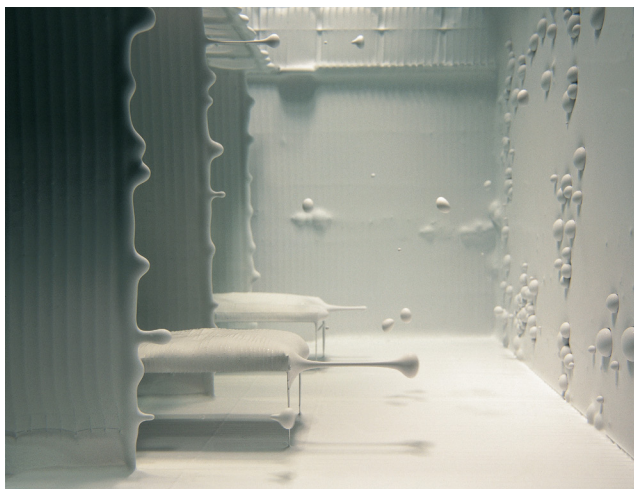




**ANNE LINDBERG &  
SASKIA OLDE WOLBERS**  
Unmade



*“The poetic image is a sudden salience on the surface of the psyche”*

*-Gaston Bachelard,  
The Poetics of Space*

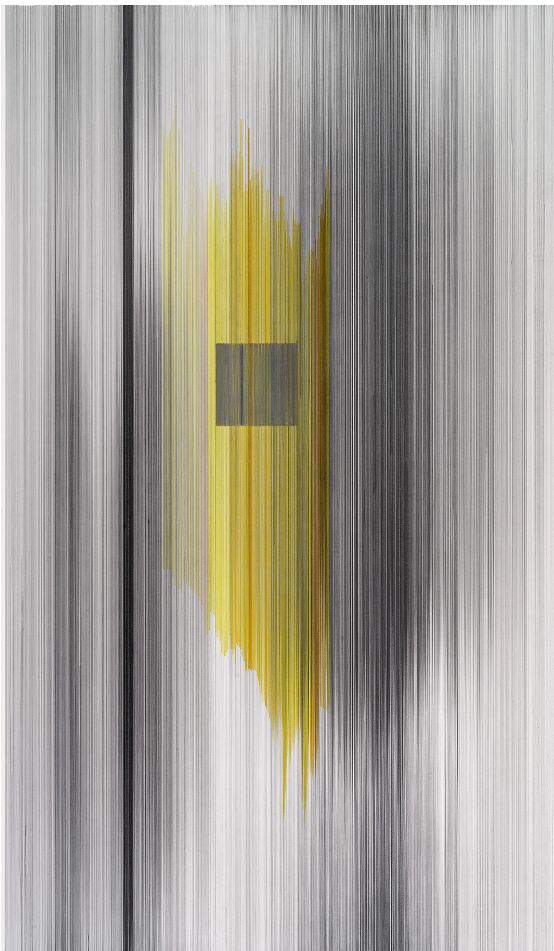
What if art resists the more familiar course of creating, making and doing, and, instead it undoes, unravels and deconstructs? Generally, when we think of art, we often think of makers and individuals who create works of rarified innovation through the exercise of their creative genius. *Unmade* brings together the work of two artists, Anne Lindberg and Saskia Olde Wolbers, into a tacit conversation about what it means to make. In this exhibition, Lindberg's thread installation literally unravels in the gallery – leaping off the pages of her meticulously detailed line drawings and moving into the real environment of the shared gallery space. Olde Wolbers' video *Placebo* documents the disintegration of a miniature replica of a hospital room dipped in oil paint that, at first, fleshes out and subsequently drips off the skeletal set when submerged underwater. In the process, she charts the work's slow decomposition and a story about mistaken identity over the course of time. Both artists in this exhibition share a fascination with translating the realm of unseen internal processes that form our innermost landscapes as human beings into their work. The coupling of Lindberg and Olde Wolbers' works in *Unmade* reveal the ways in which the rhetoric of undoing produces a new aesthetic language and challenges us to reconsider the representational potential of familiar media.

American artist Anne Lindberg's shimmering field of threads blur as they wrap in and around the irregular angles of Zaha Hadid's signature architecture, softening and reconfiguring our

experience of the gallery. Her threads interact with us, they quiver and respond in reaction to the air and to the dynamics of movement in and around the space we share with her drawings. In the history of art, the idea of the line is often understood as a foundational element and as a point of distinction, something that delineates spaces, persons, things, patterns and volume. Lindberg's fine lines challenge this assumption as they unravel from the page with lengths of suspended thread occupying the environment of the gallery. The trajectory of repeating lines of string radiates a warm yellow light that deliberately disrupts and disorients one's visual perception of scale, volume and depth. Instead, these drawings transform into vibrant rhythmic patterns as Lindberg's work disperses and alters our experience of space, making nearly indistinguishable the permanence of the museum from the ephemeral installation. This work transforms the gallery into a sensual experience of color, movement, pattern and change. By erasing the distinction between her installations and graphite drawings, Lindberg's works on paper and in space redefine this crucial foundational element of art-making and suggest expanded understanding of the medium of drawing.

The art of Dutch-born London-based Saskia Olde Wolbers engages similar questions about real and representational spaces. Her cinematic work takes place in sterile institutional settings; the hospital, the university and the cinema, reimagined in an unsettling palette of icy white and muted greys that references early color





photography. *Placebo* features a performance in real time of the gradual disintegration of a miniature hospital room steeped in viscous oil paint and placed underwater in an aquarium. By definition, a placebo functions as a substitute for the real: its palliative effects restore health by tricking the individual into believing a fantasy, that it contains something that will heal and undo the damage of a malady. In this deliberately unstable environment, the camera sees as if bound to the gravity of the paint that drips slowly across the screen through the watery depths of an imagined space. In this case it is an empty intensive care unit in a hospital where, as the first-person narrative explains in voice-over, a woman slowly regains consciousness after a car accident. Like the oil dripping off the skeletal sets, this haunting speaker peels away layers of misapprehension about exactly what happened. As Olde Wolbers records the encounter of the natural repulsion between oil paint and water, she produces an eerily monochromatic alternate reality, a dreamscape of sorts, in which the fundamental discord between the elements that move across the screen reproduce the central contradiction of the dream-like narrative layered over her images. This is a woman suffering from a neurological condition that prevents her from discerning between truth and fiction. Olde Wolbers films without altering anything digitally or depending on computer generated imagery to create the uncanny alien environments featured in her work, relying, instead, on chance to guide their dissolution under water. In so doing, she invents a process whose outcome even the artist cannot predict.

The dialogue between the works in this exhibition reveals the fantastic potential of the process of dissemblance and disintegration. A process that unfurls, like Lindberg's threads and the fragile contingency of Olde Wolbers' filmed environments, the skein of our own experience. *Unmade* thereby invites us to question the distinction we habitually make, or perhaps should unmake between the real, the senses and the imagination.

–Elisabeth Hodges,  
Assoc. Professor of French, Miami University

## CONTEMPORARY ARTS CENTER

### ANNE LINDBERG & SASKIA OLDE WOLBERS

*Unmade*

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Curated by Steven Matijco

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Cover: Anne Lindberg, *cadence*, 2014. Installation view, Contemporary Arts Center, Cincinnati. Photo by Joshua Mattie. Courtesy of the Artist and Carrie Secrist Gallery, Chicago.

Inside Left: Saskia Olde Wolbers, *Placebo* (still), 2002. Courtesy of the Artist and Maureen Paley, London.

Inside Top Right: Anne Lindberg, *Parallel 44*, 2014. Courtesy of the Artist and Carrie Secrist Gallery, Chicago.

Inside Bottom Right: Anne Lindberg, *Notations 05*, 2014. Courtesy of the Artist and Carrie Secrist Gallery, Chicago.