

'Life & the Invitation& Vapour in Debris' is entered through a façade made up of original parts of a Horror House installed on The Modern Institute's exterior wall. Bricks on Bricks on the outside, suggesting a conditional shift for the perception of the interior.

The gallery's initial infrastructure is extended:

A wall, a stage.

6 bells ringing in a looped zigzag, aleatorically activated by a series of relays.

Wires spanning up an incomplete architecture and as an optical device blurring their surroundings, when being focused on them.

Iodine, an anti-septic, is distributed in a multitude of ways: humidified into the air, pumped on to different levels, coating vinyl foils.

Stage trimmings covered in concrete, iodine, pinot noir and resin, installed like teeth.

These extensions function as borders organising the visitor and his movement within the exhibition and disconnecting him from the organism he is inhabiting.

But then the carpet that is laid out uniforms everything, the original, the temporary.

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