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"A Relative Expanse"

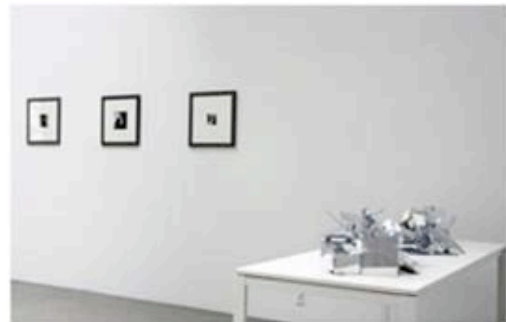
RENWICK GALLERY

45 Renwick Street

May 27–June 26

Over much of the past century, the ubiquitous concept of "space" has remained subject to heated artistic debate. The past several decades, in particular, have seen innumerable artists exploring the experience, use, engagement, and redefinition of physical settings in an attempt to contradict and ultimately redefine ways of experiencing art and one's surroundings. "A Relative Expanse" is undoubtedly a product of this theoretical concern; the exhibition, which juxtaposes sculptures and photographs, innovatively offers works that challenge the relationship between visual and physical space, calling attention to the often complicated ways space is perceived.

Francesca Woodman's photograph *P.057, Providence, R.I., 1975–78*, for instance, depicts a door balancing on one of its corners, as if it were floating, in an empty room. The picture's logistical impossibility complicates the ostensible objective truth of photography, presenting as fact something that is unattainable in reality. This confusion is furthered by Woodman's use of an otherwise unremarkable door—a subject one frequently encounters but rarely notices. In the exhibition, Woodman's photograph hangs near several recent sculptures by Sean Raspet, each made from a combination of jagged Plexiglas mirrors, everyday objects, and metal hardware. Echoing the spatial intervention of the photograph's jarringly placed door, these works insert themselves into the viewer's proximity. The encounter is further enhanced by the works' reflective surfaces, which both absorb and distort their environment. A viewer's interaction with these pieces likewise defies the expected experience, introducing new relations between viewers, images, and the objects they adjoin and depict.



View of "A Relative Expanse," 2010. From left: Francesca Woodman, *P.17/From Space 2*, Providence, Rhode Island, 1975–78; Francesca Woodman, *P.057*, Providence, R.I., 1975–78; Francesca Woodman, *I.204 Self Deceit #1 Roma*, 1977–78; Sean Raspet, "Untitled (Inflection)," 2010.

— Britany Salsbury