

Dominique Gonzalez-Foerster

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Gonzalez-Foerster's Blend of Cinema and Exhibition

In leaning toward the medium of film, French artist Dominique Gonzalez-Foerster has proposed to say good-bye to traditional forms of the exhibition—and she has done so with a great deal of formal and plastic ingenuity. On view here are her short and medium-length films, such as *Riyo*, which takes us along the length of a Tokyo canal, or the very recent and very beautiful *Plages* (Beaches), a single long aerial take of the overcrowded beaches of Copacabana. The true originality of this exhibition, entitled “Quelle architecture pour Mars?” (Which architecture for Mars?) lies, however, in the structures that Gonzalez-Foerster uses to present her films. Walls punctuated with windows in which to watch the works traverse the exhibition space. The installation strategy is a fresh approach to the difficulty of exhibiting video, where, too often, one black room succeeds another.

Gonzalez-Foerster also offers a stunning little light-and-sound work, *Cosmodrome*, conceived and realized in collaboration with Jay Jay Johanson. The fictional account of a voyage through space, the work arises out of an experimental planetarium project the two artists are hoping to develop in future exhibitions. The ensemble helps to complete a cycle of more than ten years of research into the shape of the exhibition, cinema’s viewing conventions, and new aesthetic and museological ideas.