

Derosia

Jeanne Vaccaro, BOMB Magazine, June 2021

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Come to My Window by Jeanne Vaccaro

The aesthetics and erotics of boundaries and portals.



Elizabeth Orr, *Blue Screen*, 2021, wood, aluminum, plexiglass, 20 × 15 × 1.5 inches. Courtesy of the artist.

If the pandemic has been a portal to a portal, it has also been windows all the way down. My eyes are wobbly from the journey. I wasn't sure I could even trust my vision when, sitting on my couch, mid-Instagram scroll, I thought I saw something on the screen that was surely a projection: a jalousie window. Perfectly executed to scale but confusingly placed on a wall—was I meant to look at it or through it? This window wasn't mine. It belongs to video artist and sculptor Elizabeth Orr. Orr's exhibition *The Over There* at Vin Vin (2021) takes the architectural out of context, exhibiting a window on a wall as a collection of planes to be looked at. Over a series of works beginning with her lecture "Spirits in Rotation," Orr has been preoccupied with glass as a mediating surface between us and "something else." The something else might be technology, as in the glass screen on our computer or cell phone that inevitably breaks, or the wider field of capital and commodity, as in the window shopping and commercialization of goods on display. The walls of the gallery mediate the surface between consumer and desire.



Elizabeth Orr, *Open Frame*, 2021, wood, aluminum, plexiglass, 24 x 15 x 1.5 inches (left); *Spirits in Rotations*, 2020, aluminum, plexiglass, 24 x 15 x 1.5 inches (right). Courtesy of the artist.

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Made during the pandemic, Orr's louvered blinds are both figurative and minimalistic. Affixed to the gallery wall on their perimeter, a white window looks onto a white wall. The confrontation with perspective is immediate, as is the intervention into the hegemonic reign of the white wall of the gallery. This question of relational orientation to objects, people, and environments is theatricalized by Orr's "fake architectural moment." Orr has reverse engineered the process of mechanical standardization so it is no longer regulated, but personal, imprecise. Inspired by the bent and bruised domestic blinds on a living-room window she looked out of for many years in Brooklyn, *The Over There* asks if the only two available perspectives are being on the inside looking out or being on the outside looking in. This process of defamiliarization is meant to activate the viewer's proprioceptive senses, tuning in to the often unremarked architectural detritus that gives our experience a structure and a shape. The domestic is not private anymore, if it ever was. The domestic is the public I inhabit. If I began the pandemic looking at contemporary art through browser windows, I eventually came to look at my windows through contemporary art. Through this interface I see myself as participating in the aesthetics and erotics of publicity, my interior space distinct from and connected to what is outside the frame, as I look out onto the world.