



DOROTHY F. SCHMIDT COLLEGE OF
ARTS AND LETTERS
School of the Arts
University Galleries
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FAU Presents “Shared Space, A New Era | Photographs from the Bank of America Collection”

BOCA RATON, Fla. (February 1, 2020) – Florida Atlantic University’s University Galleries will present “Shared Space, A New Era | Photographs from the Bank of America Collection” on Friday, Feb. 14 through Saturday, April 11, 2020 in the Schmidt Center Gallery on FAU’s Boca Raton campus, 777 Glades Road. The exhibition has been loaned to FAU through the Bank of America Art in our Communities program. There will be a combined opening reception for “Shared Space: A New Era” and “Shared History: Photographs from the Martin Z. Margulies Collection” on Thursday, Feb. 13 from 6:30 to 8:30 p.m. in the Schmidt Gallery. Both the reception and opening are free and open to the public.

“Shared Space: A New Era | Photographs from the Bank of America Collection” acts as a time capsule of our era, traversing our social landscape from 1987 to the present through 35 photographs, two video works and a fragment of the Berlin Wall. The exhibition explores the nature of public “shared spaces” in an era marked by increasing globalization brought on by America and Russia’s signing of the 1987 Intermediate-Range Nuclear Forces Treaty, the 1989 fall of the Berlin Wall, and the 1991 dissolution of the Soviet Union. A few years after these events, the world-wide web marked a further expansion of global information and communications, ushering in a new era of shared space. The exhibition includes photographs by 23 international artists including Gregory Crewdson (United States), Barbara Klemm (Germany), Shirin Neshat (Iran), Gabriel Orozco (Mexico) Tokihiro Satō (Japan), and Raghubir Singh (India), among others.

The swift transformation of the physical environment is depicted in Thomas Ruff’s and

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Günther Förg's photographs documenting derelict buildings that once reflected Modernist utopian ideals but, now neglected, reveal the failure of those dreams. The transition from old world to new is evidenced in Sze Tsung Nicolas Leong's cityscapes impacted by the demands of a global economy. Works by Hans Aarsman and Olivo Barbieri document vast landscapes shot from a great distance and photographed from above, as if observed from an aircraft, hovering over a newly discovered world, while images by Thomas Struth and Massimo Vitali depict masses of people congregating in public spaces as far flung as Vietnam, the Netherlands and Los Angeles. Together, these images depict a shift from the local to the global, and to unprecedented access to goods and information from vast, and once remote, international landscapes.

"We believe in the power of the arts to help economies thrive, educate and enrich societies, and create greater cultural understanding, said Fabiola Brumley, Palm Beach County market president, Bank of America. "We are proud to deepen our commitment to the arts and continue our partnership with FAU, by presenting "Shared Space" as part of our Arts in our Communities program that loans exhibitions at no cost to museums and nonprofit galleries."

"Shared Space" will be shown concurrently with "Shared History: Photographs from the Martin Z. Margulies Collection," an exhibition on view in the Ritter Art Gallery from Friday, Jan. 24 through Saturday March 7, 2020. The "Shared History" exhibition provides a pre-digital history of 20th-century photography by 29 international artists and thus in part asks how photography disseminated information before the ease of digital photography and proliferation of social media.

The University Galleries are open Tuesday through Friday from 1 to 4 p.m. and Saturday from 1 to 5 p.m. School and group tours can be scheduled by appointment. The Schmidt Center Gallery is located in the Performing Arts building (building #51), near the Living Room Theaters. The Ritter Art Gallery (building #39) is on the second floor of the breezeway immediately east of the Library. Daytime visitors can obtain a temporary one-day parking pass online for \$5 at <http://parking.fau.edu> to park in Parking Garage #2 for Schmidt Center Gallery, and Parking Garage #1 for Ritter Art Gallery. Parking for the opening event is free in Parking Garage #2 and #1.

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University Galleries exhibitions and programs are supported by the Isadore and Kelly Friedman University Galleries Fund; Florida Department of State Division of Cultural Affairs and Florida Council on the Arts; Cultural Council of Palm Beach County; and the R.A. Ritter Foundation. Museum Education programs are made possible by the Kaye Arts Integration Endowment.

For more information call 561-297-2661, email galleries@fau.edu, or visit, www.fau.edu/galleries.

- FAU -

About Florida Atlantic University:

Florida Atlantic University, established in 1961, officially opened its doors in 1964 as the fifth public university in Florida. Today, the University, with an annual economic impact of \$6.3 billion, serves more than 30,000 undergraduate and graduate students at sites throughout its six-county service region in southeast Florida. FAU's world-class teaching and research faculty serves students through 10 colleges: the Dorothy F. Schmidt College of Arts and Letters, the College of Business, the College for Design and Social Inquiry, the College of Education, the College of Engineering and Computer Science, the Graduate College, the Harriet L. Wilkes Honors College, the Charles E. Schmidt College of Medicine, the Christine E. Lynn College of Nursing and the Charles E. Schmidt College of Science. FAU is ranked as a High Research Activity institution by the Carnegie Foundation for the Advancement of Teaching. The University is placing special focus on the rapid development of critical areas that form the basis of its strategic plan: Healthy aging, biotech, coastal and marine issues, neuroscience, regenerative medicine, informatics, lifespan and the environment. These areas provide opportunities for faculty and students to build upon FAU's existing strengths in research and scholarship. For more information, visit www.fau.edu.

Art in Our Communities®

The Bank of America Art in our Communities Program was established in 2009 in order to share the company's art collection with the widest possible audience. Comprising the art collections of the predecessor banks that are now part of Bank of America, the program offers museums and nonprofit galleries the opportunity to borrow complete or customized exhibitions at no cost. The public is able to enjoy new art installations at its local museums, while the museums themselves are able to generate vital revenue. Since 2009, more than 130 exhibitions have been loaned through this one-of-a-kind program.



© 2019 Sze Tsung Nicólas Leong, Courtesy Yossi Milo Gallery, New York

Shared Space: A New Era

Photographs from the Bank of America Collection

Schmidt Center Gallery, February 14 - April 11, 2020
Florida Atlantic University, Boca Raton

Shared Space: A New Era acts as a time capsule, traversing an evolving social landscape through photographs and video created over the span of nearly twenty years.

Artists in the Exhibition

Hans Aarsman

Olivo Barbieri

Wout Berger

Edward Burtynsky

Gregory Crewdson

Philip-Lorca diCorcia

Ken Fandell

Günther Förg

Ben Gest

Andreas Gursky

Jitka Hanzlová

Barbara Klemm

Sze Tsung Nicolás Leong

Bertien van Manen

Shirin Neshat

Walter Niedermayr

Gabriel Orozco

Thomas Ruff

Tokihiro Satō

Raghubir Singh

Beat Streuli

Thomas Struth

Massimo Vitali

The exhibition's point of departure is 1987, the year U.S. President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev signed the Intermediate-Range Nuclear Forces Treaty (INF Treaty), a historic nuclear arms agreement between the two world superpowers calling for the elimination of short-, medium- and intermediate-range missiles. This event, along with the fall of the Berlin Wall in 1989 and the dissolution of the Soviet Union in 1991, marked the end of the Cold War era and ushered in a new era of globalization.

East and West Berliners flowed across the former militarized concrete boundary, sharing a common space and communicating freely for the first time in 28 years. The destruction of the wall marked the beginning of a swift social and political revolution that resulted in a rapidly transformed Europe with an entirely modern dynamic for communication.

Parallel to these events was a technological revolution stemming from the proliferation of the World Wide Web, which created a vast digital world without borders and ushered in a new era of globalization. By 1996, nearly 45 million people were using the Internet for communication and exchange. The newly developed tools designed to connect us to the Internet – including personal computers, mobile technology and other hand-held devices – enabled access to a “virtual commons,” virtually anywhere, anytime.

Featuring works by twenty-three artists hailing from twelve countries, including the United States, Great Britain, Canada, Germany, the Netherlands, India, Iran, Italy, Japan, Mexico, the Czech Republic and Switzerland, *Shared Space* offers a view into the complexities of this revolutionary era through a range of perspectives. Focusing on the mediums of photography and video – visual modes of communication made infinitely more pervasive by new technology – *Shared Space* also explores the ways in which our venues for communication, exchange and interaction have evolved: our homes and backyards; city streets and plazas; ports and airplanes; and urban and rural landscapes.



Courtesy of the artist, Gladstone Gallery, New York and Brussels © 2019 Shirin Neshat

Shirin Neshat (Iranian, b. 1957)

From *Rapture* series, 1999

Gelatin silver print, 14³/₄ × 22¹/₄"

Bank of America Collection

The swift transformation of the physical environment is depicted in Thomas Ruff's and Günther Förg's photographs documenting derelict buildings that once reflected Modernist utopian ideals but, now neglected, reveal the failure of those dreams. Ruff's vision is perhaps the harshest – cold, hollow, bleak and oppressive. Förg offers us the promise of something better. His photograph *Villa Malaparte*, 1990, acts as a segue from this Cold War space into the new era of globalization, imbued with a borderless, egalitarian vision as it looks beyond the structure and out into the openness.

The transition from old world to new is evidenced in Sze Tsung Nicolás Leong's cityscapes impacted by the demands of a global economy. Works by Hans Aarsman, Wout Berger and Olivo Barbieri document vast landscapes shot from a great distance and photographed from above, as if observed from an aircraft, hovering



© 2019 Massimo Vitali

Massimo Vitali (Italian, b. 1944)
L.A. forum dancers #1262, 2002
Color coupler print, 59 × 75"
Bank of America Collection

over a newly discovered world, while images by Raghbir Singh, Thomas Struth and Massimo Vitali depict masses of people congregating in public spaces as far flung as Vietnam, the Netherlands and Los Angeles. Together, these images depict a shift from the local to the global – and to unprecedented access to goods and information from vast, and once remote, international landscapes.

Ken Fandell and Ben Gest employ digital media to create images that express some of the implications of our fast-paced global, electronic age. Fandell photographs the sky above his home each day for eight months and then blends the photographs together digitally to create a new, virtual sky – one in which time and space are literally collapsed. This sky could be over anyone's home, or everyone's home, and reflects our ability to exist in several places and times at once via the Internet. For Gest, the space is a domestic one in which



Courtesy of the artist and Marian Goodman Gallery, © 2019 Gabriel Orozco

Gabriel Orozco (Mexican, b. 1962)
Vestidos Flotando, 1998
Cibachrome print, 12 $\frac{1}{8}$ × 18 $\frac{1}{2}$ "
Bank of America Collection

family members, as depicted in *Jessica & Samantha*, 2003, are in very close proximity but appear completely detached from one another. The painful disconnect in the image echoes the sentiment found in a number of works in the exhibition that our world is replete with difference and distance, despite our immediate and constant connectivity through technology.

Together, the works in *Shared Space* remind us simultaneously of our similarities and differences and how we are connected and distanced by lived experience. Images of sweeping skies represent the unbounded common areas of our future, where staggering amounts of information will be exchanged in nanoseconds through space. The technological revolution that began decades ago is ongoing – and its outcome, unknowable. *Shared Space* is ultimately open ended, inviting us to reflect upon the exponential growth of our collective “shared space” and imagine the unbounded common areas of our future.

Concurrent Exhibition:

Shared History: Photographs from the Martin Z. Margulies Collection
Ritter Art Gallery, January 24 - March 7, 2020

Gallery Hours:

Tuesday - Friday | 1 - 4 pm; Saturday | 1 - 5 pm
Closed Sunday & Monday; Free Admission

Guided Tours: Our Museum Education Program provides both Field Trips and Group Tours by appointment. For more information, please contact our Museum Education Coordinator, Sabine Elam at selam2015@fau.edu and Galleries Director, Rod Faulds at wfaulds@fau.edu.

Public Programs: Public programs will be presented in association with this exhibition. Please see the Galleries' website for details.

UNIVERSITY GALLERIES

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Directions: FAU is one ½ mile east of I-95 off of Glades Road. The Schmidt Center Gallery is in the Performing Arts building #51, near the Living Room Theatre. The Ritter Art Gallery is in building #39, on the 2nd floor of the breezeway, near the Library.

Openings & Public Programs Parking: Free in Parking Garage #1 for Ritter Art Gallery; and Parking Garage #2 for Schmidt Center Gallery.

Daytime Visitor Parking: Obtain a temporary one-day parking pass online for \$5.00 at <http://parking.fau.edu>. This pass is valid for Garage #1 (Ritter) and Garage #2 (Schmidt). Visitors can also use the parking meters near Garage II, or adjacent to the FAU Library. Meters are \$2.00/hour. They can be paid either by the Parkmobile app or with credit card, debit card, or exact paper currency. PLEASE NOTE: a temporary one-day parking pass will not work at meters.

Campus Map: fau.edu/explore/campuses.php

Parking Map: www.fau.edu/parking/maps.php

Cover: **Sze Tsung Nicolás Leong**, (British-American, b. Mexico, 1970), *Causeway Bay 1, Hong Kong*, from *Cities*, 2004/2006, Chromogenic color print, 31 1/8 x 39 1/4", Bank of America Collection

Art in our Communities®

BANK OF AMERICA 

We use our art collection, which has come to us from many legacy banks that are now part of Bank of America, for the benefit of the community. The collection has been converted into a unique resource from which museums and nonprofit galleries may borrow complete exhibitions at no cost. Since 2009, more than 130 museums worldwide have borrowed exhibitions.

University Galleries exhibitions and programs are supported by the Isadore and Kelly Friedman University Galleries Fund; Florida Department of State Division of Cultural Affairs and Florida Council on the Arts; Cultural Council of Palm Beach County; R.A. Ritter Foundation. Museum Education programs are made possible by the Kaye Arts Integration Endowment.



Shared Space: A New Era,
Photographs from the Bank of America Collection

Schmidt Center Gallery February 14 – April 11, 2020

Image Sheet

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Massimo Vitali (Italian, b. 1944)
L.A. forum dancers #1262, 2002,
Color coupler print, 1/16
Bank of America Collection
© 2019 Massimo Vitali, Courtesy of the artist



Sze Tsung Nicolás Leong (British-American, b. Mexico 1970)
Baogang, Inner Mongolia, from *Horizons*, 2003
Chromogenic color print,
Bank of America Collection
© Sze Tsung Nicolás Leong, Courtesy Yossi Milo Gallery, New York



Sze Tsung Nicolás Leong (British-American, b. Mexico 1970)
Toledo, from *Cities*, 2009
Chromogenic color print, 1/5 and 2 artist's proofs
Bank of America Collection
© Sze Tsung Nicolás Leong, Courtesy Yossi Milo Gallery, New York



Sze Tsung Nicolás Leong (British-American, b. Mexico 1970)
From the series *ities*
Causeway Bay 1, Hong Kong, 2004
Chromogenic color print, 2006, 1/10 and 1 artist's proof
Bank of America Collection
© Sze Tsung Nicolás Leong, Courtesy Yossi Milo Gallery, New York



Ben Gest (American, b. 1975)
Jessica & Samantha, 2003
Color coupler print, 1/5
Bank of America Collection
© Ben Gest, Courtesy of the artist



Gregory Crewdson (American, b. 1962)
Untitled, 1998 - 2002
Digital chromogenic print, 13/15
Bank of America Collection
© Gregory Crewdson, Courtesy Gagosian



Tokihiro Satō (Japanese, b. 1957)
#171 Monflanquin (south), 1993
Gelatin silver print, triptych, 2/12
Bank of America Collection
© Tokihiro Satō, Courtesy of the artist



Beat Streuli (Swiss, b. 1957)
The pallasades 05-01-01 (I & II), 2001
Two channel video, 3/3
Bank of America Collection
©Beat Streuli, Courtesy of the artist

**Shared Space: A New Era,
Photographs from the Bank of America Collection**

Schmidt Center Gallery February 14 – April 11, 2020

Image Sheet

**UNIVERSITY
GALLERIES**



Shirin Neshat (Iranian, b. 1957)

Rapture series, 1999

Gelatin silver print,

Bank of America Collection

© Shirin Neshat, Courtesy the artist, Gladstone Gallery, New York, and Brussels



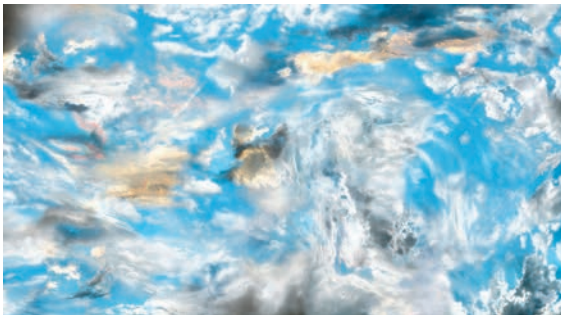
Gabriel Orozco (Mexican, b. 1962)

Vestidos Flotando (Flying Dresses), 1998

Silver dye bleach print

Bank of America Collection

© Gabriel Orozco, Courtesy of the artist and Marian Goodman Gallery



Ken Fandell (American, b. 1971)

The Sky Above my Home 10/6/2002 – 6/15/2003, 2003

Archival pigment print; composite photograph

Bank of America Collection

© Ken Fandell, Courtesy of the artist and Traywick Contemporary



University Galleries, Florida Atlantic University,
for hi-res images contact: wfaulds@fau.edu