

er. He called
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Detail: Closed to Open, 2001
Artist's book, offset lithography
Photo: ©Charles Harrington,
Cornell University Photography

the artist's choices and our own.

Moreover, whereas standard frames would have separated these images from each other and from the wall, the flat plexi-glass packages allow Spector to create a unified grid-based composition. As a result, we perceive the disparate materials in distinctly different aesthetic and theoretical contexts. As one enters the gallery and views the installation from a distance, the 109 red rectangles pop out, relating to each other and to the black edging of each frame. The repetitive and dynamic arrangement of rectangles calls to mind Spector's many previous De Stijl-influenced works. The composition recalls not only the geometric abstractions of Mondrian, but also his idealistic notion that pure and balanced formal relationships could anticipate an equally balanced and harmonious social order. However, Spector's optimistic (rather than



Public/Private Peace, 2001

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*Beautiful Scenes: Selections from
the Cranbrook Archives, 1998*
Installation views,
Cranbrook Art Museum
Photos courtesy of Cranbrook
Art Museum