Spatial Thinking. On the Work of Sandra Peters



challenges the viewer's intellect and language albeit without detracting from its own sensuality. Peters takes the basic components of a cube—its planes and its volume—and reconfigures their spatial relationships. These variants are not, however, intended as a mathematical explanation the viewer's gaze and stimulate emotions. Peters unsettles our perceptions, deliberately provoking a skeptical response to her work—in the philosophical sense. In her hands the eleven "nets" of an unfolded cube are less of a demonstra-tion of constraints on limitations than of an article. non of constraints or limitations than of an artist reflections on other, by definition, endlessly advancin systems. The sight of the body and space activates of



is roots and main point of reference in an ... Schindler (1887–1953); at the same time she develope components. By now her works embody a synthetic, almost romantic notion of space and its existential mea





residence built in 1925–a typical interior for Schindler–are hich re-appears as a motif in many of Peters's works, for instance, Interface No. 1 (2012). The three-dim grid variants that Peters developed from this iterate possibilities for structure and space in a man ks by Sol LeWitt (1928-2007). Nevert paying her respects here not so much to the No merican artist's formal designs as to the artistic pr that he elucidated over fifty years ago in his systems she opens up yet more spatial and substantive associations, as in *Webbing* (2015), for example. In so doin he avails herself of specific architectural and loca catalysts, without copying them. She transposes—or "tra-lates" as she puts it—her themes into new artistic realms



action zones for the interplay of objects and the vie public. Zabriskie Point (2013), Tango (2013-16), and eleven possible nets of the cube, which are co. in twos on the floor or on a wall. These pairs, w be individually oriented, extend the scope of the ele possibilities and multiply the system to a point that beyond representation, and the substantive content of t ne titles have emotional overtones and thus introduc an additional charge into these works: the double figures s in the fragile glass of from Argentina. Spaces open up in terms of both forms and semantics.





acoustic work derived from *Modification*—Constantly Climbing Stones (2009)





reters uses this term as a metaphor for her way of rendering the rational irrational and opening stereometric bodies u to sensory experiences and other responses. Strabismus, which occurs when the eyes are not correctly aligned (eithe a or diverging) can have serious consequences. my processes information from one eye, which, logically spaces as two-dimensional images. Squinting—a physical deficiency—makes it impossible to visually perceive spat the reality of daily life.



Mixing Colors, 2014 (detail from a slide projection)



same thought process on an abstract level: her works h philosophy and the *conditio humana*. Planes and spaces merge in a sea of meanings, which—like the surface of a Möbius strip—has no beginning and no end. In a work a mythological title, *Pandora's Box* (2016), the system of though performing a dance, planes appear to open or close. There is no saying whether all the evils of humanity have already escaped here or might perhaps be captured again. I the case of the cubes in *Untitled (Blaue Blume)* (2017–18)



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Peters has had solo exhibitions in venues such as ν in (*Modifikation–stellg stelgende Stelne*, 2009), Ku

Sandra Peters has participated since 1960s to Today. Part II. Body, Space, Volume, 2013), and