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Office Space' peers into deep isolation of banal work life
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BY STACEY NGUYEN

At the entrance, thin, babyblue sans serif font is plastered on a strip of white that is juxtaposed against a blue wall. The sign reads, "Office Space." There are two brand new, paperthin iMacs that sit on the table in the front. Not one exhibition label is out of place. As you walk in, the space is partitioned like a maze of cubicles. The spotlessness of the environment hints that something is off.

Indeed, the clean, minimalist aesthetic is a form that speaks to the emotional sterility of the modern office space. Housed in the Yerba Buena Center for the Arts, "Office Space" teases out the problems of the 21st century office. It is honest about how the hip and fun belie the exploitation and anxiety in this modern context. The standout pieces speak to the boredom, inequities and artifice of office culture.

Other works in the exhibition uncover the grueling demands of the modern office. In "Creative Hands," Josh Kline creates silicone models of his friends' hands. The 10 sets of hands hold various objects. In one pair, Kline takes the mold of an editor's hand, which holds a minibottle of Jameson. In another, he molds a PR person's hands, which grasp onto a Blackberry. Kline's work gestures toward the exploitation experienced by creative workers who become inseparable from their jobs in a world of immediacy.

Similarly, Kline's "Coffee Copays" dramatically examines what people pump into their bodies to get through the workday. The piece consists of three coffee makers, sitting on brightly lit pedestals and carrying odd liquid concoctions. One has Blue Listerine infused with Dentyne Ice, another has ClaritinD mixed in Mountain Dew and the third has Red Bull and Vivarin.

Both of Kline's installations are colorful and toylike, not unlike presentday advertising. The forms shed light on how the busy world has impinged on the self, how selfvalidation has become contingent upon productivity and responsiveness.