

The New York Times

Samara Golden's New Point of View in 'A Fall of Corners'

KEN JOHNSON OCT. 8, 2015

An elevated walkway takes viewers into the midst of Samara Golden's spectacular, topsy-turvy fun house of an installation, "[A Fall of Corners](#)," at Canada.

The floors of four rooms appear to have tilted 90 degrees and converged to form the four walls of the gallery's main exhibition space. Walking in, it's as if you've entered a scene from Christopher Nolan's movie "[Inception](#)."

Looking one way across the gallery, you have the aerial view of a room furnished perhaps for a wedding reception; attached to the wall are round tables covered by white tablecloths bearing white dinnerware. Turning counterclockwise, you behold the overhead view of a cafeteria, possibly in a rural setting, with gingham tablecloths on round tables and a metal, hot buffet table offering trays of fake food. Turn again and you're peering down on a corporate-style hotel lobby with chairs and couches fabricated from silvery foil-clad insulation board. One more turn brings into view the parquet floor of a sparsely furnished studio apartment with a mattress in the center, an exercise bike and open closets and shelves stocked with clothes.

All of this is further complicated by a grid of large square mirrors covering the gallery's actual floor, virtually doubling the whole space, to vertiginous effect. And there's more. A video projection of clouds seen from an airplane window is reflected in the mirrors below and onto the gallery ceiling above, and shifting lights and the sounds of thunder and electronic music further enhance an ominous, darkly magical atmosphere. In the words of Bob Dylan, "[something is happening here, but you don't know what it is](#)." Whatever it is, it's pretty exciting.



Turning the tables on the viewer, Samara Golden plays with perception in her show "A Fall of Corners," at Canada. Samara Golden