

BARRIER (2009 / 2021)

TYPE A



The **Barrier** project was originally intended as a response to the climate of fear, panic, protectionism, and the imposition of perceived safety that characterized the American urban landscape during the years following the attacks of September 11, 2001. At that time, the Jersey Barrier quickly became the ad hoc solution for low cost “hardening” of designated urban sites from attack. This simple form insinuated itself into the environment without grace or apology, affecting the ways in which the population was permitted to circulate. In contrast, Type A realized the Jersey Barrier’s potential for grace while maintaining its authority to dictate behavior.

Each **Barrier** piece is an identical, curved Jersey barrier that describes a 60° radius designed to offer flexible, site-specific installation options. Its aestheticized curved forms, which does not exist in the industry, is organic, rhythmic, and alluring whether installed to emphasize flow or fracture. **Barrier** addresses sculpture’s ability to aggressively affect the viewer’s relationship to the space in which it is installed. In plainer words, **Barrier** blocks and hinders. It raises inconvenience to the level of ultimatum.

Previous installations of **Barrier** (2009 - 2020) have addressed the object’s function as additive architecture, at times harmonizing formally with the structural environment in which it is installed, at other times dividing it. For the Wave Farm **Barrier** (2021) installation, Type A realizes a form which functions in ways that other installations have not.

Barrier at Wave Farm takes the shape of an audio waveform of S.O.S. This installation becomes a glyph, a physical representation of language. Because the barriers are fragments that have fixed size and shape, the installation is a simplified representation of this waveform, effectively transforming information into something more aesthetically driven. This loss of clarity speaks to the non-utilitarian nature of art as something that cannot - or will not - convey ideas clearly.



Type A is the collaboration of **Adam Ames** and **Andrew Bordwin**.

By focusing on ways men compete, work, and play, **Type A** exposes social and psychological imbalance as well as the convergence of traditional masculine and feminine characteristics. Whether dissecting sports or the political, the results range from psychologically disarming to profoundly absurd.

Initially focusing on competition, **Type A** utilized video, photography, and installation to illustrate the demand on men to be aggressively competitive. If one is "type a," these challenges are necessary to define one's character. **Type A** commented on their consequences.

Soon, focus shifted from antithetical positions adopted by men to survive and succeed to collaborative relationships in which cooperation transcends competition. Individual force, integral to teamwork, can flourish even if the result blurs the self. Increasingly incorporating two separate, contrary influences, **Type A's** interactions resulted in a third entity, resulting from physical and psychological interactions. They began incorporating large sculpture and performance.

Currently, **Type A** focuses on urgent socio-political issues: definition of territory and authority, perpetuation of fear and safety. The practice now includes unconventional materials, experiential performance and unorthodox means of distribution. As contemporary society has become increasingly fragmented and unpredictable, so too has **Type A's** methodology.

More at typea.us.

