



Barry Le Va, *Sculptural*, 1968, pencil, pen and ink, and paper on paper, 20 1/2 x 12 1/2"



Frank R. Gehry and Associates, *California Aerospace Museum, Los Angeles, California, 1982-84*, from "Modern Redux: Critical Alternatives for Architecture in the Next Decade"

new ideas or the means to clarify sculptural issues; others are drawings after completed sculptures. While knowing which category a specific drawing falls into will add to one's understanding of it, such information about its function hardly dominates the viewing. One of the most remarkable features about these drawings is their ability to signal aim by strictly visual means alone. A group of ink drawings on graph paper from the late '60s, among which is *Shuffle-Shirts/Sorts/Sorts*, 1968, conveys a striking sense of purpose, due mainly to the articulation and rhetorical distribution of complex geometric structures and basic shapes.

Segments Indicated, Segments Enclosed, 1974, an ink drawing on green paper, is similarly evocative, yet here Le Va's analytical geometry yields unexpectedly poetic dividends. His ability to activate the surface of the paper through the strategic yet seemingly random placement of marks lets the image breathe, and thus the mood of the drawing is one of expansiveness. With their strictly balanced, layered structures, primary colors, and elements of collage, Le Va's drawings of the late '70s have a clear-cut constructivist look to them; at the same time, the formal vocabulary of the sculptures and installations described in the drawings has increased in complexity in those drawings that employ tracing paper—for example, *Corner Sections of 3 Triangular Beams/Ends, Hinging Overhead From Ceiling*, c. 1978—the translucent surface of the sheets becomes an evocative white veil that lends a ghostly impression of timelessness.

In Le Va's most recent works on pa-

per a shift in focus from the structural description of areas to the rendering of forms in space mirrors the changes occurring in his sculpture. Called "disaggregating silhouettes," these drawings feature collaged elliptical and circular forms. According to the artist, by using collage he avoids the necessity of repeatedly drawing over forms in order to investigate three-dimensional spatial relationships. Recalling the early 20th-century interest in the art of the machine, these large-scale compositions, with their structural network of solid forms and metallic colors, represent a fascinating meeting point of the graphic and sculptural impulses in modern art, which Le Va will likely continue to pioneer.

—BONNY COHEN

"Modern Redux: Critical Alternatives for Architecture in the Next Decade"

Grey Art Gallery and Study Center

"Modern Redux" was perplexing. Its inception was greeted with considerable interest and enthusiasm in the architecture community, but its realization was, finally, a disappointment. The premise of this exhibition was a condemnation of Postmodern architecture—not as envisioned by Robert Venturi in 1966, in his *Complexity and Contradiction in Architecture*, but as enacted by mediocre practitioners in the past twenty years—and a presentation of evidence for the reemergence of a Modern idiom in contemporary architectural theory and practice. The curator, Douglas Davis, had an exciting idea, but it was so cautiously developed and pre-

sented that it evaporated moments after condemnation. This was a difficult starting place for mounting an opposition to the catholicity of current architectural practice. In his fear of becoming as vapid as the current, Davis sacrificed clarity and verve.

To reinforce the indivisible but often incompatible marriage of word and deed, the exhibition included wall-mounted excerpts from modern texts by theorists and practitioners ranging from Jürgen Habermas to Zaha Hadid, as well as two showcases of architectural books and journals (a precise presentation that gave these documents a purely exhibited look). Adjacent to the vitrines was a lineup of chairs and furniture by Steven Holl, Mario Botta, Mark Mack, and Joe d'Urso (Processionals of chairs seem to be quite the rage this year.) Adding to the flea market quality of the installation were Michael McDonough's *Semaphores*, 1986, folded Formica dividers that were intentionally pensive if oddly elegant.

The selection of projects (constructed and unrealized) was an international smorgasbord representing the moments of neo-Modernism: integrity of materials, structural clarity and the revelation of construction methodology, contextual significance, and a sense of the present. In the curator's commendable attempt to evade the limiting forces of classification, the exhibition became more like a roundup than an incisive, polemical event. It all felt like a missed opportunity, but still, the show's importance should not be overlooked. It was democratic in scope and intentions and made a strong case

for a future inverted without slavish preoccupation with precedent. The failure of Postmodernism is not that it is an architecture of choice or a public art (it is neither of these) but that it has not been an exploration of options carried forward by curious minds. It is simply the most inept kind of orthodoxy. Hangers-on with the most superficial grasp of Venturi's radicalism have created a lot of reactionary architecture that rivals the worst of the International Style. Unfortunately, these and other important messages were muffled by the curator's fair-minded, oppositional intent. In this instance, inclusiveness led to incoherence.

—PATRICIA C. PHILLIPS

Dorothea Rockburne

Xavier Fourcade

The custom of terming the altered focus of an artist's recent output a "new body" (of work) serves as an exceptionally apposite description for the latest developments in Dorothea Rockburne's shaped canvases. The intensified radiance of these outwardly geometric compositions, their robust swaths of overlaid hues and their layered angles, catalyze a newly expressionistic physicality within her highly cerebral oeuvre that could easily bedazzle one into focusing on their formal nuance. They assimilate the emotional immediacy of the recent abstract painter yet provide a timely bridge to the revived interest in a cooler abstraction. But to look beneath the work's as covetous appearance is to perceive a newly visceral presence with affinities to a more fundamental source of expressionist imagery: that of the human body.

Modern Redux Critical Alternatives For Architecture In The Next Decade

Tao Wei



Modern Redux Critical Alternatives For Architecture In The Next Decade:

Modern Redux ,1986 Modern Redux Douglas Davis,Thomas W. Sokolowski,1986 *Drawing on Architecture* Jordan Kauffman,2019-03-19 How architectural drawings emerged as aesthetic objects promoted by a network of galleries collectors and institutions and how this changed the understanding of architecture Prior to the 1970s buildings were commonly understood to be the goal of architectural practice architectural drawings were seen simply as a means to an end But just as the boundaries of architecture itself were shifting at the end of the twentieth century the perception of architectural drawings was also shifting they began to be seen as autonomous objects outside the process of building In *Drawing on Architecture* Jordan Kauffman offers an account of how architectural drawings promoted by a network of galleries and collectors exhibitions and events emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts and how this was both emblematic of changes in architecture and a catalyst for these changes Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right When architectural drawings were seen as having intrinsic value they became collectible and Kauffman chronicles early collectors galleries and sales He discusses three key exhibitions at the Leo Castelli Gallery in New York other galleries around the world that specialized in architectural drawings the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts and the effect of the new significance of architectural drawings on architecture and architectural history *Drawing on* interviews with more than forty people directly involved with the events described and on extensive archival research Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change **Intertwining:** Steven Holl,1996-04 To his earlier articulated concept of anchoring which connects a construction with the history of the ground locale and region Holl adds the concept of intertwining which is illuminated by sensory perceptual conceptual and emotional experiences Illustrates with drawings plans and photographs projects in Japan Finland Germany Switzerland Holland Korea and Norway No index Annotation copyright by Book News Inc Portland OR *Architecture in the 20th Century* Udo Kultermann,1993 A comprehensive guide to 20th century architecture which places design in its historical sociological and political context Intended as a text but useful to professionals it covers all periods types and movements including examples from the Third World and Eastern Europe Four parts examine puristic tendencies organic architecture urban arch Encyclopedia of the Future George Thomas Kurian,Graham Thomas Tate Molitor,1996 A compendium of thoughts forecasts of hundreds of the world s leading intellectuals *Avery Index to Architectural Periodicals. 2d Ed., Rev. and Enl* Avery Library,1986 Kohn Pedersen Fox Joseph Giovannini,1993 Documents the most important fifty projects of the last six years work by one of America s largest international architectural firms Architectural Record ,1986 **Shinkenchiku** ,1988 **Paperbound Books in Print**

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