

"PREMISES: INVESTED SPACES IN VISUAL ARTS, ARCHITECTURE, AND DESIGN FROM FRANCE, 1958-1998"

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A certain premise underlies the display of the art currently on loan to the Guggenheim from the Centre Pompidou in Paris. In the decision to exhibit painting and sculpture in the upstairs rooms, the space of Manhattan is, in effect, divided: Masterpieces by Dubuffet and Matisse converse with their *unfathomable* upstairs, while what is housed a hundred blocks below—what remains of visual culture, that is, when painting and sculpture are excluded—is made to attempt a more perilous conversation across the disciplines and practices of French photography, architecture, video, film, design, and installation art of the last forty years. Was the decision made because painting and film have nothing to say to

one another? Or to separate high art—the canonical canon of painting with its careful, well-charted art-historical sequencing of styles, schools, and generations—from the potentially kitschy and largely untitled detritus of the more “mass” art? Does it reflect a historical transformation, designed to show the growing obsolescence of painting as—does the “yes no—installation, photography, and video, the great triumphs of mechanical reproduction, begin to prevail? Or is it a marketing move, catering to a supposed division in the New York geography of art consumers: the staid contemplators of painting upstairs, the younger, interactive set in SoHo?

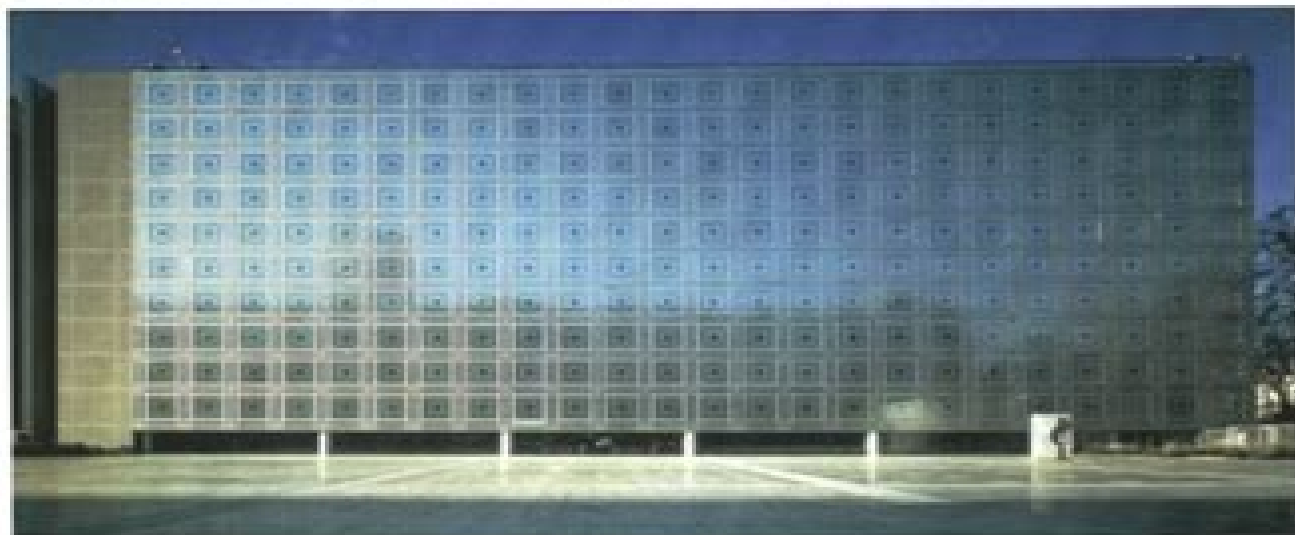
The answers to these questions remain murky, but one effect is to enable the downtown material displayed—from Tinguely to Messager, from Le Corbusier to Portinaccio—to be grouped together under the rubric of “the spatial.” The show’s title, “Premises,” we are reminded throughout, refers to both an argument and a site. The argument is nothing less than a full-scale embrace of the spatial paradigm now dominant in cultural analysis—there, sections of the exhibit are devoted to such diverse and vague spatial themes as “sites of memory,” “enclosures,” or “poetics of communication/space of exchange,” and historical chronology is eschewed. The exhibition, the press material announces, represents “a literal mise-en-scène of current tendencies toward interdisciplinarity.”



What are these tendencies? They are defined by the way in which the interdisciplinary terrain (including literature and the human sciences) has been successfully taken over and sustained by a kind of codified-together “spatiality.” Sometimes in the “Yes,” in a move that has since been baptized “the spatial turn” in cultural theory, the spatial sciences of architecture, urbanism, and geography made a successful bid to

wrest control of the interdisciplinary arena from the linguistically centered model in place since the heyday of semiotics and structuralism in the ‘60s. The “spatial turn” offered particular hope to language-based arts mired in the rigidities of the text; spatial categories, it seemed, offered a way to break out of the corral of epistemology and grasp the social in a less mediated way.

But the spatial paradigm offers less promise for nonnarrative arts like architecture and installation precisely because these practices are themselves so deeply spatial; space, after all—defining it, manipulating it, constructing it, and above all marketing it—is their very material. When an art show whose subject is the relation between the artist or architect and the built environment adopts a spatial paradigm to justify its display, in other words, when marketed space becomes the object of a display devoid of historical reflection, the result is a reification of a reification. At a moment when the hegemony of the spatial paradigm has itself begun to come under critique, “Premises” locates itself squarely—indeed vents itself—in the limitations of that paradigm. And this is why its effect is one of heightening rather than unobscuring our inability to see the ways in which space functions as a tool to control time and change. Certainly the material exhibited demands a theoretical organization that would go against the grain, so to speak, of its own rhetoric, that would historicize rather than reflect uncritically the production of a static postwar cultural



Left to right: Jean Nouvel, Institut du Monde Arabe, 1987, Paris; Pierre Koolhaas, Building, 1996, color video projection, 120 minutes. Installation view.

Premises Invested Spaces In Visual Arts And Architecture From France 1958 98

Christian Drosten



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