

"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 uppermost rooms, the space of Manhattan is, in effect, divided: Masterpieces by Dubuffet and Matisse converse with their *unfathomable* spouses, 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?

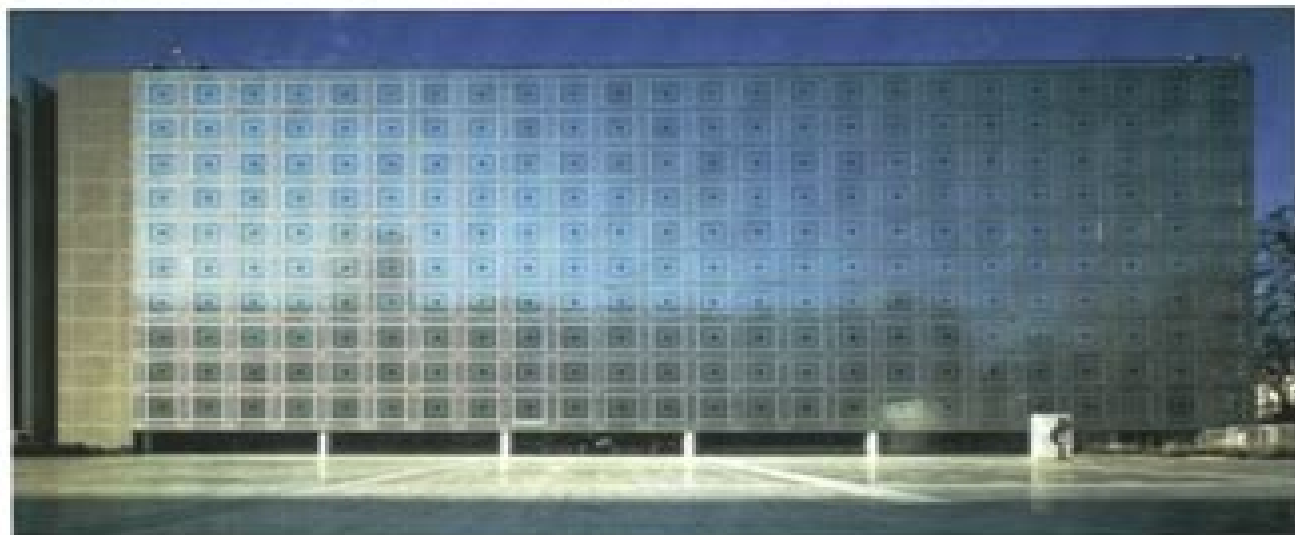
The answers to these questions remain murky, but one effect is to enable the downtown material displayed—from Tinguely to Messager, from Le Corbusier to Portinaccio—to be grouped together under the rubric of “the spatial.” The show’s title, “Premises,” we are reminded throughout, refers to both an argument and a site. The argument is nothing less than a full-scale embrace of the spatial paradigm now dominant in cultural analysis—thus, 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 nests itself—in the limitations of that paradigm. And this is why its effect is one of heightening rather than combating 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 Koffler, Building, 1996, color video projection, 120 minutes. Installation view.

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

Les Essif



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

Premises, 1998 **Premises**, 2003-07-02 New Lower Price Premises Invested Spaces in Visual Arts Architecture Design from France 1958 1998 brings together more than 100 visual artists and architects working in France over the past 40 years This catalogue explores the relationship between ideas about space and their physical manifestation in installation film video photography architecture and design Its title plays on the two meanings of the term premises postulates or arguments site or built space weaving them into a theme that encompasses all of the works reproduced In addition to more familiar figures such as artists Christian Boltanski Daniel Buren Yves Klein and Annette Messager architects Le Corbusier Jean Nouvel and Renzo Piano and designer Philippe Starck Premises introduces a younger generation of French artists and architects including Absalon Thomas Hirschhorn Pierre Huyghe Patrick Berger Frederic Boerl Anne Lacaton and Jean Philippe Vassal who had not yet become widely known outside France at the time of publication "Nouveau R?isme, 1960s France, and the Neo-avant-garde" Jill Carrick, 2017-07-05 Jill Carrick s Nouveau R isme 1960s France and the Neo avant garde provides the first in depth historical analysis of the New Realism movement and the critical and theoretical debates it engaged This text makes available a new corpus of material the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works from one of the most significant French art movements of the post World War II period whose literature has up to now been dominated by the terms of its founder Pierre Restany The illustrations and surprising contextual material many of which have been unearthed by the author s archival research document artwork artists collaborations and ephemeral events Art History and Visual Studies in Europe, 2012-06-22 Reflection on the history and practice of art history has long been a major topic of research and scholarship and this volume builds on this tradition by offering a critical survey of many of the major developments in the contemporary discipline such as the impact of digital technologies the rise of visual studies or new initiatives in conservation theory and practice Alongside these methodological issues this book addresses the mostly neglected question of the impact of national contexts on the development of the discipline Taking a wide range of case studies this book examines the impact of the specific national political institutional and ideological demands on the practice of art history The result is an account that both draws out common features and also highlights the differences and the plurality of practices that together constitute art history as a discipline *Rethinking the French City* Monique Yaari, 2008 This book considers the post 68 French city as a prism through which to understand the contemporary world and France s specificity within it The reader is invited to join in a series of exploratory strolls through texts buildings and neighborhoods and thereby share in a process of discovery Zeroing in on international architectural debates a range of key Parisian exhibitions and major urban design decisions in Paris Montpellier and Lille Yaari unravels an often acerbic French critique of both modern and postmodern positions on culture technology and the city This critique stemming from the competing claims of national identity the ethics of architecture and display and an anthropologically

informed revision of prevailing views on the city has sparked in France a passionate search for a third path which the author proposes to term *après moderne* Breaking new ground in the field of French Studies through cultural analysis of the contemporary city this study brings new insight to scholars and professionals in architecture and urbanism and will interest all others for whom France and cities in general hold special appeal Monique Yaari is a specialist of twentieth century French literary and cultural studies For the past decade her research has focused on the contemporary city The author of *Ironie paradoxale et ironie poétique sur les traces de Gide dans Paludes* Summa Publications 1988 as well as numerous articles on contemporary French art and architecture Professor Yaari teaches in the Culture and Civilization option of the Department of French and Francophone Studies at The Pennsylvania State University

The Roof Garden Commission: Pierre Huyghe Ian Alteveer, Meredith Brown, Sheena Wagstaff, 2015-05-11 Acclaimed French artist Pierre Huyghe has spent the past twenty five years experimenting in a great variety of media from drawing and film to uncommon components such as living animals plants and other natural elements His new project *Rite Passage* 2015 conceived and created for The Metropolitan Museum of Art will explore the transformation of cultural and biological systems through the Museum's collection architecture and surroundings This fascinating and informative book is the third in a series that documents and contextualizes the Met's annual rooftop commissions The introductory essay by Ian Alteveer discusses the nineteenth century scientific and artistic endeavors that have long inspired Huyghe The dynamic interview between the artist and Sheena Wagstaff explores the conceptual framework for Huyghe's latest project as well as the wide ranging sources that inform this remarkable event

Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh, 2003-02-28 Eighteen essays written by Buchloh over the last twenty years each looking at a single artist within the framework of specific theoretical and historical questions Some critics view the postwar avant garde as the empty recycling of forms and strategies from the first two decades of the twentieth century Others view it more positively as a new articulation of the specific conditions of cultural production in the postwar period Benjamin Buchloh one of the most insightful art critics and theoreticians of recent decades argues for a dialectical approach to these positions This collection contains eighteen essays written by Buchloh over the last twenty years Each looks at a single artist within the framework of specific theoretical and historical questions The art movements covered include Nouveau Réalisme in France Arman Yves Klein Jacques de la Villegle art in postwar Germany Joseph Beuys Sigmar Polke Gerhard Richter American Fluxus and pop art Robert Watts and Andy Warhol minimalism and postminimal art Michael Asher and Richard Serra and European and American conceptual art Daniel Buren Dan Graham Buchloh addresses some artists in terms of their oppositional approaches to language and painting for example Nancy Spero and Lawrence Weiner About others he asks more general questions concerning the development of models of institutional critique Hans Haacke and the theorization of the museum Marcel Broodthaers or he addresses the formation of historical memory in postconceptual art James Coleman One of the book's strengths is its systematic interconnected account of the key issues of

American and European artistic practice during two decades of postwar art Another is Buchloh's method which integrates formalist and socio historical approaches specific to each subject *The Changing Faces of Space* Maria Teresa Catena, Felice Masi, 2018-01-11 This book focuses on various concepts of space and their historical evolution In particular it examines the variations that have modified the notions of place orientation distance vacuum limit bound and boundary form and figure continuity and contingency in order to show how spatial characteristics are decisive in a range of contexts in the determination and comprehension of exteriority in individuation and identification in defining the meaning of nature and of the natural sciences in aesthetical formations and representations in determining the relationship between experience behavior and environment and in the construction of mental and social subjectivity Accordingly the book offers a comprehensive review of concepts of space as formulated by Kant Husserl Heidegger Einstein Heisenberg Penrose and Thorne subsequently comparing them to notions developed more recently in the current age which Foucault dubbed the age of space The book is divided into four distinct yet deeply interconnected parts which explore the space of life the space of experience the space of science and the space of the arts American 'Unculture' in French Drama Les Essif, 2013-03-25 A book about the role America plays in the French imagination as it translates to the French stage Informed by a rich variety of Western cultural scholarship Essif examines two dozen post 1960 works representing some of the most innovative dramaturgy of the last half century including works by Gatti Obaldia Cixous Koltes and Vinaver Reading the Figural, or, Philosophy after the New Media David Rodowick, 2001-09-11 Theorizes the concept of the figural as a way to get beyond the long held aesthetic distinction between plastic and linguistic arts a distinction that will not work for film and new media

The Brain is the Screen Gregory Flaxman, 2000 The first broad ranging collection on Deleuze's essential works on cinema In the nearly twenty years since their publication Gilles Deleuze's books about cinema have proven as daunting as they are enticing a new aesthetics of film one equally at home with Henri Bergson and Wim Wenders Friedrich Nietzsche and Orson Welles that also takes its place in the philosopher's immense and difficult oeuvre With this collection the first to focus solely and extensively on Deleuze's cinematic work the nature and reach of that work finally become clear Composed of a substantial introduction twelve original essays produced for this volume and a new English translation of a personal intriguing and little known interview with Deleuze on his cinema books *The Brain Is the Screen* is a sustained engagement with Deleuze's cinematic philosophy that leads to a new view of the larger confrontation of philosophy with cinematic images Contributors ric Alliez U of Vienna Dudley Andrew U of Iowa Peter Canning Tom Conley Harvard U András B. Lint Kovács ELTE U Budapest Gregg Lambert Syracuse U Laura U. Marks Carleton U Jean Clet Martin Collège International de Philosophie Paris Angelo Restivo Martin Schwab U of Michigan François Zourabichvili Collège International de Philosophie Gregory Flaxman is a doctoral student in the Program of Comparative Literature and Literary Theory at the University of Pennsylvania **Devanthéry & Lamunière**, 2005-07-25 Dieser Band präsentiert und dokumentiert die letzten 15

realisierten Bauten und eine Auswahl von 12 Projekten des Bors Devanthy und Lamuni re u a die rechtswissenschaftliche Bibliothek Fleuret in Lausanne die psychiatrische Klinik in Yverdon das Hotel Guisan in Bern und die Villa Beck in Rolle In ihren Werken bringen die beiden Schweizer Architekten unterschiedliche Konzeptionen der Moderne zusammen Elemente einer expressiven und einer rationalen Architektur werden durch geometrische Bezüge miteinander vereint Linien der Ueren Gestalt ins Innere projiziert und umgekehrt

Glossalalia Julian Wolfreys, 2003 First published in 2004 Routledge is an imprint of Taylor Francis an informa company

Abstraction Matters Cristina Baldacci, Michele Bertolini, Stefano Esengrini, 2018-11-20 From the archaic funerary and sacred stones to the most recent three dimensional objects sculpture has been determined by a dualistic tension between the urge for imitation of natural forms mimesis and the desire to freely shape autonomous configurations abstraction Within such a complex history the second half of the 20th century has been a particularly intense period Besides their abstract works many sculptors developed an extraordinarily rich theoretical discourse This collection of essays presents some of the most eminent protagonists of this crucial historical moment by focusing on the artists own words In their analysis the contributors have followed three key notions Sensation Idea and Language that fruitfully collect different artists under a common conceptual arch and show the aesthetic relevance of abstraction in sculpture This book addresses high level undergraduate and graduate students as well as the scholarly community in the fields of aesthetics and art criticism art history and art theory visual cultural and media studies

From a Nation Torn Hannah Feldman, 2014-02-03 From a Nation Torn provides a powerful critique of art history s understanding of French modernism and the historical circumstances that shaped its production and reception Within art history the aesthetic practices and theories that emerged in France from the late 1940s into the 1960s are demarcated as postwar Yet it was during these very decades that France fought a protracted series of wars to maintain its far flung colonial empire Given that French modernism was created during rather than after war Hannah Feldman argues that its interpretation must incorporate the tumultuous decades of decolonization and their profound influence on visual and public culture Focusing on the Algerian War of Independence 1954 1962 and the historical continuities it presented with the experience of the Second World War Feldman highlights decolonization s formative effects on art and related theories of representation both political and aesthetic Ultimately From a Nation Torn constitutes a profound exploration of how certain populations and events are rendered invisible and their omission naturalized within histories of modernity

Some Assembly Required Michael Sorkin, One of the best architecture critics writing today presents a new collection which previews the state of contemporary architecture and surveys the dramatic changes in the urban environment of the last decade

France Jean-Louis Cohen, 2014-08-15 Everyone knows Notre Dame the Eiffel Tower and the chateaux of the Loire Valley but French architects have also produced some of the most iconic buildings of the twentieth century playing a central role in the emergence and development of modernism In France Jean Louis Cohen presents a complete narrative of the unfolding architectural

modernity in the country grappling not only with the buildings but also with the political and critical context surrounding them Cohen examines the developments in urban design and architecture within France depicting the continuities and breaks in French architecture since 1900 against a broader international background Describing the systems of architectural exchange with other countries including Italy Germany Russia and the United States he offers a new view on the ideas projects and buildings otherwise so often considered only from narrow nationalistic perspectives Cohen also maps the problematic search for a national identity against the background of European rivalries and France's colonial past Drawing on a wealth of recent research this authoritatively written book will challenge the way design professionals and historians view modern French architecture

Leos Carax Fergus Daly, Garin Dowd, 2019-01-18 The first book in any language to study the films of this enfant terrible of contemporary French cinema best known for his film *Les Amants du Pont Neuf* Examines key ingredients in the worlds of Carax's films Paris pop music flânerie and amour fou mannerist and neo baroque aesthetics the Nouvelle Vague and contemporary naturalist cinema making the book a good primer of contemporary French film and culture Draws on a variety of intellectual sources such as the philosophy of Deleuze film criticism theory of art and literary monographs Argues that the recent history of maverick mannerist and baroque auteurs from Ruiz Rivette to Garrel and Techine and their explorations of the powers of the false are key to Carax's cinema Examines Carax's contribution to the strand of cinema which is focused on chance and destiny from Wong Kar Wai and David Lynch to films such as *Serendipity* and *Sliding doors*

The Age of New Waves James Tweedie, 2013-08-01 The Age of New Waves examines the origins of the concept of the new wave in 1950s France and the proliferation of new waves in world cinema over the past three decades The book suggests that youth cities and the construction of a global market have been the catalysts for the cinematic new waves of the past half century It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social economic and spatial transformation in the late 1960s Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s and they link the recent propagation of new waves on the international film festival circuit to the economic miracles and consumer revolutions accompanying the process of globalization While it travels from France to East Asia the book follows the transnational movement of a particular model of cinema organized around *mise en scène* or the interaction of bodies objects and spaces within the frame rather than montage or narrative The master shot style of directors like Hou Hsiao Hsien Tsai Ming Liang and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film and this cinema of *mise en scène* has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market The final chapter considers the interaction between two of the most global phenomena in recent film history the transnational art cinema and Hollywood and

it searches for traces of an American New Wave

Artbibliographies Modern ,1999

This book delves into Premises Invested Spaces In Visual Arts And Architecture From France 1958 98. Premises Invested Spaces In Visual Arts And Architecture From France 1958 98 is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Premises Invested Spaces In Visual Arts And Architecture From France 1958 98, encompassing both the fundamentals and more intricate discussions.

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