

MUSEUM MEMORIES

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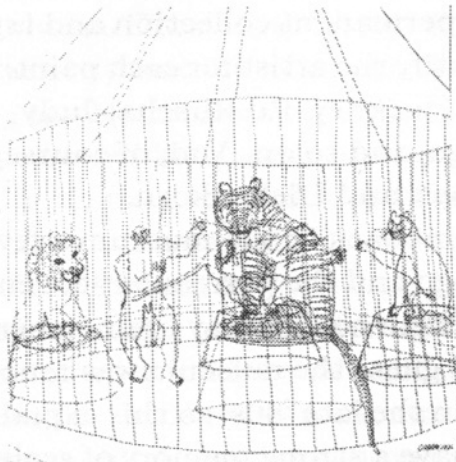
Rotzel, Matt Saunders, Shelly Silver,

and Herb Tam

my brain like an ecstatic toy. I vaguely recall feeling like it was out of place, a bit of explicit fun in the midst of stodgy adult stuff.

—Jennifer Paige Cohen

2



Plenty has been lost and very little gained in the twenty-five years since I arrived in New York. If I had to remember one space that is no longer with us, however reluctantly, it would be the Guggenheim Museum SoHo. In my four years as a student during the 1990s, the Guggenheim's SoHo branch was a bland placeholder in downtown's terminal culture. But, in 1998, the museum hosted "Premises," an exhibition whose effect on me is still ongoing. Subtitled "Invested Spaces in Visual Arts, Architecture, & Design from France, 1958–1998," the exhibition was organized by, if not bought readymade from, the Centre Pompidou.* Fittingly for this remembrance, the exhibition was devoted to virtuality of the francophone variety, with snapshots of Yves Klein leaping into the void (from multiple

angles), unbuilt utopian superblocs of all kinds, Deleuze's television *Abecedarium*, Delphine Seyrig sprawling across *Last Year in Marienbad*, plus my first glimpses of the work of Pierre Huyghe and Thomas Hirschhorn. (The latter, if I remember correctly, spent some time in the Prince Street windows making a typically deranged tin foil sculpture.) Every important element of my work in the last two decades owes something to that exhibition, and over the years I've bought and lost the catalogue three times. (The most recent purchase was an online edition labeled "collectable," a true sign of obsolescence.) The show closed sometime in '99, and the museum closed soon after that. Today the space is Rem Koolhaas's Prince Street Prada. One day soon, it too will be virtualized.

* I should also mention the curators here: Bernard Blistène, Alison M. Gingeras, and Alain Guiheux.

—John Menick



The image of cool white pitted marble keeps coming to mind, a mashup of architectural memories. Low-slung gallery spaces, accented with darkened brass, walnut railings, black leather

MUSEUM WHEELER'S