



NEW YORK

Premises: Invested Spaces in Visual Arts, Architecture, and Design from France, 1958–98

GUGGENHEIM MUSEUM SoHo

Over the past couple of decades, French art seems to have missed the boat. British art stole the show in the '90s; the Germans ruled the '80s. All else is ancient history, right? *Mais non!* "Premises" casts four decades of French work through the lens of Paris' flourishing postwar avant-garde. The show promises also to explore the relation of visual work to architecture and design, intellectual theory, *soixante-huitard* politics, and New Wave cinema. Of course, one only hopes that, amid all these cultural achievements, the visual art holds its own. Oct. 14, 1998–Jan. 1999.

—JA

Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts

NEW MUSEUM OF CONTEMPORARY ART

The sophisticated populism of Faith Ringgold's art allows it to glide across cultural and generational boundaries, like those separating children's storybooks from mature meditations on history and identity. Organized by Dan Cameron, this first museum exhibition devoted to her narrative quilt-paintings features two series: "The French Collection," which tells of an African-American artist in '20s Paris, and "The American Collection," in which the subject's daughter becomes an artist in postwar America. Oct. 1, 1998–Jan. 3, 1999; travels to Baltimore Museum of Art and additional venues.

—BS

LOS ANGELES

surf girls
serf gerls
surf gurlz

Richard Serra

GEFFEN CONTEMPORARY OF THE MOCA

Five years ago, no one in their right mind would have used terms like user-friendly or playful to describe Richard Serra's Cor-Ten steel sculptures. The tendency to think of the sculptor's Minimalism only in terms of mass and gravity should end with this exhibition of nine recent large-scale works. Organized by MOCA director Richard Koshalek and the Guggenheim's Julia Brown, it also might demonstrate the affinity between Serra's work and that of Frank O. Gehry, the architect who designed the two venues housing the show. On the West Coast at least, it's hard not to think of Serra's recent sculptures, which twist through space and soar overhead, as industrial-strength takes on Light and Space fluidity. Sept. 20, 1998–Jan. 3, 1999; travels to Guggenheim Museum Bilbao, spring 1999.

—DP

Kay Rosen: lifeli[k]e

MUSEUM OF CONTEMPORARY ART/ OTIS COLLEGE OF ART AND DESIGN

You could say that Kay Rosen paints monochromatic fields traversed by rows of abecedarian ciphers divorced from any signified to which they might conventionally be attached. You could also say she messes with words—that through inversion, substitution, twisted repetition, she contrives odd overlaps between what words look like and what they mean. On one level Rosen is a wry comedian, putting heteronyms and homophones to bed together. But there's also an elegantly reflective quality to her examinations of the particles of thought, and Connie Butler (cocurator, with Terry Myers, of this twenty-year retrospective) links her to Bruce Nauman, among others, in a "tradition of conceptual and linguistically based experiments." Nov. 15, 1998–Jan. 17, 1999.

—DF

Left to right:
Faith Ringgold, #7
Picasso's Studio,
1991, painted story
quilt made of acrylic
on canvas with fabric
border, 73 x 68".
From Ringgold's
"The French
Collection" series.
Kay Rosen, *Tide*,
1994, sign paint on
canvas, 25 x 33 1/2".

ARTFORUM