



Laurie Hawkinson, "Cinetrain," 1983, bass wood, ca. 8" x 7" x 6". From "From Here to Eternity."

ing it with generative material. He is by no means an iconoclast, but he is a formidable theoretician, one for whom practice generates theory and theory transfigures practice. Eisenman does appear to grow disinterested and impatient with his own ideas, leaving others to flesh them out while he moves on to the next ideological confrontation. However, his work, though often difficult or obscure, is infinitely more intriguing, more atmospheric, than the unrelieved cloud cover of most contemporary architecture.

"From Here to Eternity"

Artists Space

There is a desperation in architecture now to find more all-encompassing and original themes, an anxious climate that places a particular burden on the architectural exhibition as forum. In view of this, "From Here to Eternity" handled its particular mission with unusual restraint and intelligence. Without proclamation or manifesto, the 11 architects (or design collaborators) chosen by curator Valerie Smith came down on the side of exploring architectural issues (theory) rather than confirming architectural values (practice). If there was a certain dissociation from immediate world concerns evident in many of the projects, there was an abundance of formative ideas that hold the promise of altering the present course of Postmodern architecture.

There were three artists represented whose projects indicate the exhibition's breadth of focus. For the past seven years Donna Goodman's exhaustive and farsighted work has embraced

architecture, planning, social theory, and writing (she is currently working on a novel about a future city). Goodman's concern is the development of new social and spatial arrangements: the school as shopping mall, a postindustrial "information center" for family teleconferencing. She conceives entire cities organized on the most advanced technologies of communication and construction. Her "Elements of a Future City," 1983–, exhibited here, is a proposal of many parts that suggests new uses for technological systems in existing cities. It also includes a design for a self-sufficient, high-tech "island" that would accommodate living and working spaces above sea level while providing an underwater base for industry, farming, and marine research. Here, Goodman crosses architecture's narrow ideological threshold to embrace technology as form, space, and program.

Laurie Hawkinson explores the structural and symbolic affinities and the relationship of context, observation, and time in both architecture and film. Her "Cinetrain," 1983, is a model for a mobile film-production laboratory, a linear system of flexible apparatus that could simultaneously record, edit, and project films while moving through space. It gently subverts the traditional filmmaking process, which is distinguished by nonsequential events and isolated (nonoverlapping) roles. Here, Hawkinson invites the viewer to see that reality is constructed rather than discovered, that truth in film or architecture is found through the process of segregating events in sequence.

In contrast to Goodman and Haw-

kinson, whose work still has to do with the building of objects and/or models, Mark West creates a disrupted image of space by drawing over the already fractured content of the photo collage. His "Blackout" drawings, 1984, from a larger series of projects entitled "Surviving Logic," are violent, hallucinatory images made probable and threatening in a nuclear age. They are both a warning and an investigation of a new constructive process based on absolute deconstruction.

"From Here to Eternity" also included work by Douglas Darden; Elizabeth Diller and Ricardo Scofidio; Michael Kalil; Kenneth Kaplan, Ted Krueger, and Christopher Scholz; and Michael Webb. On the whole, it communicated a quiet optimism that architectural practice can in fact be undermined if corresponding economic and sociopolitical adjustments are made. The creative raw material for this subversion was very much in evidence here.

—PATRICIA C. PHILLIPS

Matthew Maguire, *The Memory Theatre of Giulio Camillo*

Brooklyn Bridge Anchorage

After two seasons as an ad hoc exhibition hall, the Anchorage's neomedieval atmosphere, created by its 55-foot-high arched ceilings and dank air, was put to effective use by a site-specific performance, *The Memory Theatre of Giulio Camillo*, sponsored by Creative Time, Inc. This mixed-media theatrical collage, written and directed by Matthew Maguire, of the Creation Production Company, a collaborative perfor-

mance group with a special interest in theater and architecture, was checkedered as the Anchorage was originally intended as a warehouse. It was used as store tires and other supplies as late as 1983). Considered a singular Anchorage space, the performance presented on the converted space at New York's LaMama Theater Club and the Walker Art Center in Minneapolis, where it was a 16th-century court masque performance demonstration—interesting but dramatically unconvincing in its eerie surroundings of the space and with a novel structure. The scenes were played through the seven vaults, with the audience watching the action from room to room. *Memory Theatre of Giulio Camillo* is a vivid theatrical life constructed mystery play, with a persuasive subtext of dusty, rough pathways, waterfalls, water, echoing sounds and counterpoint its brain-

The play's subject is the ideas of Camillo, a philosopher/mystic who built a memory theater for France as an architectural model of which he claimed would allow learning of the past to its present. The eponymous hero of Borges' short story *Funes the Immortal* (1944), whose extremely long life reduce all his experiences to a vertiginous nightmarish collage, Camillo pushes his "scientific" explorations of memory beyond thought into an area of d-