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Respondent: "Seeing and Using: Art and Craftsmanship"

If we consider the pitcher of water or wine as a "...point of convergence, a pitcher that transforms into a vase, eventually transforming into something else, then this object eludes the naming of it. In contrast as Paz states: "Art inherited from the old religion the power of consecrating things and endowing them with a sort of eternity." (52) Therefore in the case of the unnamable thing -- the crafted object -- contemplation of the mind is suspended for the engagement with the body. Things refer to my body. I do not refer to things.

If we apply this notion to the city, this disparity of mind and body persist. In describing modern Paris, George Bataille points out: "On Sundays at five o'clock, at the exit to the Louvre, it is interesting to admire the stream of visitors visibly animated by the desire to be similar in every way to the heavenly visions still delighting their eyes." "A museum is like the lungs of a great city: the crowd floods into the museum every Sunday like blood and it leaves purified and fresh."<sup>1</sup> These lungs in essence have a productive job. But if we consider Paz's notion of "the organ without a function," a machine/object/space is therefore useless. The beauty of uselessness is a "wasteful expenditure."

Expenditure is resistant to the metaphysical love for money -- a "capital gain." It is also resistant to aesthetics which sanctifies and preserves. Thus expenditure is linked more to a devolution, an entropy, a movement. This motion would suggest that the crafted object is participatory and malleable not pure. The crafted object therefore is not equated with a pure technology. Progressive industry's projection is as Paz says a determinate based on mathematical equations. These equations project a determinacy not unlike the laws of geometrical proportion. The crafted object avoids elevated determinacy and instead descends into the bowels of pleasure.

If the combination of technology and aesthetics constructs the "higher museum of art," than Paz's architecture must be that of the jazz club. I would challenge anyone to connect to a still life painting the way one feels in the presence of Miles Davis, Thelonious Monk, or Billie Holiday. In conjunction, I would challenge anyone to trace their own presence on the vertical marble of the Barcelona Pavilion as they do on the horizontal plywood floor of Tipitina's.

<sup>1</sup>

Denis Holier, Against Architecture: The Writings of George Bataille (Cambridge: The MIT Press, 1989) xiii.