Abstract: The article follows Max Weber's Comprehensive Sociology and uses the hermeneutic and iconological analysis sociological methods applied to plastic works (painting and sculpture), significant and representative of modern and late modern art. Starting from these theoretical and methodological bases, it pursues three specific objectives: to analyze the construction of space in plastic art, to verify how this theme has evolved in artistic practices from the first modernity to the second and to verify the way in which the complementary visual language the conceptual of contemporary sociological theory.

In this regard, the analysis and interpretation of the eleven selected works reveals three important consequences of the modern influence on space, gradually emptied of meaning and replaced by non-places: its conversion into merchandise, its loss of solidity and stability and the confusion that occurs in it between reality and its representation.

Consequently, the implicit content converges with the essential postulates of the sociologists who have approached the subject of space, although it goes further because the foray into the iconographic hermeneutics of these works puts an image to the conceptual theoretical discourses of the sociologists, in a way that visual language complements and enriches, with more emotional and sensitive nuances. Therefore, our discipline begins to overcome a traditional deficit, in that it moves from the essential rationality that structures its origin and turns towards a greater coupling of the emotional and sensitive social plane.
"'All solid things vanish into thin air.' The space in modern and late modern plastic art"

Juan A. Roche Cárcel, University of Alicante, Departamento de Sociología I. ORCID: https://orcid.org/0000-0003-1522-5918.
Ja.roche@ua.es

Ángel Enrique Carretero Pasin, University of Santiago de Compostela (Spain), Departamento de Sociología. ORCID: ORG/0000-0002-2498-1291.
Angelenrique.carretero@usc.es

Summary

The article follows Max Weber's Comprehensive Sociology and uses the hermeneutic and iconological analysis sociological methods applied to plastic works (painting and sculpture), significant and representative of modern and late modern art. Starting from these theoretical and methodological bases, it pursues three specific objectives: to analyze the construction of space in plastic art, to verify how this theme has evolved in artistic practices from the first modernity to the second and to verify the way in which the complementary visual language the conceptual of contemporary sociological theory.

In this regard, the analysis and interpretation of the eleven selected works reveals three important consequences of the modern influence on space, gradually emptied of meaning and replaced by non-places: its conversion into merchandise, its loss of solidity and stability and the confusion that occurs in it between reality and its representation.

Consequently, the implicit content converges with the essential postulates of the sociologists who have approached the subject of space, although it goes further because the foray into the iconographic hermeneutics of these works puts an image to the conceptual theoretical discourses of the sociologists, in a way that visual language complements and enriches, with more emotional and sensitive nuances. Therefore, our discipline begins to overcome a traditional deficit, in that it moves from the essential rationality that structures its origin and turns towards a greater coupling of the emotional and sensitive social plane.

Key Words:

Sociology of Culture, Evanescent Space, Plastic Art, Iconological Analysis, Social Hermeneutic.
'All solid things vanish into thin air.' The space in modern and late modern plastic art

Introduction: theoretical and methodological bases and objectives

As we hope to demonstrate in this article, modern western plastic art (painting and sculpture) offers powerful, representative and significant images of the conception of contemporary space and of ontological, ethical, political, aesthetic and sociological scope. And it does so by offering irreplaceable information about the construction of space and reality and the various ways in which it affects society. Likewise, it allows us to check how this spatial vision has progressed in the two phases of modernity - modern and late modern, simple or reflective (Lash 2007, pp.13-29) -.Therefore, in this essay, we pursue three fundamental objectives: (1) describe a conceptual map of space, as established by the Social Sciences, revealing its most important categories and concepts, (2) check how it has developed during the two modern stages and, (3), analyze and interpret the way in which it has been implanted in modern and late modern artistic practices, in order to check whether they constitute a reflection of the social worldview or a construction of it.

To achieve these objectives, we have been based on the following theoretical and methodological bases. First of all, our research starts, essentially, from a Weberian orientation of our discipline, that is, from Comprehensive or Interpretive Sociology (Weber 2006, pp.13, 43-4 and 172; González García 1992, p.37; 1998, p.208) for which the social world and the relationships it generates are full of meaning. But this does not mean that it is exclusively positive or that it does not manifest the "evil" or, in our case, the restlessness and uncertainty produced by the vision of modern space. In any case, the significance constitutes the data with which the sociologist works and which allows him, through the concepts of "correspondence in meaning" or "elective affinities", to find the common links of the different cognitive dimensions
- aesthetic, ethical, economic, political, religious and social - that modernity has fragmented and, in this way, recompose the sense, the contemporary "worldview" (Muñoz 2001, p.23), and, more specifically, the spatial category that the defines and -as it will be seen- devastates it. More specifically, we will try to find the general correspondences between the conception of space shown by plastic art and that which characterizes modern society.

The aforementioned Weberian sociological theory is complemented by the philosophy of Arts of the *Lacoön Group*, of the University of Chicago and particularly of W.J.T. Mitchell (2019: pp.17-158), which highlights the intersections between the limits of the Visual Arts with Philosophy and Literature, we will try, in this article, to find the existing connections between the Visual Arts, Philosophy and the Social Sciences. I’ll start from the liminal borders of those disciplines, trying to find the possible transactions, as well as the convergences. In this way, visual culture fulfills the role of mediating between disciplines that normally did not communicate with each other, or did so with little intellectual intensity. But, to achieve this objective, it should be borne in mind that, when we talk about images, there are verbal and visual or pictorial ones and that both complement each other. Specifically, in this establishment of relations between the word and the image, between the visual and the verbal, we will analyze how philosophers and social scientists conceptualize the social space and how contemporary artists materialize their visions on that space. However, for this, we will also bear in mind that, associating the image and the word as a specific theoretical problem, needs both a semiotic and formal analysis - and in this the iconological analysis of the Warburg School and Panofsky's School will be very useful, as will be seen below - as a sociological and historical contextualization. Finally, it should not be forgotten either that images and words are intertwined to create a reality, insofar as we are talking about a dialectical exchange rather than a strict separation in binary oppositions. Thus, in short, the image of contemporary space will result in a convergence of what Foucault called "the visible and the sayable".
Alongside the theories of Weber and Mitchell, we use here two methodologies. The first, the "heuristic or interpretive method", derived from hermeneutics, is a very useful science for comprehensive sociology insofar as its central problem is interpretation (Ricoeur 2008, p.39). Indeed, it is based on a philosophical reflection -of a sociological scope, it seems to us- about the experience of understanding and about the axial role of the interpretation of the human in its relationship with the world; in fact, what is interpreted with social hermeneutics are the things themselves, but seen in their context. What it is, more precisely, is to find the deep keys of artistic images, that is, to reveal their inner meaning from the verb or the outer ideological discourse (Grondin 2014, pp.10-1 and 43-107). Therefore, its object is not language but a text - an image, we would add - that is never autonomous, since it is contextualized (Beltrán 2016, pp.3-4), precisely this contextualization constituting the key for a sociologist.

This option for the theoretical-methodological framework adopted -that of a symbolic hermeneutics aimed at the analysis of the work of art- implies the assumption of an gnoseological premise by virtue of which the meaning of the forms of human creation, framed within a cultural horizon, cannot be the object of explanation but of understanding (Dilthey 1944, pp.71-77). In this sense, in the methodological emphasis placed in this comprehensive instance, the conviction that the experience of art would open the doors of access to a type of truth that cannot be expressed through the methodological canons to use overcomes (Gadamer 1977, pp.23 -27). Thus, the support in the symbolic would allude to the fact that the content of the representation to which the work of art refers transcends the paths of objectivity, and, therefore, would reveal the fruitlessness of a knowledge of this boxed in terms of nature (Rorty 1995). Rather, it should be admitted that this representative content is almost always ineffable and that it leads to an objectively absent and necessarily open meaning (Durand 2007, pp.9-25);
which, in addition, harbors the potentiality for an interpretive plurality around him (Ricoeur 2003, pp.17-18).

In this regard, in recent decades, in a line with a hermeneutical stamp, different sociological forays have been carried out around the deciphering of spatial frameworks (Balandier 1988, Soja 1989; Castro Nogueira 1996; Auge 2000) in the late modern culture. This hermeneutical stamp had been overturned prior to the iconographic study of the meaning contained in works of art that emerged in historical contexts (Panofsky 1972). However, a clarification of the aforementioned frameworks from a hermeneutic applied to certain works of resonance in the concert of contemporary art remained pending. Consequently, this contribution comes not only to cover this fringe, but also to establish, by the way, novel methodical routes for the unveiling of the spatial core codes in advanced modernity.

The second methodology that we are going to use here consists of the “iconological analysis” or “iconographic”, originating from E. Panofsky, who, in *Studies on iconology* and in *The meaning of the visual arts* (1972, p.15; 2014, pp.45-8), affirms that it has three levels of significance: in the first, the elements that make up the work are described, the rational logic of the image could be said, that is, how the different elements that make it up relate to each other - characters, objects, landscapes, places, actions, gestures, dialogues ... -; in the second, the symbolic values are carefully observed; and, in the third, it is intended to achieve the intrinsic meaning that surpasses the artist's conscious wills. This last meaning is defined "as a unifying principle that supports and explains both the visible manifestation and its intelligible meaning, and even determines the way in which the visible fact takes shape." In addition - according to Panofsky-, this level pursues the objective of finding meanings in the depths of the unconscious and, to tackle it, research and support in documents and sources adjacent to the work and the artist will be necessary - and at the time in which Live-, we add. In this way, underneath the rationality of the image, is its logos - its discourse - that is, the ideology that it protects. Ideology
is considered here, following Van Dijk (1998, pp.16-9), as a system of ideas, values or precepts that organize or legitimize the actions of the group. Discourse, on the other hand, is the mode of action and social interaction located in social contexts, that is, both he and his mental dimensions (their meanings, for example) are inscribed in situations and in social structures. This method has been inherited by Sociology, which has a long tradition in its implementation (González García 1998, pp.23-43), although it is probably not sufficiently known. True, he was received from the Warburg School and from Panofsky by A. Weber - M. Weber's brother - and, later, employed by K. Mannheim - in what he calls "the documentary method" - , by P. Sorokin - who analyzed thousands of works of art (Harrington 2004, p.68) -, by P. Bourdieu -in a more intimate than public way- (Barboza 2006, pp.391-414), and by N. Elías -translating the analysis of images to words-. Lately we have found it in sociologists in whose books, of diverse subject matter, analyze, to exemplify it, artistic works (Le Breton 2016; De Singly 2016; Bude 2017; Sennet 2006; 2014).

Of all of them we are interested, in a special way, "the documentary method" used by K. Mannheim (Barboza 2005, pp.348-351), an exemplary model to analyze the image in Sociology. And it is that, with him, the interest of the sociologist is directed to the social information offered by the images, considering them as "documents of an emotional attitude peculiar to the period or society in which it was produced" and as evidence of the "singularity from a social group or from a certain time ". Furthermore, for Mannheim, the documentary interpretation method has - as in Panofsky - three levels of meaning: the objective (the representation of things or a situation), the expressive (the author's intention; the only meaning different from that indicated by Panofsky) and the documentary (a certain conception of the world). As can be seen, Mannheim's documentary method follows the iconological analysis, and its coincidence could be summarized in the interaction between three levels of reality: the
world-society (the people, the objects that surround them and the spaces in which unfold), the artist's work and his/her intention. With these three levels, we will analyze the selected works. In short, the iconological analysis of modern works of art seeks the meaning they hide in relation to the conception of space and, this, in order to turn them into social documents, taking into account both the image itself and its context and the artist’s intention. Consequently, the artistic work revealed through iconological analysis -or the documentary method- represents a sociological and discursive datum that expresses a hidden, ontological, ethical, political, aesthetic and sociological scope.

Starting, then, from these theoretical and methodological bases and pursuing the aforementioned objectives, we have structured this article into two large sections, dedicated, respectively, to the evanescent space, according to the Social Sciences and to the inseparability of space and time in modern art. In turn, these two sections are subdivided into three subsections each: space as a sociological category, space short-circuited by time in modernity and profiles of spatiality in the second modernity (as for the first part) and, (in relation to the second), the evanescent space in plastic art, the fusion of space and time in plastic art and the confusion of reality and its representation. All this will be preceded by an introduction and finished with some conclusions.

I The evanescent space, according to Social Sciences.

1.1. Space as a sociological category

Space has never been merely a simple container for a multitude of individuals. It is, in fact, as Immanuel Kant said, an gnoseological condition of the possibility of experience, but above all it is a determining way in the constitution of social experience and, therefore, of subjectivities,
interpersonal relations and collective cement. Hence, not without reason, the essence of the act of creation has been reinterpreted as an establishment of new spaces-times (Deleuze 1995, pp.275-276). As it happened in the case of time, the understanding of the process of evanescence and expropriation of social space in modernity will be inseparable from the faith placed in the notion of progress precipitated in this historical phase. The former understanding follows from an imaginary in which it is urged to force the direction of history towards a future better than the present. A triggering aspect of modern dystopia lay in a program of desymbolization of space -which will subsequently unnerve an eventual re-symbolizing replica-(Carretero 2018, pp.63-86), consisting of depriving it of qualities and reducing its nature to the sign quantity; in short, to make objectivity reign to the detriment of the subjective dimension implied in the bond contracted between people and their places. It universalized and extrapolated the space seen in the way of formalism advocated from physics-mathematics, that is, neutral, geometric, homogeneous, conceived only as a container of abstract magnitudes, to any local texture regardless of its particularity.

Let us remember, on the other hand, that the modern era was characterized by the defeat of space against time and, consequently, by a project of subjugation of the first to the second that managed to empty the one of significance, if not by a pouring of time onto the space that, in the desire to effectively manage the circle of institutions and organizations, will lead to panoptic systems of social control (Foucault 1994, pp.199-230). Furthermore, from a philosophical and scientific perspective, three categories of space can be distinguished: an ordered place (Aristotle), the container of all material objects -the absolute space independent of them, according to Newton- and the "fourth-dimensional field", or relative space Einstein's. Without forgetting that the importance of the epistemic differentiation between "space" and "place" has been insistently emphasized. Space can be either an innate idea (Kant) or, on the contrary, it is forged through the experience provided by the senses (Poincaré), while the place is understood
as a culturally affective and symbolic space (Maderuelo 2008, pp.12-17). In any case, both, space and place, are intertwined and are inseparable from the subjectivities that they harbor within them (Pardo 1992, pp.19-23; De Certeau 1996, pp.172-175; Lizcano 2006, pp.111-123). Roughly, perhaps it is lawful to affirm that in one one lives and in another one dwells.

I.2. Space short-circuited by time in modernity

At the height of European modernity, in the mid-nineteenth century, once the emerging and agricultural model of society was eclipsed by the model of industrial society, there was a reconfiguration of the functional value attributed to space. According to the appearance of the guiding logic of the capitalist economic system, this became the location dependent on the exercise of a very specific functionality: the production of goods and the movement of these together with the people and means of transportation associated with this dynamic. Thus, the topos portrayed in the Faustic picture of an industrial setting and the bustle unleashed by industrialism, is metaphorically built stretched towards a promise of progress in tune with the historical linearity of economic development. This meant the dismantling of a conception of space consistent with a fundamentally rural social formation, seduced by the transformation of a religious imprint in harmony with natural rhythms, to another harmonized with the interests of the bourgeoisie. These were related to an obstinacy to speed up time in order to multiply the production and distribution of commercial traffic through the landscape of the city. Thereby, the economic and political victory of the bourgeoisie over the Ancien Régime tattooed its metonymic footprint on space and, thus, as a result of the agricultural crisis that hit Europe in the 18th century, a flood of people from the countryside will populate the urban space as a potential workforce of the industry. The reigning chaos will try to be managed through the implantation of a model and modeling paradigm of space governed by the spirit of formalized
planning, as an antidote to an anarchic urban choreography in the making. In this sense, for a correct functioning of the commercial processes, the bourgeoisie will demand, above all, order, the aid to the ordering of spatial cartography being no more than a substitute for this claim.

Simultaneously, with the rise of the bourgeoisie as a politically hegemonic group, control strategies, in the long parenthesis between late antiquity until the twilight of the Middle Ages, will act on the plane of the individual's inner cell and will eventually be externalized. At the same time, this task will be reassigned to a rationalized management of space later reflected on a self, whose insides will be worked more effectively by virtue of an interiorization of the space outskirts (Castro Nogueira and Ossorno 1986, p.13). Not in vain, it is known that the most emblematic illustration of this original emphasis on disciplining space by means of a leveling and planning mobile, later completely disseminated by the organizational chart of the institutions, was forged in the emblematic urban reforms carried out by the prefect GH Haussman, under the command of Napoleon III, in the town of Paris, flagship of modernity for much of the 19th century. Certainly, these managed to reorganize the space under a purely operational-functional syntax, purging it of the contamination coming from the exudate of its people and displacing the tumultuous spirit of revolt awakened in the proletariat from the nerve center of the city towards peripheral areas.

Join to this subjection to order, the most defining feature of modern spatial design will be its rationalization. Forced functional rationalization of the space by virtue of its adjustment to objectives as well as to business and bureaucratic-administrative rhythms, embedded in a program that is instrumentally in accordance with the directives urged by capital (Lefebvre 1974, pp.15-32); uniform, machined space, exclusively preconceived to accommodate movement and deprived of an incardination in a collective memory that could vaccinate individuals against the ravages of excess movement (Balandier 1994a, pp.65-67). The evanescence of space fermented in modernity will take place, then, through its handcuffing in
a more geometric abstraction, which will de-qualify and precarize the natural interweaving spontaneously established by people with their places and, ultimately, the meaning from these to those, favoring the dissolution of a real contact with things and the involvement in an accumulation of impressions, all of them fleeting, leading to an atmosphere of uprooting and a widespread feeling of nervousness (Simmel 1986, pp.247-270). It is an effort to chisel, while neutralizing, the magmatic morphology of inhabiting a place to a universalizable, predictable and externally programmable canon without, however, eradicating the phantom of risk (Beck 2003, pp.57-92); in short, by modulating and stiffening a living, spontaneous, random and improvised sociability, through which the sociability is self-managed, incessantly making and breaking the social fabric under the codification of univocal patterns (Delgado 2007, pp.59-202).

I.3. Profiles of spatiality in the second modernity

In parallel with what happened over time in modern advanced societies, an x-ray of space in these societies shows a phenomenon of virtuality in our way of inhabiting places. Phenomenon, like the previous one, also promoted throughout the Modern Age, although it was intensified and greatly enlarged by virtue of substantial modifications occurring on the threshold of advanced modernity. The metaphor of evanescence faithfully reflects this state of indefiniteness of the real where its objectivity is erased and supplanted by a representational figuration coming from the production centers of an element exploded and disseminated everywhere: culture (Jameson 1996, pp.66 -67). This, in turn, ends up reified as a commodity more framed in a political ontology of a, more or less camouflaged, "show", where "reality emerges in the show and the show is real" (Debord 1999, p.40). Without a doubt, the loss of solidity of the real is, as a structural trend, outlined in the origins of modernity (Berman 1988, pp.81-128), but it will
implode entirely, to acquire a hypertrophic face, as a result of the designs followed by advanced modernity, in which the meaning of culture operates under the protection generated by technological and communicational devices (Roche 2009, pp.143 and ff.). Much of the responsibility for the boiling of this effect will be the collapse of the symbolic weight housed in myths and religions anchored in the universe of traditional culture and the covering of its absence with inflation in the presence of a “representation” of political-media manufacturing, (Balandier 1994b, pp.151 and ff.; Lefebvre 2000, pp.19-134; Carretero 2006, pp.242 and ff.), giving rise to ”a world populated by ghosts and specters” (Lefebvre 2000, p.97).

Consequently, the morphology of the above evanescence can be schematically condensed as follows: A) The architectural culture, urban planning and from plastic arts of the advanced modernity will increase a phenomenology characterized by the evanescence of space, adding to the rationalizing purpose engendered in the Modern Age the generalization of an effect of “hyperreality” leading to a reproduction of “simulations” of the real (Baudrillard 1978, pp.9-80; 1996: pp.11-34) or to an “aesthetic hallucination of reality” (Baudrillard 1976, p.114), through which space will end up being artificialized and fictionalized. And this will occur in tune with the guidelines deployed by a consumer capitalism in which the “semantic value” connoted in the object will be enhanced to the detriment of not only its "use value", but, furthermore, its “exchange value” (Ibáñez 1994, pp.214-241). Consequently, the space becomes spectral, illusory, in accordance with its mutation into a mere receptacle of a room and a reception for the consumption of merchandise, if not merchandise itself (shopping malls, adventure consumption, theme parks, tourism of all kinds, etc.) adapted to age groups and social sectors with a propensity for a gender of consumption strongly individualized. And equally to the ”mobility”, seen as an epochal paradigm, of people within (Urry 2007). Therefore, we are talking about a space caught in the halo of fetishistic investment that surrounds the transfiguration of every socially objectified entity in its status as merchandise (Marx 2014,
pp.72-82). That is why, in the mid-seventies of the 20th century, H. Lefebvre (1976, pp.43-71) warned about the complicity between the desire put in a technocratic management of urban space and the new face adopted by production processes capitalist, suggesting to stop at the "production of space", embedded in the logic of one more commodity, although lacking in concreteness, in alliance and serving as a support to the generalized production of merchandise and capital flow. In effect, the Gallic sociologist pioneered the warning about the dialectic of political subordination of space to the laws of capital. Although, for reasons linked to the time, he could not help but intuit the subsequent exacerbation up to the hyperbole of this course, namely: the evaporation of space due to imperialism from a “political economy of the sign” (Baudrillard 1972, pp.172-199). This would cross national borders and local enclaves, causing a globalized “determinationalization” of space, subsumed in an absolutization and globalization of the symbolic flow attached to the merchandise that will envelop everything (Deleuze and Guattari 1993, pp.86-114).

Ultimately, the multiplication of capitalist acceleration along its triangular axis of production / circulation / mercantile consumption will intensify a strong inclination towards the spatialization of time, which, in the end, will lead to a consequent disappearance of the second through the work of the first (Harvey 1998, pp.228-356).

B) As media technology increases the distance from space, in its virtual facet, weakens, as a counterpart, its proximity facet. And this dilation will favor the updating of a kind of spatial ubiquity, an effect according to which one can have the perception of participating in several virtual spaces simultaneously, which causes a "suppression of space and a contraction of time" (Balandier 1987: p.20). This crowns the strict victory of time over space systematically carved out throughout the Modern Age, “the negation of the hic et nunc, of the "here" for the benefit of the "now"” (Virilio 1997, p.46).
But, in a failed or no gesture of revenge against their submission to modern time, in the eighties a revitalization of space began to manifest itself (Soja 1989), in this case imaginary and dematerialized, that is, a re-spatialization in the hands of the leadership of a cartography that denies spatial authenticity. With this, the inflation of a prevailing hypervisual regime is generated in which the range of multiform identities in advanced modernity will dissolve (Castro Nogueira 1996, pp.387 and ff.). Ultimately, the hyperbolic promise of virtual spaces, disembodied and uprooted will revert to a proliferation of what has been called "no places" (Augé 2000, pp.81-118). Clarifying metaphor of the absence of spatial contexts charged with a differential personality crystallized throughout the historical course; which, needless to say, is not the one made up, a prey in marketing and advertising claims, for purposes of economic profitability. Revealing metaphor as well of the uprooting and the estrangement regarding the identification with everything that sounds like a sign and settlement in the cultural geography of a place. "No places" that, if they are defined by something, is due to a common denominator based on the absence and indifference towards all indications of the significant presence of that which is properly idiosyncratic to the place, that is, by a standardized uniformity, although this is often covered with a seductive flash of singularity. The most extreme distilled version of this phenomenon will be represented by the appearance of uncertain, indefinite or multiple spaces, in which those who are located do not even know their blurred identity, and, therefore, who they are (García Canclini 2007, pp.89-99).

In short, a "non-place" whose exacerbation is directly proportional to the proximity to the centers of production / circulation / consumption of goods and services, as well as the increase in the density of the concentration of individuals in specific spatial zones. Its immediate effect is the emergence of a generalized climate marked by disorientation.

II The inseparability of space and time in modern and late-modern plastic art
II.1 The evanescent space in plastic art

Image n° 1. Claude Monet. *Impression, Rising Sun*, 1873

In the painting that gives rise to Impressionism, we observe a seascape in which three small boats with people, arranged diagonally - a sign in the pictorial art of movement (Paz-Agras 2019, p.26), emerge from the port of Le Havre (Muros 2016, p.1). Possibly, they go fishing and do so at dawn, as indicated by the small red sun in the sky and the faltering reflection that leaves its image on the water. The smoke from the chimneys of the port is a cold blue color, like that of the marine waters and that of the lower part of the sky, as if it were flooded, polluted by industrial smoke. By contrast, most of the high sky is orange, as is the small patch of water in which the trail of the sun is seen. In this way, blue and red-orange become, together with black, the two fundamental colors of the painting. Of both, blue has a greater presence, although this tone is in tension with red, which is reinforced by the blue brushstrokes present in the red sky and, with the red ones, in the blue sea. This tenuous combat is parallel to that existing between the natural world - of the sea, of the sky - and that of the artificiality of the port and the pollution it entails.

All the figurative forms of the painting are chiseled by virtue of the stain of color, without possessing defining and limiting lines (Francastel 1990, p.107), as if the color had been freed
from the line and as if the shape of the objects and the container space of the same was built from imprecision and spontaneity. For example, the slight movement of the water in the lower part is modeled with dark brushstrokes, choppy and arranged at a certain distance, while the surface of the water near the port is more crystalline and luminous. Thus, Monet manages to recreate the diversity of waters -of spaces- present in the painting and, with them, that of the natural world itself.

In this painting, and in Impressionism in general, the space is no longer preconceived, to be constructed from the interrelation between the constituent elements (Argan 1998, p.70). The light, painted through the multiple brush strokes that express its trembling, has now become a fragment and reflection, which expresses both the dissociation of forms (Francastel 1990, pp.95 and 103) and the decomposition of the world, as well as its non-reality, its appearance (Hermosilla 1998, pp.17-28) and the creation of a space in perspective, but diffuse (Maure 2014, p.126). Thus, it seems to question the traditional pictorial vision tailored to a cubic, fictitious and theatrical space and a "real" world, realistic, of unity, in order, without change, homogeneous and with a privileged and elitist point of view, behind which there is a symbology and a philosophical and social discourse fundamentally aristocratic and absolutist (Francastel 1990, pp.31-81; Panofsky 2018, pp.31 and ff.). True, the world and people now become multiple, in motion, in transformation (Wilson 1981, p.4).

Consequently, all the strokes of the painting, without line, without limit, without definition, seem to express a brushstroke, and a world, evanescent and contingent, which it is, but which instantly will cease to be.
We see in the painting a rural landscape, with a trunk and some branches of an incomplete tree and in the foreground - neither the roots nor the tree top can be seen - arranged on the left margin of it. Behind it, there are some cultivated fields and some houses and, in the background and, in the center of the composition, an illuminated mountain without vegetation. The succession of the elements of the landscape is no longer available through a linear perspective, but in a different, sensible and intellectual way of articulating them, which is specified with a pictorial language that tends to merge. Indeed, the cultivated fields and the shapes of the houses, geometrized, invite us to follow the chaining of the different components, to combine the fragmentation of the territory with its visual unity and to recompose the entire painting (Bayle 2001, p.160). The high branches of the tree, on the other hand, are arranged mimicking the sinuosities of the mountain lines, while the low one is arranged aiming at the cultivation fields, as if the tree were melting with them and with the sky. Finally, unification is also achieved through color, because if brown, blue, green and orange pigments are found in the tree, they are found in the sky, in the fields and in the houses. Thus, the landscape constitutes, in the artist's hands, an interweaving of nuances, while the colors give the sequence of the silhouettes, planes and intervals that, interrelated, form a "harmony parallel to that of nature" (Kendall 1988, p.13). In this way, the space in Cézanne is no longer -as it was not for the Impressionists- an a priori
or an abstraction, but a construction of consciousness through the experience of reality, not in vain consciousness is found in the world and this one in that one (Argan 1998, pp.106-7).

Cézanne clearly abandons the Renaissance perspective and space that Impressionism had questioned without deciding to eliminate it (Francastel 1990, p.113) and, in this way, opens the doors to Cubism (Maure 2014, p.126). Well, with this work, he manages to define a world that will never return, which has been swept away by the airs of modernity, although an integration of reality and consciousness is still possible in it (Argan 1998, p.104), from the objective and the subjective, of space and place, of space and time, of what remains and what changes and of nature and the way of representing it. Consequently, the pictorial object and the subject that paints and contemplates it enter a new intimacy, in a closeness in which space can no longer be understood without the subject that apprehends it.

![Image nº 3. Ernst Ludwig Kirchner, La Tour rouge, 1915](image)

At La Tour rouge, an urban landscape is seen - Berlin (Wolf 2003, p.68) - grayish and solitary, in the center of which there is a funerary monument of black color with orange base, the same shade of a road on which a bus runs. This monument reaches right up to the limit of the painting and is almost higher than the church next to it and, of course, that of the whitewashed buildings that surround the square where it is. The floor of this square seems inclined towards the spectators, as if the monument itself and all the buildings, the road and the bus, were going to
slide down it and fall towards no one knows where. The city's pointy towers, on the other hand, are dark, and the sky above them too, despite the large brown clouds that envelop the funerary monument and herald a perhaps dirty rain.

In German expressionism, space, natural or urban, becomes somewhat nervous (Wolf 2004, p.8) and hostile to human beings, and hence, in this work, the city seems, as a whole, a mausoleum dedicated to the death and not life, which is reinforced by the absence of people, with the phantasmagoric character of the houses and with the blackness of the towers and a cloudy sky. Ultimately, the city, marked by a non-light but darkened, even gloomy, religiosity, does not have a solid floor under its feet, so it can be concluded that this urban environment does not grant any ontological, material or spiritual security to its inhabitants, which, incidentally, are neither in space nor dwell in place.


In L. Meidner, the expressionist uninhabitability of urban space for human beings reaches its extreme, as it becomes a terrifying place where everything falls apart. This is what happens, for example, in *Apocalyptic Landscape*, in which everything seems to tremble, break and move. Thus, the stone floor convulses and opens, so that the black-painted person reclining on it seems to fall at any moment, shaken by the powerful telluric impulse. Beneath the cracked rocks, the ground slides, the blocks fracture and pile up - as is the case with mountains and their folds.
The buildings that are located on this floor, on the left side of the composition, lifted by the aggressive movement, crack, twist and lean dangerously, defying the law of gravity, which will end up defeating them. The river that borders the landscape, on the left, descends with turbulent waters that capsize the ships that sail it. The black volcano in the background, erupting, gives off an intense white lava that contrasts with the tone of the mountain, but that is transformed into the air in a blackened smoke, tainted and unbreathable by volcanic contamination. This apocalyptic landscape is finally made up of a half-dim sun and a darkened sky.

Inspired by the premonition of the First World War (Wolf 2004, p.72), this painting also prophesies the collapse of the modern world. Indeed, nothing solid remains under the feet of people or buildings: everything trembles, the sky and the earth, and fractures. Therefore, it constitutes a metaphor for the collapse of security (Arnaldo 2009, pp.77-8) and an image of the essential instability of urban life, swept away by the merciless force of nature and its unleashed elements. Where, then, can citizens live? Where on this planet can they find tranquility, peace, security, stability? Where can they build their home, where their dreams, their hopes and their desires can find a welcoming continent?


In this abstract and geometric work, the space is structured in a non-static way, but in movement (Deicher 2004, p.7). In it, you can see a series of squares and rectangles, horizontal and vertical,
finished and incomplete, large and small, limited by black lines, also horizontal and vertical (Chen 2004, p.108). At the base of the canvas, two horizontal figures are arranged, which seem to serve as a seat for the composition as a whole. For the rest, these geometric shapes are arranged alternately -next to a rectangle, a square- as is the case with warm colors contrasted with cold ones: intense reds are opposed by dark blues, whites and yellows, blacks or dark blues. This is what happens, for example, with the central white, framed by black lines, surrounded by small colored rectangles: blue, yellow and red (Deicher 2004, p.7). Furthermore, it highlights the fact that the canvas has neither a frame nor its defining limits; what is more, the unfinished geometric shapes continue on the side when the painting is folded towards the frame. Nor does the composition have a specific center or a central axis. Consequently, the absence of a frame and the resulting fusion between the canvas and what is outside it seems to express the artist's desire that the fictitious universe of painting expand beyond it and invade surrounding space -the world and the reality-. But he wants to do it more modestly or humbly than with a will to power, since there is no center1 or compositional axis, there are no hierarchies either. This is confirmed by the alternation of shapes, sizes, horizontality and verticality and colors, so that nothing is more important, physically and symbolically. To this is added that, from the base of the canvas, the geometric shapes alternate, supporting and compensating each other, but in such a way that the composition derives in an unstable balance, in movement, in which each figure needs the another, if you do not want to disharmonize the composition. Likewise, the canvas as a whole manages to give an impression of unity, but from diversity, so that one is inseparable from the other.

When Mondrian, the most “civil” of artists, painted this painting, he had in mind to turn painting into a project of social life (Argan 1998, p.375), in a new utopia. Certainly, it manages to build a representative and significant image of a society that tries to find what unites it, while

---

1 It is common for sculpture -particularly in minimal art- and modern architecture to break with centrality and axiality (Maderuelo 2008, p.97).
respecting its intrinsic diversity, that is, that is no longer absolutist or hierarchical and that is based on an unstable balance, continually agreed. In short, it is a society in which citizens are part of a common entity that respects individual rights and, simultaneously, in which individuals pursue social solidarity and the ties that bind them to other citizens.

For this reason, it seems to us that this table adequately represents the ideal of representative democracy, since it tries to combine unity and diversity and does so based on dialogue, constant agreement and the equality of its various constituent parts. But, if its strength is found in this social harmony, its fragility is in the instability of a construction that, at any moment, can break down.


In B. Lavier's sculpture-installation, an art gallery is seen inside where a *Mercedes* is parked, painted with vast, spontaneous and chaotic brush strokes, the same color as the car (Verville 2015, p.18), which does not have driver or license plate.

In this way, the artist endows the car with a second skin and reality (Guasch 2002, p.425), following in the footsteps of M. Duchamp, especially with his *Source*, 1917, a porcelain urinal (Mink 2002, p.67). Of course, now the object is depersonalized and devalued, since from being a vehicle considered luxury, it has become an artistically revalued thing, by ceasing to be, strictly speaking, a homogenized and serialized industrial product to be transmuted into art.
However, it can be pointed out that the artist has not been able to avoid -the glass, despite being also painted- that the car ceases to be such, that it continues to possess its utilitarian value (Verville 2015, p.18), not in vain, has not fully annulled the confusion between what is art and what is not (Guasch 2002, p.425), between artistic work and merchandise and between an art gallery and a car dealer.

![Image](image.png)


This sculpture by R. Serra is made up of four lead plates (Llabaca 2010, p.146), which make up a cube and which are deposited on the floor of an art gallery or museum, without being soldered (Guasch 2002, p.47), but rather supported by each other. There is no ceiling and behind the solid but thin surface of the figure, a larger space, physically empty and without matter opens up inside (Maderuelo 2008, p.96), which cannot be entered. The way of putting the pieces together, although due to their heaviness apparently seems safe and stable, is fragile (Foster 2001, p.44) and unstable (Guasch 2002, p.48), since it resembles the house of cards -as the title expresses it of the work-, in which, once you remove a card, all the others fall hopelessly to the ground. Therefore, sculpture wants to express the real inconsistency of space and things, as well as their contingency, since they are, but could not be,
what would happen, in this case, if one of the steel sheets collapsed: no longer there would be sculpture.

Therefore, R. Serra belongs to post-minimalist sculpture and continues the modern process of breaking the block to become a plot or "loss of place" -the step prior to opening in space- (Krauss 1996, p.293), incorporating matter to the latter or, vice versa, this to that and moving from the block to the "expansion in space" (Lehuedé 2013, pp.14-21).

If the sculpture is exhibited - as it has happened on some occasions - in the open air, for example, near the facade of an old house, solidly built with stone\(^2\), the idea of fragility would also be extrapolated to this persistent building over time, suggesting that any event - for example, an earthquake - would immediately knock it down.

Therefore, consistently, Serra's sculpture represents the contrast between the purity of conception and the contingency of perception (Foster 2001, p.44), between full space and emptiness and instability and stability and, above all, it very expressively symbolizes the sociological idea that "all solid things vanish into air" (Berman 1988).


\(^2\) Something that R. Serra has also experienced on other occasions, such as with Trunk, J. Conrad Schlarum Recomposed, Münster, 1987, located in front of a baroque palace (Maderuelo 2008, 226).
R. Serra's sculptural installation, in the Guggenheim Museum in Bilbao, exhibits a series of eight pieces of corten steel with sinuous, spiral and labyrinthine shapes, which can be visited and traveled by the spectators, both inside and outside. They make up, in effect, curved, concave and convex spaces, open and closed, with diverse angulations and distorted in the highs and lows, with no definite beginning or end and without showing the direction of the journey or the end of it. Thus, a space-time perceptual journey is generated (Arce 2015, pp.17 and 18) that is experienced in praxis, in the event, and not in the objectivity of sculpture (Llabaca 2010, p.164). In addition, the installation itself and the museum room collaborate on this tour, which make up a unique body, which dissolves the limits of the work and makes the experience of the space of the sculpture and that of the subject coexist, so that it could be said that it constitutes the experience of space itself. Now, it is not about the experience or the “normalized” spatial conception, but the one produced in an exhibition hall of a museum, autonomous with respect to everyday life (Llabaca 2010, pp.159-163) and metaphor of the universe imaginary container. In any case, viewers perceive, inside the work, multiple and varied feelings and sensations (Arce 2015, p.18) ranging from fear of anxiety, restlessness, imbalance, uprooting and insecurity. If we add to this that, once inside the circuit, neither its origin nor its destination can be seen, then it is worth considering where we came from and where we are going, ignoring the possible answers. As the artist himself points out, the installation “is a non-narrative, discontinuous, fragmented, off-centered and disorienting concept” (Serra 2005), for which it represents an adequate image of a contemporary space, conceived primarily as contingent, uncertain, risky and transformed into a metaphor for the unfathomable labyrinths of life's path.

II.3. The confusion of reality and its representation
On the canvas, a naked woman\(^3\) is seen sitting on a cushion and drawing a series of geometric triangular lines in a notebook. The hand that does not hold the brush, very large, has a cereal shape\(^4\), while its feet are restless. Furthermore, one of them twists its sole towards the viewer's perspective and the other extends towards the painting in front of it, as if uniting the woman with it and the interior painting with the viewer's gaze. The artist's head is slightly tilted, as she contemplates, concentrated, the drawing she is building, not for nothing her triangular eye and nose point towards the drawing that has the same geometric shape. Beside her, another blue-faced woman in a maroon dress sleeps on a table, in the corner of which is a vase of flowers of various colors; his hands also have the shape of a spike.

Just in front of the painter there is a yellow-framed mirror-box, inside which is reflected another canvas with red flowers, a white vase and framed in the same color, but seen from the perspective of the viewer and not from the artist. Behind both women, the table with the vase and the canvas, green curtains are arranged and, behind them and at the top, we can see the lower part of a window, which is closed.

---

\(^3\) In *Two Women*, 1935, a work similar to the Muse, the painter is clothed, giving the two paintings a sexual character -the woman clothed and undressed- (Walther 2007, p.374).

\(^4\) Also in *Woman Reading*, 1935, the protagonist has cereal-shaped hands (Walther 2007, p.374).
The blue woman next to her, very close to the painter, is - as the title of the painting indicates - her muse, so that her dream can refer to the unconscious character from which artistic creation comes and that it is fertile - as they symbolize the large herringbone hands of both the artist and her muse - and with a feminine face - the painter is a woman\(^5\) -.

The creation process is, on the other hand, highly concentrated and internalized, since the space in which it is generated is a narrow room framed - and isolated - by folded curtains. Also, the window suggests that reality is outside the room. The artist's circular hip, her way of sitting and her front and rear perspective, as well as her breasts simultaneously in front and in profile, suggest that the viewer must travel with his gaze inside the painting - something that also happens in the analyzed work of Cézanne-.

Finally, the canvas exhibits at least five different levels of reality: mental, abstract or conceptual, real, represented and metareal. The pigments of the painter's face are the same as those of the painting, which indicates that the representation of the same is on her head, as well as on the canvas itself; they are the colors of the imagination, not those of reality. The geometric drawing of the notebook, for its part, refers to the sketch of what will later become the painting and, in any case, is a sign of a more abstracted reality, while the vase on the table represents the reality observed by the artist and that is not the same as that of the spectators. The real reality is, moreover, hidden behind the window, partially interviewed, and precisely because it is closed indicates that the artist needs to isolate herself from the world in order to, paradoxically, paint it. The painting within the painting, finally, expresses a metareality, a kind of imaginary transcendence, a search for what is beyond the sensible world, the artist's senses, something more real, and authentic, than reality itself. Where is it in the process of creation? It hides behind

\(^5\) Since 1927, a frequent or repeated theme in Picasso (Walther 2007, p.344) is that of the painter and the model, the latter being a woman sitting, facing the mirror or lying down (Bozal 2014, p.57). Well, the three positions are in La Musa. On the other hand, this muse closely resembles The Woman with the Yellow Hair (Marie-Thérèse Walter), from 1931, who is none other than her lover (Abramovic 2006, p.51), her inspirer.
the multiple veils of created reality and, successively, abstracted, dematerialized and essentialized.

Consequently, Picasso's mastery - like that of Velázquez de Las Meninas - is evidenced in the masterful game that he establishes between reality and its representation, but, by merging them so inseparably, we never came to know what true reality is, hidden by the imaginary power of the artist, himself transvestite in a woman's body, yes, naked, as a synonym for the flight from appearance and the search for truth. Behind it, what he possibly finds is that reality - for human beings - perhaps does not exist, nor does one of its most important categories: space.

Image nº 10. Franc Marc, The dream, 1912

In the center of F. Marc's canvas, a naked woman is seen sitting outdoors on a stone and with her arms extended on her knees and her head reclined, in a relaxed and sleeping position. A red blood stain spreads from under his legs and spreads on the floor. On the right, two standing blue horses stare at her in ecstasy, and on top of these two other brown horses eat grass. To the left of the woman, at a distance greater than that of the equines, a lion with its tail straight, its legs spread out and its eyes and open jaws directed at it, seems to have the intention of marking its territory or attacking it. In this sense, the feline is located right next to a house, as if defending it from possible intruders (Arnaldo 2009, pp.62-3), which has no door and only one window with bars and painted in the colors yellow, red and blue. Next to this building stands a flagless flagpole.
This entire scene is inserted into a landscape of smooth slopes of multiple colors that surround
it and, in a certain sense, also enclose it, since there is very little space between them and living
beings and the objects that are located there. At the top of the small hills a black sky appears,
which contrasts with the vivid colors - red, green, pink, yellow ... - of the earth.

The disposition of the two horses, close to the woman, their blue color and the look they give
them -their lengthened eyes resemble hers-, expresses the animalization of art and the
humanization of animals (Partsch 2003, p.41; Arnaldo 2009, pp.62-3), which may lead one to
think that they are in a paradisiacal environment and that still equines are the extension of the
serene chimera of women or, what is the same, that the artist identifies these animals with their
dream. While the other two foals and the lion move and act, making them more "normal" and
real. The woman, on the other hand, sleeps peacefully, but blood flows from her body, which
together with the threat posed by the feline, the prison house, its “national” colors and the
upright mast, in addition to the black sky, which nothing good announces, and the closing and
suffocating space would indicate that his reverie is irresponsibly alien to danger, risk and
insecurity. Furthermore, she seems strange and blind - her eyes are closed - to what is "actually"
happening or is going to happen, in the course of events.

In short, the woman stops while everything else moves, she feels safe - in her nakedness,
outdoors and not inside the house - in her natural paradise, while artificial reality constitutes a
hostile environment. Thus, she is comfortably installed on her stone, abstracting herself from
the surrounding space and submerged in a reverie that hides both the present and the black
future. His dream, therefore, hides the bleeding reality.

In short, the painting announces the future that is to come soon⁶, the First World War in which
the artist participated and died, and denounces that, in the meantime, people are oblivious to
what will happen and live installed in an apparently comforting deception.

⁶ At least two paintings by F. Marc express anxiety about the immediate future. For example, Destiny of the
Animals, from 1913, about which Marc himself indicates that "it is like a presentiment of this war". Or the painting
Image nº 11. R. Estes, *Drugs*, 1975-79

In the painting by R. Estes, can be seen the facade of a store that is in front of a car-free parking lot and that borders a small street that leads to a larger one, located at the back of the store. From this we see its glass façade in which the words "Sahara Avenue" and "Drugs" appear numerous times, turned into visual obstacles to access the interior (Potter 2005, p.988); the store's advertising label also shows that last word in larger letters. The establishment has been located in a corner, next to another, of which we only see a small part and, therefore, it is possible that both are in a typical *mall* in the United States of America. As for the bright glass showcase, we see mixed the reflection of the neon lights inside, some curtains and clothes, along with the signs with the name of the street and the store.

The interesting thing about this photographic hyperrealism painting in which the texture of things can almost be felt, the intensity of “reality” (Potter 2005, p.988), is that its realism is apparent, since, paradoxically, it shows the annulment of this materiality (Guasch 2002, p.206), the typical confusion of the late modernity between reality and its reflection and between reality and illusion (Parmigiani 2007, 15). Indeed, what is shown on the glass is not very well known if it belongs to the interior of the store or to the exterior of the store, as if the world had been

---

*The wolfs (painting of the Balkans)*, from 1913, which expresses the threat of the proximity of the war (Arnaldo 2009, pp.34 and 49)
divided into the inside and the outside (Solana 2007, p.28), to the extent that the objects displayed in his window can be confused with those that spill onto the street (Potter 2005, p.10). Moreover, the direction that the neon lights follow and that seems to lead towards the interior of the premises does not correspond to the direction of the street, which indicates that they do not belong to the store, but to another premises located opposite. The same could be said of the reflected clothing that does not seem appropriate for an American "drugstore" -pharmacy.

The artist plays with this loss of reality, with this hybridization between what is real and what is his representation, by repeatedly placing the name of the street where the place is located, Sahara Avenue, a name belonging to a desert, to a “desert of the real” as J. Baudrillard would say, in his book *América* (1987, pp.20-146). The absence of people and subject in the painting is also striking (Parmigiani 2007, p.11), which, together with the stylistic hyperrealism, produces the feeling of an unreality, of a sweetening of the real, resembling a store (Orengo 2007, p.61).

It is not surprising that the city is deserted and that things are spooky, that everything seems like an advertising dream, "the dream of capitalism" (Berger et al 2000, pp. 72 and ff.), a stimulus for the desire to buy merchandise for sale.

**Conclusions**

According to the theoretical and methodological bases, to the established iconographic hermeneutics, as well as to the objectives proposed in this article, after the establishment of a conceptual map of space following the sociological theory, in particular, and the Social Sciences, in general, and after the interpretive iconological analysis of eleven works significant and representative of modern and late modern plastic art, we have been able to verify that there are a whole series of Weberian correspondences of meaning between the visions of the artists...
and those of the society of which they are part. At the same time, we have also checked the convergence between "the visible and the sayable". In effect, the implicit content converges with a capital theme in the grammar of current sociological discourse, although it goes further because the incursion into the iconographic hermeneutics of these works incorporates an imaginary finesse that captures the cultural sensitivity of which modernity, and the sociological theory itself, it could be in deficit.

Consequently, the implicit content converges with the essential postulates of the sociologists who have approached the subject of space, although it goes further because the foray into the iconographic hermeneutics of these works puts an image to the conceptual theoretical discourses of the sociologists, in a way that visual language complements and enriches, with more emotional and sensitive nuances. Therefore, our discipline begins to overcome a traditional deficit, in that it moves from the essential rationality that structures its origin and turns towards a greater coupling of the emotional and sensitive social plane.

In any case, three important consequences of the modern influence on space are revealed, as well as that on modernity. About that space -and modernity itself?- is gradually emptied of meaning, with subjective damage and intersubjective that this causes, and replaced by non-places, by spaces without personality: its conversion into merchandise, its loss of solidity and stability and the confusion that occurs between reality and its representation.

1) Regarding the first consequence, modern culture certainly translates a conversion of space into a mere continent of the phantasmagorical flow of merchandise that K. Marx spoke of. In the case of Monet, although there is a certain resistance, it adopts the face of a semi-hidden longing for a *espace perdu*, parallel to the Proustian *temps perdu*, since, against the cold geometric abstraction implanted by Newtonian space, he will oppose the reunion with a primitive anthropological interweaving braided between the human being and his surrounding
locus. In this sense, its vocation to return, subjectively, to space the life it deserves is achieved
through the revival of the singularity lost in things.

In the expressionist works analyzed, Impressionist nostalgia is transformed into a denunciation
of the *thanatic* effect poured by modernity on space, since it denounces (1) the pulverization of
the eros of the place conceived as a dwelling; (2) the corresponding soulless dwelling; (3) the
machinic and dehumanizing nature of space, which no longer needs people, transformed into
simple hysterically fluctuating elements in a coming and going dominated by the production,
the consumption and circulation of things; and (4) the concomitant uprooting caused by the
reign without hindrance of the merchandise.

2) As a result of modernity, everything solid vanishes in the air, which is apprehended by Monet
with his evanescent brushstroke and with the desire to capture a space that is changing by the
light of the moment and, dramatically and clearly, by the expressionist works evaluated here,
in tune with an apocalyptic vision in which the monstrous underside hidden in the back room
of the dream of progress closely related to modernity will emerge.

Also in the sculpture and the museum installation proposed by R. Serra not only the
problematization of contingency, risk and uncertainty into which modern space has fallen is
reflected, but also a desire to counter this situation with defragmentation and re-knotting of the
subject in its spatial matrix.

3) Finally, the modern confusion between reality and its representation is masterfully shown in
Picasso's painting, since its purpose is to draw the veil to a modern space presented as
dematerialized and virtualized, in order to make explicit the accentuation of its volubility and
that everything solid vanishes into thin air.

F. Marc, for his part, emphasizes the disturbing feeling of tearing in relation to the land, once
heavenly, and to the materiality of things themselves, which the imperialism of objectifying
logic rejects. At the same time, Marc recognizes the rupture of the umbilical cord that
communicates the subject with space and the schizophrenic split in the conscience of the subject that this entails. Thus, it is duplicated between, on the one hand, an external world, charged with a hostility—even though this is fictional—due to the kidnapping of the dimension of space considered as a place and, on the other hand, an interior world, acclimatized in terms of a bubble self-protective, self-deception equipped in an armor where to find refuge against the aggressiveness of space, and where reverie can freely roam. As the historical backdrop to this modern German and European dream is the advent of the ghost of World War I that hovers like a dark patch across the skies of Europe. Not for nothing, it is a first war in history with no room for heroism and a first industrial war, faithful to the modern progressive creed.

In late modernity, heir to this confusion between reality and fiction, R. Estes’ hyperrealism emphasizes the evaporation of real space in terms of representation and his murder motivated by the empire of the sign. In short, it has evidenced the spatial simulation and the effect of spectacularization superimposed on the space, without forgetting that it has unmasked its true condition: a generalized and immense bazaar, a transposition of the unappealable logic of capital.

References


Barboza Martínez, A. 2005. “‘Las imágenes como objeto y técnica de análisis en la Sociología: el método de la interpretación documental’”. In, Cultura y globalización. Entre el conflicto y el diálogo, editép by J. A. Roche Cárcel y M. Oliver Narbona. Alicante: Publicaciones de la Universidad de Alicante: 347-366


Chen J. 2004. Reproducing Paintings with Mondrian’s Style During the Period of 1921-1933. *Journal of National Taipei Teachers College* (Vol.17) No.2: 105-120.


Lefebvre, H. 2000. La presencia y la ausencia. Contribución a la teoría de las representaciones. México: FCE.


Llabaca Zamorano, M. 2010. La experiencia del peso y el peso de la experiencia: El cambio de paradigma en la concepción del tiempo y el espacio en la escultura contemporánea a partir de la obra de Richard Serra. Santiago de Chile: Universidad de Chile.


