

Yves Klein emptied a room in order to fill it with an immaterial presence for the first time in 1957, in the gallery-apartment of Colette Allendy, at 67 rue de l'Assomption in Paris, "a charming little hotel particulier for the major crossroads of abstract art in the world." Before the above-mentioned presence came to be identified in terms of "pictorial sensibility," it was a ghost haunting the room. And in this particular case, the ghost of Antonin Artaud, whom Klein had mythicized for bridging the gap between art and life; and who had often lingered in that room as a patient of René Allendy, the psychoanalyst, former husband of Colette.

The exhibition "Trust (A mi izquierda)" is conceived as a scenario in which to conjure a ghostly presence. Domestic environments-such as the Shakers' dwellings, or the private home of Luis Barragán in Mexico City-where the purity of the furnishing embraced abstraction in order to summon divine immanence, have served as references for the exhibition display. Along with religious buildings-such as Le Corbusier's priory of Sainte Marie de La Tourette-where the manner of abstractionism engendered laconic and almost iconoclast spaces; and other domestic environments that have been filled with abstract art-of the likes of the gallery-apartment of Heiner Friedrich and Franz Dahlem, for example, where Blinky Palermo installed his very first solo show.

Holiness and the mimicking of certain visual features of religious representation are then exploited in the exhibition in terms of tools for encouraging the visitor to acknowledge the aesthetic codes of faith: as she is caught in the performance of 'trusting' the scenario which surrounds her, the purity of her faith will enliven the purity of the art and consequently that of the artist's purpose. In the words of the exhibition's curator: "Having received a religious education, I grew up exercising my belief in God on a daily basis: Faith was the alpha and omega of my experience of the world, as God was always with me and leading me-beneath me, above me, on my right, on my left. Over time my youthful faith turned into a tempered agnosticism; and today my belief relies on art, which is the sociocultural system informing my daily occupation: therefore, in order to face uneasiness, I need to trust art and, as a matter of course, its power to convey meaning and give rise to the wonder."

The art works, objects and pictures which the exhibition gathers are put through the wringer of those processes of appropriation and privatization which art incurs when accommodated in domestic environments, and eclectically displayed. Because the curator has approached them by virtue of their semantic features and emotional commitment and masked them with a veneer of equivocal functionality, these 'things' see the critical reading of their role in the world being dispersed into a system of signs which only the visitor (user) is able to formulate and decipher-it can be stated that they exist in the wake of furnishings of the *Design Radicale*: "[they] go back to being ritual objects, propitiatory diagrams, ceremonial formulas.

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