

VICTOR BOULET MORPION 2012

VICTOR BOULET
PER ENAKK

~~POST POP CONSERVATION~~

Painting Beside Itself

DAVID JOSELIT

NEO LIBERATION

With a characteristic flourish of perversity linking painting to pasta, Martin Kippenberger identified the most important problem to be addressed on canvas since Warhol in an interview of 1990–91: “Simply to hang a painting on the wall and say that it’s art is dreadful. The whole network is important! Even spaghetti . . . When you say art, then everything possible belongs to it. In a gallery that is also the floor, the architecture, the color of the walls.”¹ If we take Kippenberger at his word, a significant question arises: *How does painting belong to a network?* This late twentieth-century problem, whose relevance has only increased with the ubiquity of digital networks, joins a sequence of modernist questions: How does painting signify in the semiotic aporias of Cubism or the non-objective utopias of the historical avant-gardes? *How can the status of painting as matter be made explicit* (i.e., through the incorporation of readymades, and the rise of the monochrome and seriality as well as the gestural techniques of dripping, pouring, and staining)? And *How might painting meet the challenge of mechanical reproduction* (as in strategies of appropriation spanning Pop’s silk screens of the 1960s and the Pictures generation’s return to painting in the 1980s)? None of these problems exists in isolation or ever disappears; instead, there are shifts in emphasis in which earlier questions are reformulated through newer ones.

Certainly, painting has always belonged to networks of distribution and exhibition, but Kippenberger claims something more: that, by the early 1990s, an individual painting should explicitly visualize such networks. And indeed, Kippenberger’s studio assistants and close associates (some might call them collaborators)—such as Michael Krebber, Merlin Carpenter, and his interviewer of 1990–91, Jutta Koether—have developed practices in which painting sutures a virtual world of images onto an actual network composed of human actors, allowing neither aspect to eclipse the other. In Koether’s 2009 exhibition *Lux Interior* at

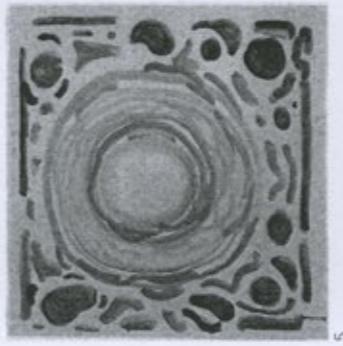
1. “One Has to Be Able to Take It!” excerpts from an interview with Martin Kippenberger by Jutta Koether, November 1990–May 1991, in *Martin Kippenberger: The Problem Perspective*, ed., Ann Goldstein, (Los Angeles: The Museum of Contemporary Art; Cambridge: MIT Press, 2008), p. 316.

ANNA
MARIE
CALL
MEMORY

EIVARD MUNCH: THE MODERN EYE

In the history of art, it is often stated that the Munch's eye was marked by a rupture at the beginning of the 20th century. This rupture is situated either in 1902, at the time of a violent love dispute, when a gunshot damaged a finger on the painter's left hand, and, or after a stay at a clinic in 1908–1909, where he received treatment for his nervous troubles. But approaching a whole life path using the lonely idea of a breaking away or artistic understanding, The 20th-century Munch is not a painter who is radically new in comparison with that of 19th century. He takes certain themes he refers up again, as well as some composition methods he has already employed, and adapts certain motifs from his earlier works to new settings. In any event, the perspective found in his bleaus becomes hollow, the outline of forms diluted, dynamic artistic effects are multiplied, and colors becomes more intense.

With this exhibit, the evolution of Munch's œuvre envisaged less in terms of novelty, and more in terms of intensity. Therefore, "Edvard Munch: The Modern Eye," is not retrospective in the classical, chronological sense. It is an exhibit that offers hypotheses that one can use to explore different aspects of Munch's Modernity. This trajectory is organized into sections, each of which corresponds to indices of Modernity, marked out by the painter's work. Thus, the practice of taking a subject back up, sometimes several years, and repeating it in identical fashion, or, on the contrary, reinterpreting it outside of a new environment, even by using another medium. Among the artists of his generation, Munch is, without a doubt, the one who, with the most acuity, asked the following question, which was a major one, when it comes to 20th century art: what will become of painting, an era of reproducible images?

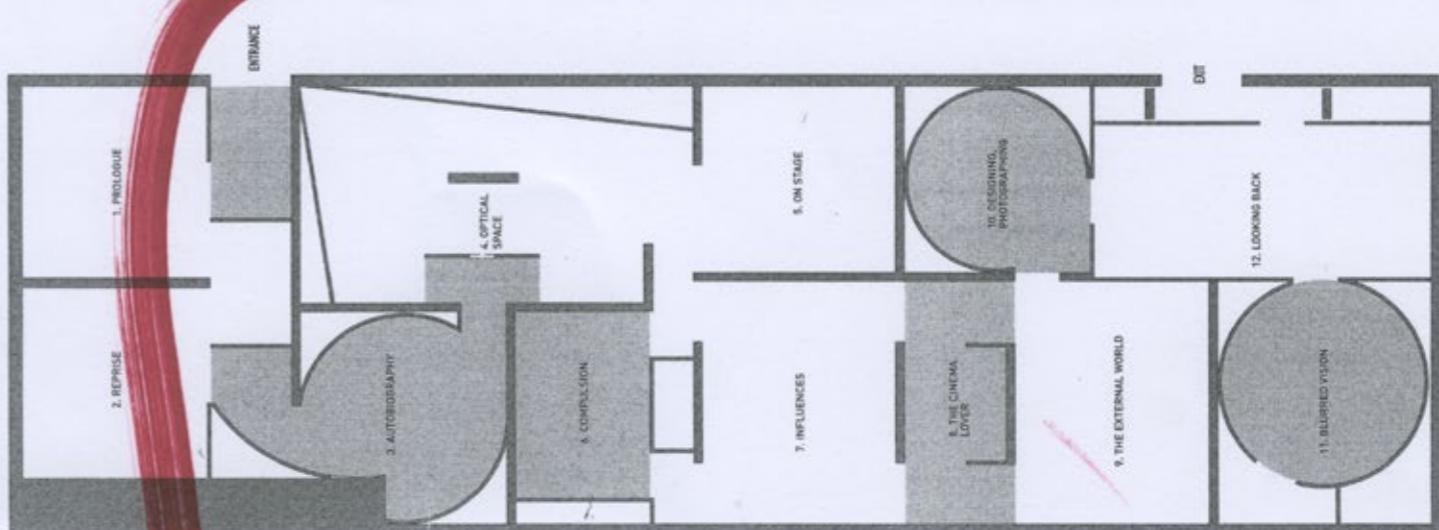


5. The artist's retina. Optical illusion created by ocular disease, 1930
watercolour and black crayon on paper,
49.7 x 47.1 cm
Munch-museet, Oslo, Norway

6. Self-Portrait "à la Marat" at Dr. Jacobson's Clinic in Copenhagen, 1908–1909
gelatin silver print, 8.1 x 8.5 cm
Munch-museet, Oslo, Norway

7. Self-Portrait with Hat Outside the Winter Studio at Eiley, 1930
gelatin silver print 11.4 x 8.8 cm
Munch-museet, Oslo, Norway

PLAN OF THE EXHIBITION



The exhibit also demonstrates how much the artist maintained an ongoing dialogue with the most modern forms of representation. He was perfectly aware of the fact that the cinema, the postcard industry, and the illustrated press, then in full bloom, had introduced new forms of creating narratives. He had also maintained a prolonged relationship with photography and film. Starting in 1902, and up through the 1930s, he took a lot of photographs, they were, for the most part, self-portraits. In 1927, while traveling around France, he bought a small amateur movie camera with which he filmed visual impressions that captured the experience of the big city. He had understood, very well, that films and photographs create novel relationships between the representations and the one who looks at them; thus, they contribute to a re-definition of the place of the viewer. The exhibit also examines the impact that modern images—those that Munch himself created, but also those he might have seen in the illustrated press or in the cinema—might have had on his paintings.

1. The Night wanderer, 1923–1924
oil on canvas, 90 x 68 cm
Munch-museet, Oslo, Norway
1



gb agency

18 rue des 4 fils 75003 paris
tel + 33 1 44 78 00 60 / email gb@gbagency.fr / www.gbagency.fr

An exercise in cultural semaphore

A solo exhibition by Ryan Gander
From February 25 to April 14, 2012

Spectators have to share my belief and they have to suppress their disbelief to be able to engage with the works. So maybe people that already come in with a stigma won't get anything from it. So if there is a critique, maybe it's a critique of a bad spectator.

Ryan Gander

Ryan Gander's works take their origin from a research process, a development that always appears fragmented, unfolding like a series of smoke screens, that lead the viewer into unexpected detours. One of the characteristics of his practice is to create artworks that take every possible form, from sculpture, photography and painting to installation, sound and film, slideshows, objects and books to lectures and other entirely new forms—like the invention of a fictional word that he tries to pass into our everyday language. Ryan Gander likes to surprise and unsettle his audience.

While his works remain firmly connected to a conceptual logic, they provide snippets of lived experience, referring to various fields of knowledge, clichés, art history, the art world, and, most recently, to the modes of appearance and mediation of art itself (the places of art, exhibitions and their corollaries, but also their reception in the press). The experience of art—from frustration to inaccessibility—and the impossibility of its transcription was the core of Gander's project «Locked Room Scenario» for ArtAngel in London. The spectator was pushed into the role of a detective, approaching the works as traces and evidence, scrutinizing over material details and imagining those that couldn't be perceived, a scenario which ultimately led to troubling feeling of confusion.

'An exercise in cultural semaphore' is the artist's attempt to investigate the role of a creator when he himself becomes both the director and subject in the production of work. This exhibition marks an interesting transition for Gander, who is frequently critical of artists who appear within their own work, and is perhaps his most autobiographical show to date.

Mary Beth Edelson (née 1933, East Chicago, IN, USA) vit à New York depuis les années 70. Engagée dans le mouvement des Dali's Girls, elle a été une des fondatrices du collectif (et journal) *Heresies*, ainsi que l'un des premiers membres de A.I.R. Gallery. Elle est une figure incontournable du développement de l'art féministe aux Etats-Unis et elle a exposé ses peintures, collages, installations et photographies dans le monde entier.

La transformation de Bobbit en archétype historique est typique de la pratique de l'artiste qui a cultivé depuis toujours l'analyse de la représentation des femmes, tout en restant réaliste sur les effets de cette beatification. Edelson cultive un optimisme sur une pratique poétique qui nourrit deux jumelles diaboliques. Dans d'autres images, la castafierte Lorena est représentée comme une coutaine et des cranes au tour de sa taille. Dans d'autres dessins son visage est double, comme elle est représentée comme Kali Bobbit, une divinité déstructrice avec plusieurs paires de bras et des mèches transformées Bobbit en guise de la Petite de la Renaissance. Plus souvent artiste du Christ qui bercé le fils castre comme Vierge de la Petite de la Renaissance. Plus souvent Bobbit (la Demière Tentation de Lorena Bobbit). Les murs de la galerie sont chargés de dessins. Bobbit (la Demière Tentation de Lorena Bobbit). Les murs de la galerie sont chargés de dessins. Beth Edelson tourne autour du livre de Mary Beth Edelson intitulé *The Last Temptation of Lorena Bobbit*. L'exposition tourne autour du livre de Mary Beth Edelson intitulé *The Last Temptation of Lorena Bobbit*.

Burn in Hell joue Lorena Bobbit au Pantéon de femmes puissantes et influentes créées par Mary Beth Edelson à partir du mythe Bobbit. Plus tard dans la nuit elle analyse profondément des archétypes féminins et de ses mythes. Une figure essentielle du mouvement artistique féministe aux Etats-Unis depuis les années 70, Mary Beth Edelson a depuis une quarantaine d'années cultivé une pratique l'activisme politique et personnelle de Mary Beth Edelson à la galerie et sa première exposition personnelle en France.

Ballice Hertling a le plaisir de présenter Burn in Hell (Brigitte En Enfer), une première exposition de Mary Beth Edelson à la galerie et sa première exposition personnelle en France.

Le 23 juin 1993, Lorena Bobbit fut violée par son mari John Wayne Bobbit. Plus tard dans la nuit elle coupa le sexe avec un couteau de cuisine.

Burn in Hell joue Lorena Bobbit au Pantéon de femmes puissantes et influentes créées par Mary Beth Edelson.

NOV 17 - DEC 23

MARY BETH EDELSON

BURN IN HELL

www.ballicehertling.com
gallerie@ballicehertling.com
T +33 (0)1 40 33 47 26
F +33 (0)1 40 33 47 36
75020 PARIS
47 RUE RAMPONEAU
BALICE HERTLING

CAMPOLI PRESTI

Dormitorio pubblico 1954

17 March – 5 May 2012
Campoli Presti Paris

24 March – 5 May 2012
Campoli Presti London

Carla Accardi
Luciano Fabro
Lara Favaretto
Marisa Merz
Ugo Mulas
Alessandro Piangiamore
Carol Rama
Santo Tolone
Giuseppe Uncini
Vedovamazzei

Curated by Marianna Vecellio

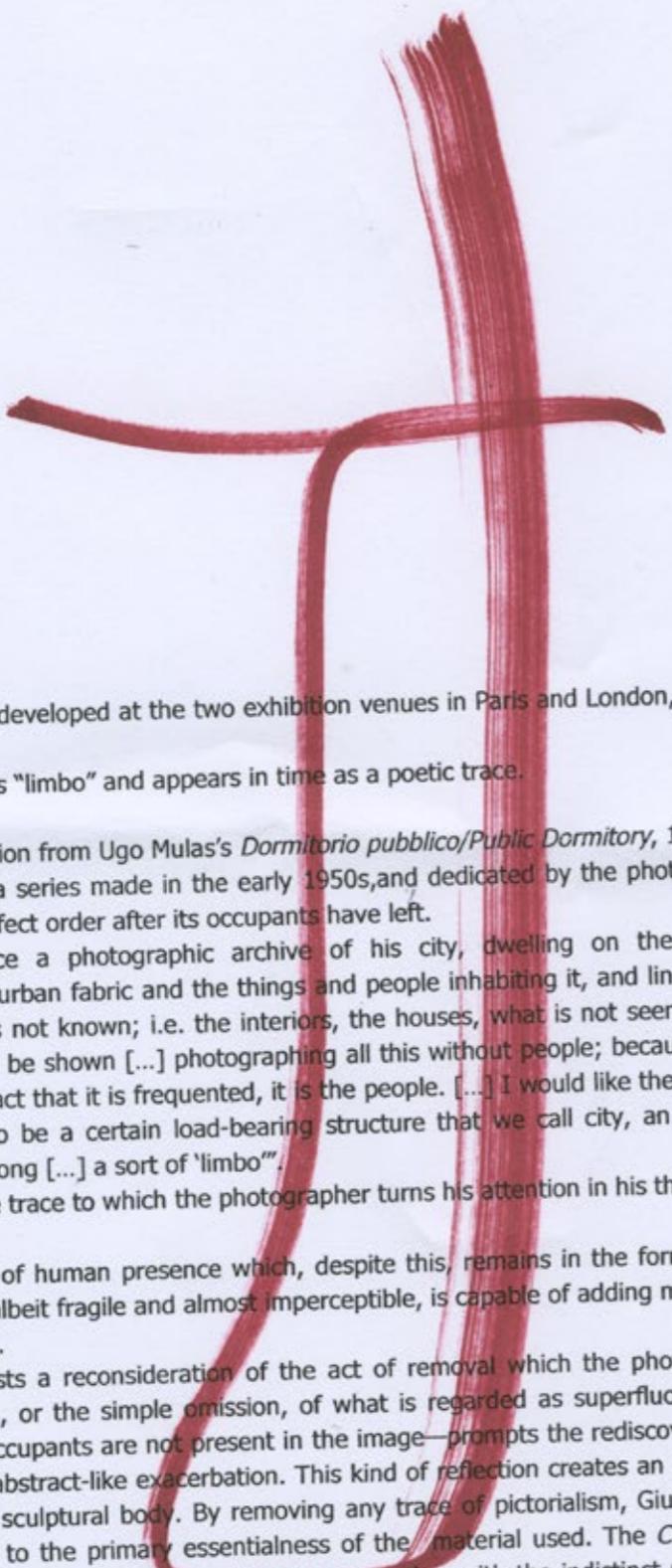
The exhibition, which has been developed at the two exhibition venues in Paris and London, is intended as a single project.

The absent expository position is "limbo" and appears in time as a poetic trace.

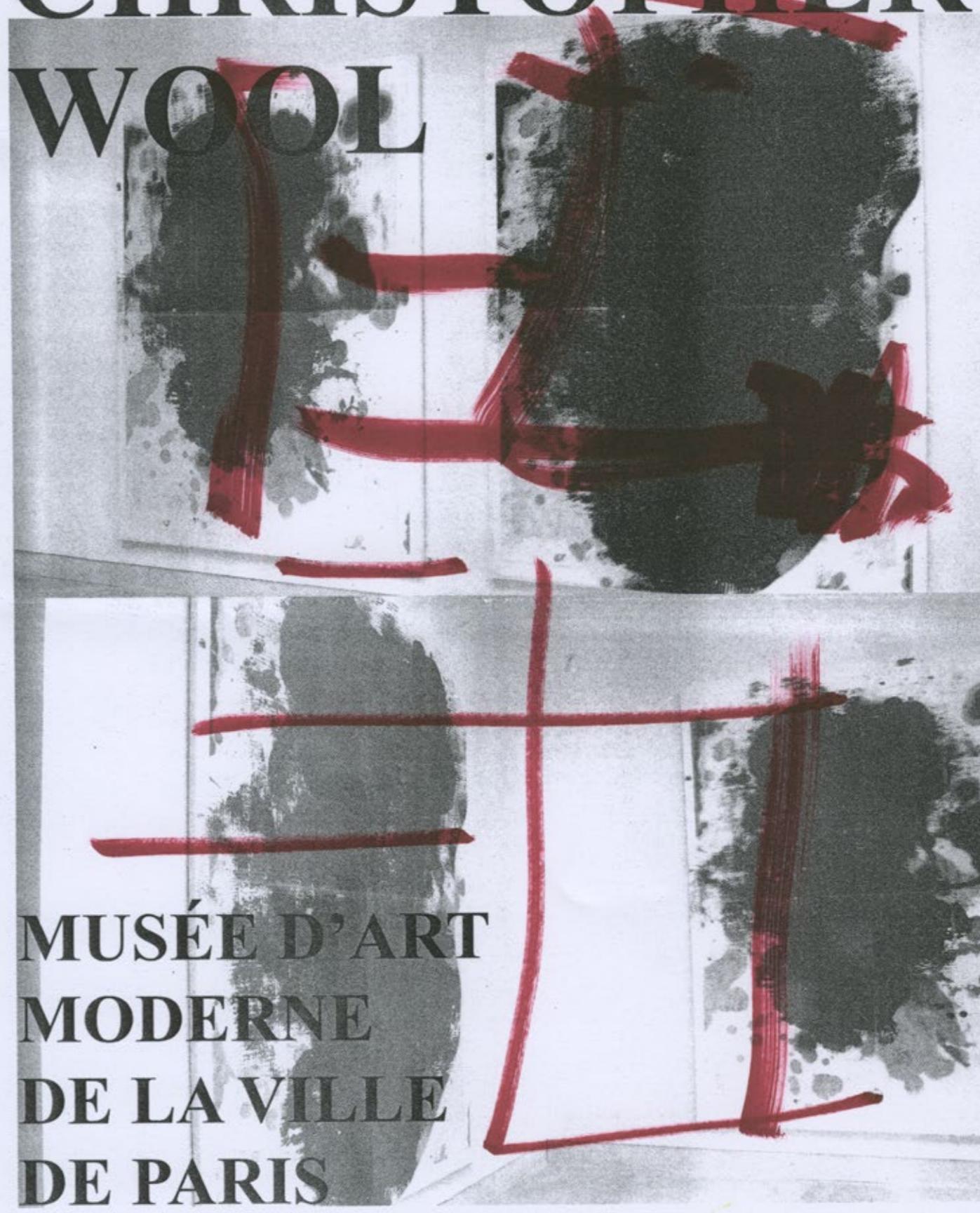
The exhibition draws its inspiration from Ugo Mulas's *Dormitorio pubblico/Public Dormitory*, 1954. The photograph, belonging to a series made in the early 1950s, and dedicated by the photographer to the City of Milan, shows a dormitory in perfect order after its occupants have left. Mulas's intent was to produce a photographic archive of his city, dwelling on the relation between the morphological structure of the urban fabric and the things and people inhabiting it, and lingering, above all, in the artist's own words, "on what is not known; i.e. the interiors, the houses, what is not seen or what people do not want to see, or do not want to be shown [...] photographing all this without people; because what strikes us most when we enter a place is the fact that it is frequented, it is the people. [...] I would like there not to be any people, I would like the protagonist to be a certain load-bearing structure that we call city, an unarticulated structure, which bears an anonymous throng [...] a sort of 'limbo'". The exhibition will focus on the trace to which the photographer turns his attention in his thinking.

He in fact projects a removal of human presence which, despite this, remains in the form of a residual sign and something latent, and which, albeit fragile and almost imperceptible, is capable of adding meaning and reinstating a significant datum to the image.

The expository project suggests a reconsideration of the act of removal which the photographer declares he is carrying out. The cancellation, or the simple omission, of what is regarded as superfluous, secondary or merely descriptive—the dormitory's occupants are not present in the image—prompts the rediscovery of the objecthood of the image to the point of an abstract-like exacerbation. This kind of reflection creates an affinity with the intention to reconsider the frame as a sculptural body. By removing any trace of pictorialism, Giuseppe Uncini's reinforced cement surfaces are reduced to the primary essentialness of the material used. The *Cementarmati*, in the total nakedness of their material being, nevertheless reintroduce, together with the indistinct monochrome surface, the trace and remnant of a structural and compositional linguistic sign of sculpture. The round iron rods call to mind the constructive sense of the work, and take on the significance of a mental and poetic trace. Uncini wanted his works



CHRISTOPHER WOOL



MUSÉE D'ART
MODERNE
DE LA VILLE
DE PARIS

30 MARS – 19 AOÛT 2012

My Adidas
 walk through concert doors
 and roam all over coliseum floors
 I stepped on stage, at Live Aid
 All the people gave an applause that paid
 And out of speakers I did speak
 I wore my sneakers but I'm not a sneak
 My Adidas cuts the sand of a foreign land
 with mic in hand I cold took command
 my Adidas and me both askin P
 we make a good team my Adidas and me
 we get around together, rhyme forever
 and we won't be mad when worn in bad weather
 My Adidas..
 My Adidas..
 My Adidas

standin on 2 Fifth St.
 funky fresh and yes cold on my feet
 with no shoe string in em, I did not win em
 I bought em off the Ave with the tags still in em
 I like to sport em that's why I bought em
 a sucker tried to steal em so I caught em and I thwart em
 and I walk down the street and I bop to the beat
 with Lee on my legs and adidas on my feet
 and now I just standin here shooting the gif
 me and D and my Adidas standing on 2 Fifth
 My Adidas..
 My Adidas..

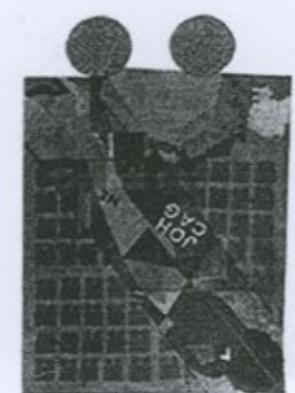
Now
 me and my Adidas do the illest things
 we like to stomp out pimps with diamond rings
 we slay all suckers who perpetrate
 and lay down law from state to state
 we travel on gravel, drit road or street
 I wear my Adidas when I rock the beat
 on stage front page every show I go
 it's Adidas on my feet high top or low
 My Adidas..
 My Adidas..

Now the Adidas I possess for one man is rare
 myself homeboy got 50 pair

Price list (incl. VAT)
 Preisliste (inkl. MWSt.) /
 Collage on masonite

Untitled (To Tom Armstrong, To Paul Cummings)
 1977, inscribed July 9, 1977, July 19, 1977
 Collage on masonite

\$ 36.000



\$ 38.000

Untitled (Joseph Circle)
 1979-80-90
 Collage on cardboard panel

\$ 32.000

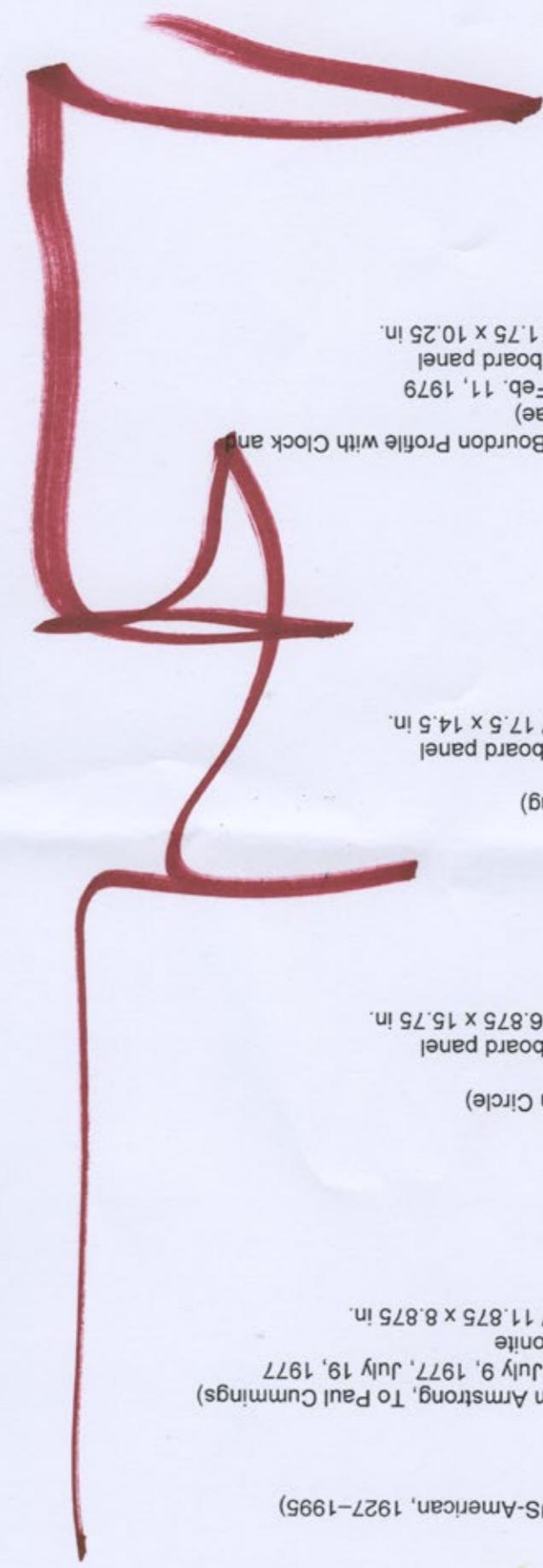
Untitled (John Cage)
 n.d.
 Collage on cardboard panel

\$ 40.000

Untitled (David Bourdon Profile with Clock and
 Moticons Tesserae)
 Feb. 10, 1979, Feb. 11, 1979
 Collage on cardboard panel

\$ 29.8 x 26 cm / 11.75 x 10.25 in.

jo.R-0004-cc



\$ 36.000

Untitled (John Cage)
 n.d.
 Collage on cardboard panel

Untitled (John Cage)
 n.d.
 Collage on cardboard panel

\$ 44.5 x 34.8 cm / 17.5 x 14.5 in.

Untitled (John Cage)
 n.d.
 Collage on cardboard panel

\$ 32.000

Untitled (David Bourdon Profile with Clock and
 Moticons Tesserae)
 Feb. 10, 1979, Feb. 11, 1979
 Collage on cardboard panel

\$ 29.8 x 26 cm / 11.75 x 10.25 in.

jo.R-0003-cc

\$ 40.000

Untitled (David Bourdon Profile with Clock and
 Moticons Tesserae)
 Feb. 10, 1979, Feb. 11, 1979
 Collage on cardboard panel

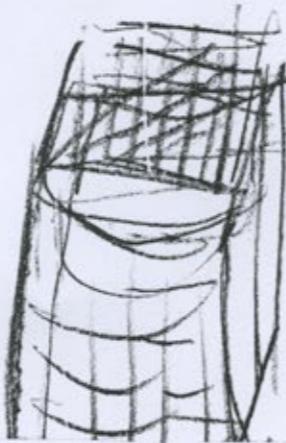
jo.R-0002-cc

Untitled (Joseph Circle)
 1977, inscribed July 9, 1977, July 19, 1977
 Collage on masonite

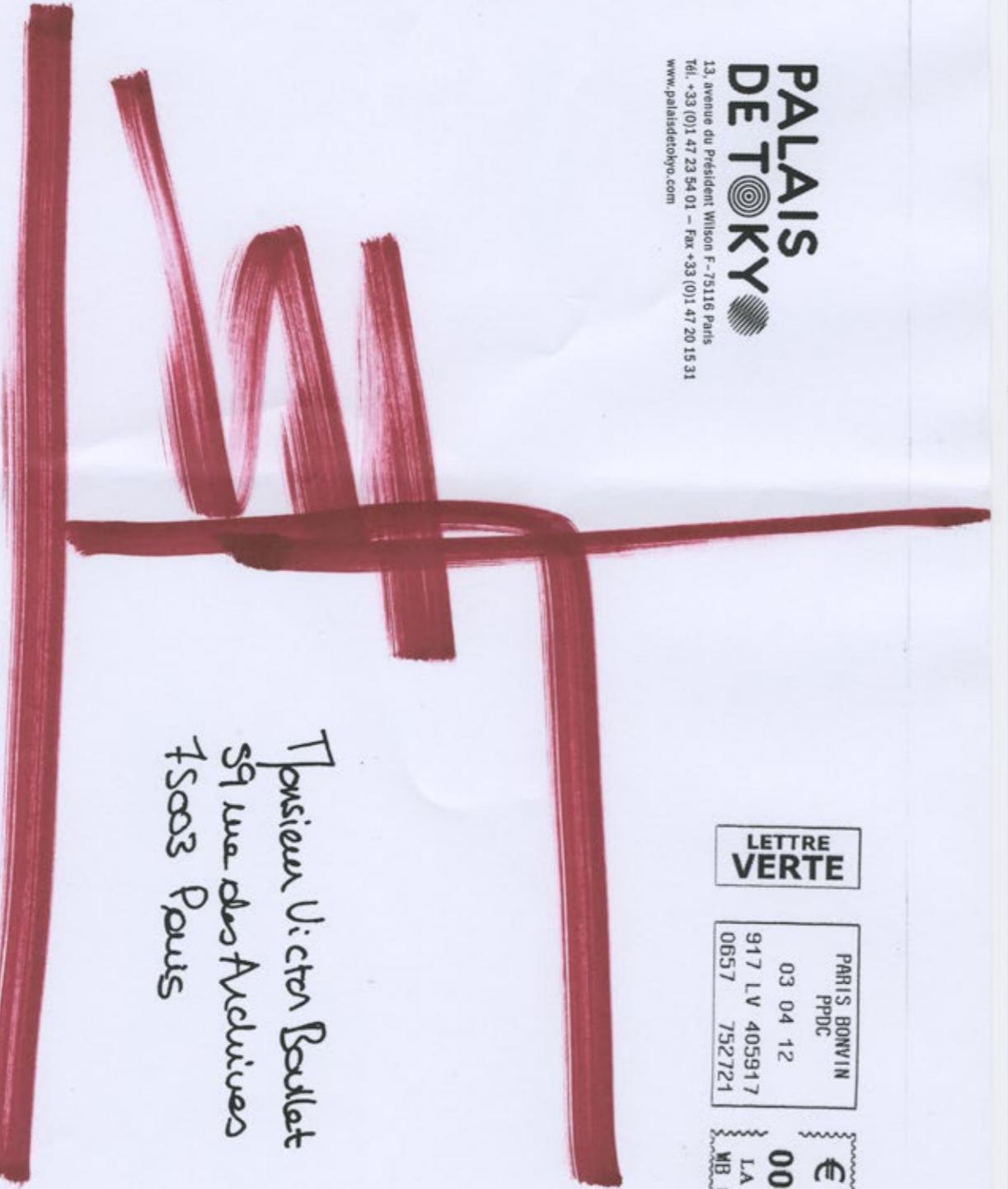
jo.R-0001-cc

Ray Johnson (U.S.-American, 1927-1995)
 Untitled (To Tom Armstrong, To Paul Cummings)

Anna Frank Inc
www.annafrankinc.com
Diane France



XXX Anna



Galerie Buchholz

Cosima von Bonin
GRANDVILLE AND THE DECISION AT GRANDVILLE
28 September – 26 November 2011

Galerie Buchholz OHG
Fasanenstraße 30 · 10719 Berlin
Tel 030 88624056 · Fax 88624057
post@galeriebuchholz.de
www.galeriebuchholz.de

	BIKINI I (GHOST VERSION), 2011 Baumwolle/cotton Hose/pants: 118 x 280 cm Oberteil/top: 80 x 315 cm CVB2011_05
	OHNE TITEL/UNTITLED (NOT BAD FOR OPENERS), 1993 (w/m. Colin de Land) Deckblatt einer Daily-News-Ausgabe, Wellensittichkot, Adressaufkleber/ cover sheet of a Daily News issue, parakeet droppings, address label 42 x 60 cm CVB1993_11 Leihgabe
	OHNE TITEL/UNTITLED (GRANDVILLE-AND-THE-DECISION-AT-GRANDVILLE-VERSION), 1991/2011 Spanplatte, Latexfarbe, Holz/ chipboard, latex paint, wood 219 x 79 x 57 cm CVB2011_07
	BIKINI II (GHOST VERSION), 2011 Baumwolle/cotton Hose/pants: 118 x 280 cm Oberteil/top: 80 x 315 cm CVB2011_06

Adidas after his own nickname (Adi Dassler).

By 1948, the rift between the brothers widened. Rudolf left the company to found Puma on the other side of town (across the Aurach River), and Adolf Dassler renamed the company

supposedly supplied by none other than his brother Adi.[3]

Rudolf, reputed as being the more ardent National Socialist,[1] Rudolf was drafted, and later captured, while Adi stayed behind to produce boots for the Wehrmacht.[2] The war exacerbated the differences between the brothers and their wives. Rudolf, upon his capture by American troops, was suspected of being a member of the SS, information

With the rise of Adolf Hitler in the 1930s, both Dassler brothers joined the Nazi Party, with

in the year he wore Adi's shoes.

Dassler equipped Jesse Owens of the USA with his shoes. Jesse Owens won 4 gold medals

international expansion of the company. During the 1936 Summer Olympics in Berlin,

At the 1928 Olympics, Dassler equipped many athletes, laying the foundation for the

Schuhfabrik (Dassler Brothers Shoe Factory).

his older brother Rudolf Dassler joined the business, which became the Gebrüder Dassler

factory, and the Zehlein brothers, who produced the handmade spikes for track shoes in

laundry after his return from World War I. His father, Christoph, who worked in a shoe

trainee as a cobbler, Adi Dassler started to produce his own sports shoes in his mother's

founder of the German sportswear company Adidas.

Adolf "Adi" Dassler (born 3 November 1900 in Herzogenaurach, Kingdom of Bavaria,

German Empire; died 6 September 1978 in Herzogenaurach, West Germany) was the

Adolf Dassler

http://en.wikipedia.org/wiki/Adolf_Dassler

<http://in.rediff.com/sports/2005/nov/08adi.htm>

How Adidas and Puma were born

Pele stopped the referee with a last-second request to tie his shoelaces at the opening whistle of a 1970 World Cup finals match and then knelt down to give millions of television viewers a close-up of his Pumas.



The Brazilian was complying with a request by Puma's representative Hans Henningsen to raise the German sports shoe company's profile after they gave him \$120,000 to wear their boots.

The clandestine advertising for Puma was a huge triumph for the company over hated cross-town rivals Adidas in the early days of the war for market supremacy in sports merchandise.

Barbara Smit, a Dutch author and journalist, has spent five years trawling the archives of the Adidas and Puma headquarters in the Bavarian town of Herzogenaurach to research Rudolf and Adolf Dassler – brothers who started making sports shoes in their mother's laundry room in the 1920s before becoming sport and business giants.

Her new book, *Drei Streifen gegen Puma* (Three Stripes versus Puma), tracks the remarkable rise of the Dassler brothers during Germany's [Images] sport-obsessed 1920s, their

Yves Saint Laurent (designer)

Yves Henri Donat Mathieu-Saint-Laurent, known as Yves Saint Laurent (French pronunciation: [iv sɛ̃ lɔʁɑ̃], August 1, 1936 – June 1, 2008),^[1] was a French fashion designer, one of the greatest names in fashion history.^[2] In 1985, Caroline Rennolds Milbank wrote, "The most consistently celebrated and influential designer of the past twenty-five years, Yves Saint Laurent can be credited with both spurring the couture's rise from its sixties ashes and with finally rendering ready-to-wear reputable." He is also credited with having introduced the tuxedo suit for women, became the first designer to use ethnic models in his runway shows, and referenced other non-European cultures in his work.^[3]

A trilogy of documentaries have been made about Saint Laurent's life: David Teboul's "Yves Saint Laurent: His Life and Times" (2002), "Yves Saint Laurent: 5 Avenue Marceau 75116 Paris" (2002), and Pierre Thoretton's "L'Amour Fou" (2009).^[4]

[\[edit\]](#) Early life and education

Yves Henri-Donat Matthieu-Saint Laurent was born on August 1, 1936, in Oran, Algeria, to Charles and Lucienne Andrée Mathieu-Saint-Laurent. He grew up in a villa by the Mediterranean with his two younger sisters, Michelle and Brigitte. Yves liked to create intricate paper dolls, and by his early teen years he was designing dresses for his mother and sisters. At the age of 18, Saint Laurent moved to Paris and enrolled at the Chambre Syndicale de la Couture, where his designs quickly gained notice. Michel De Brunhoff, the editor of *French Vogue*, introduced Saint Laurent to designer Christian Dior, a giant in the fashion world. "Dior fascinated me," Saint Laurent later recalled. "I couldn't speak in front of him. He taught me the basis of my art. Whatever was to happen next, I never forgot the years I spent at his side." Under Dior's tutelage, Saint Laurent's style continued to mature and gain still more notice.

ERFELDE

90€ Delivery

F
M
H
C
22
MA11003

Matthew Antezzo
Towards a Philosophy of Photography, 2010
Canvas, cotton band, cotton fabric, paper yarn
80 x 120 cm
MA11004

Matthew Antezzo
Screen, (in Praise of Shadows), 2010
Canvas, cotton band, cotton fabric, paper yarn
100 x 50 cm
MA10006

Room 2

Matthew Antezzo
Untitled, 2010/2011
Canvas, cloth, ribbon
40 x 40 cm
MA11010

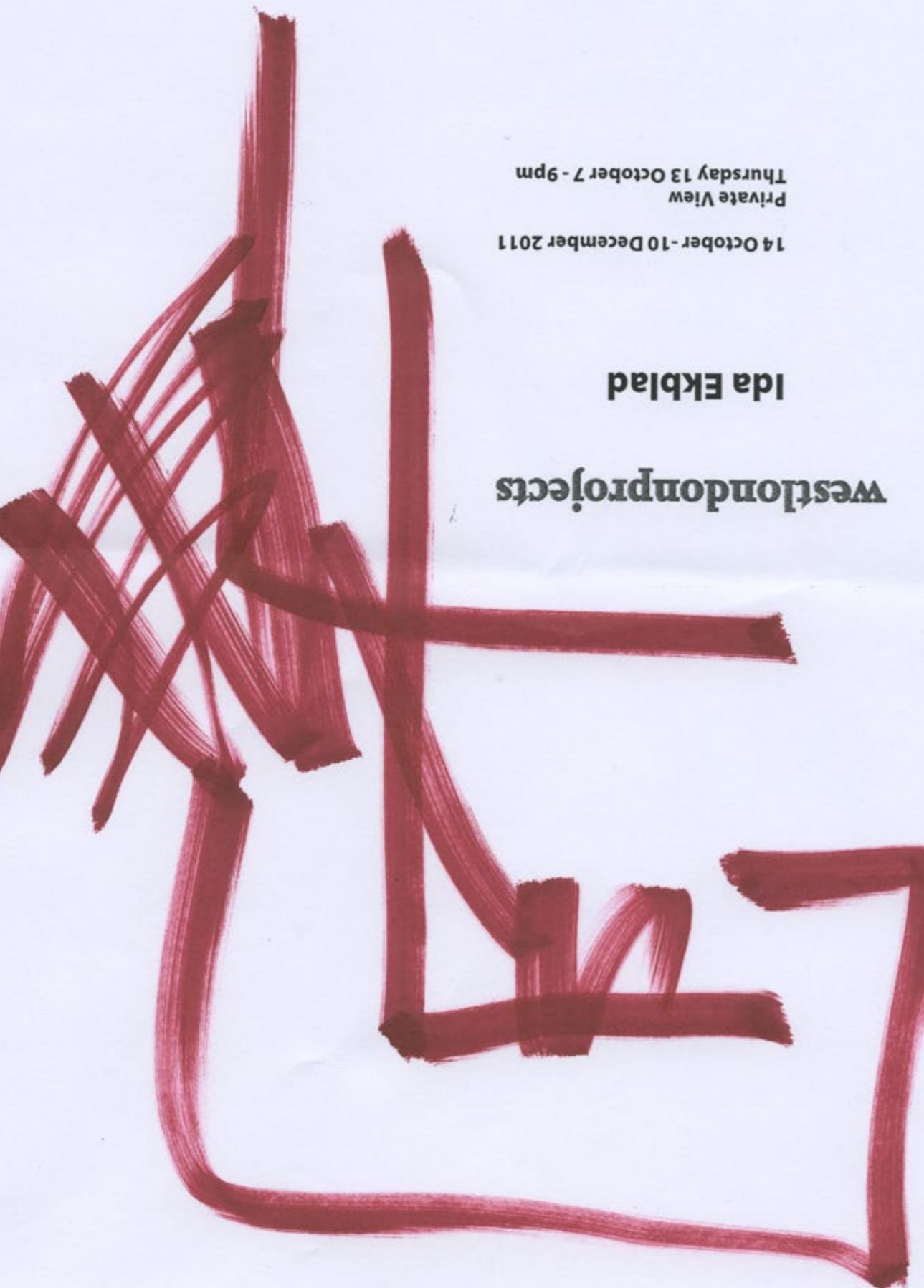
Matthew Antezzo
Untitled, 2010/2011
Canvas, cloth, ribbon
40 x 40 cm
MA11009

Matthew Antezzo
Untitled, 2010/2011
Canvas, cloth, ribbon
40 x 40 cm
MA11008

MY NAME
IS VICTOR
VICTOR
BOULET
A PAINTER BY
VICTOR
HERR BOULET

Fullham Broadway Underground Station
Wednesday-Friday by appointment
gallerie@westlondonprojects.org
Telephone +44 (0) 20 3080 0708
www.westlondonprojects.org
Opening times during Frieze Art Fair
2 Shoreditch Road, London SW6 7TP

General opening times
Saturday 12 - 6pm
Wednesday 12 - 6pm
14, 15 and 16 October 12 - 6pm
Telephones +44 (0) 20 3080 0708
www.westlondonprojects.org
Opening times during Frieze Art Fair
2 Shoreditch Road, London SW6 7TP



Ida Ekblad

westlondonprojects

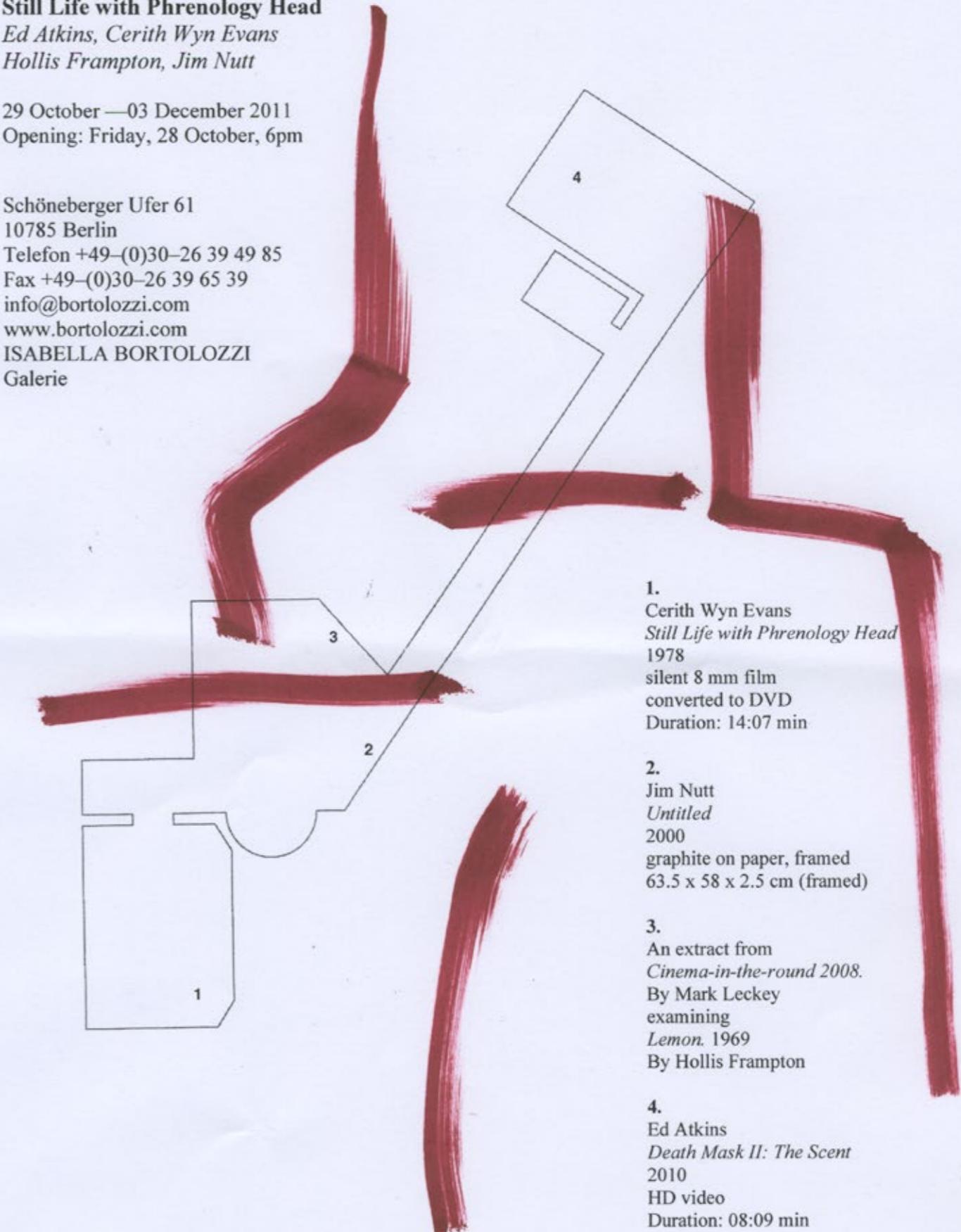
Thursday 13 October 7 - 9pm
Private View

14 October - 10 December 2011

Still Life with Phrenology Head
*Ed Atkins, Cerith Wyn Evans
Hollis Frampton, Jim Nutt*

29 October — 03 December 2011
Opening: Friday, 28 October, 6pm

Schöneberger Ufer 61
10785 Berlin
Telefon +49-(0)30-26 39 49 85
Fax +49-(0)30-26 39 65 39
info@bortolozzi.com
www.bortolozzi.com
ISABELLA BORTOLOZZI
Galerie

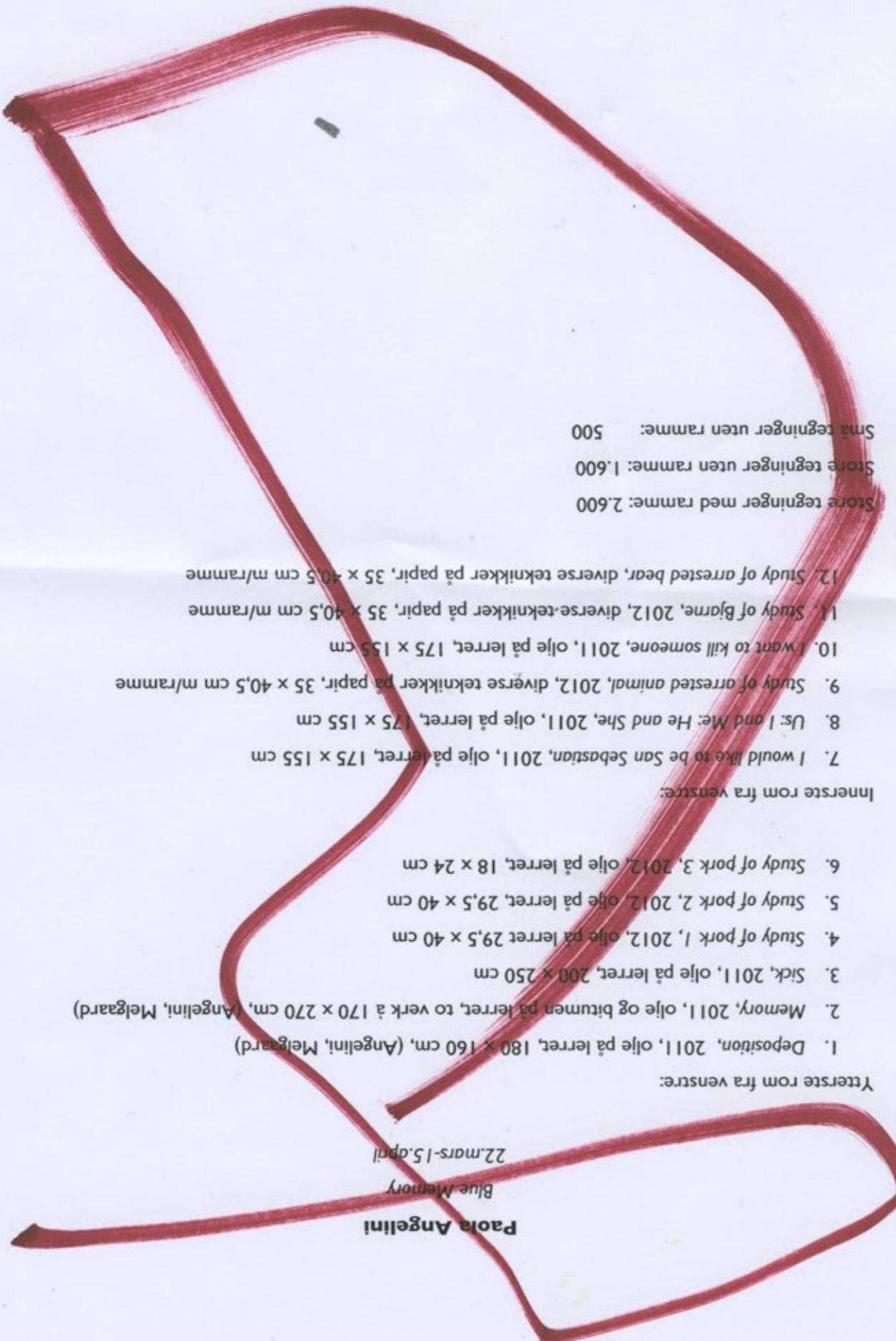


1.
Cerith Wyn Evans
Still Life with Phrenology Head
1978
silent 8 mm film
converted to DVD
Duration: 14:07 min

2.
Jim Nutt
Untitled
2000
graphite on paper, framed
63.5 x 58 x 2.5 cm (framed)

3.
An extract from
Cinema-in-the-round 2008.
By Mark Leckey
examining
Lemon, 1969
By Hollis Frampton

4.
Ed Atkins
Death Mask II: The Scent
2010
HD video
Duration: 08:09 min



Matias Faldbakken

PORTRITT PORTRETT AV AV EN EN GENERASJON GENERASJON

– Kurert av Marta Kuzma

29. mars–23. juni 2012

En skulptur en noe som knuser foten din hvis den faller på deg.

— John Chamberlain

En skulptur er noe man skumper bort når man rygger tilbake for å se på et bilde.

— Ad Reinhardt

Office for Contemporary Art Norway har gleden av å presentere soloutstillingen PORTRITT PORTRETT AV AV EN EN GENERASJON GENERASJON, av Matias Faldbakken. Utstillingen, som er kurert av Marta Kuzma, viderefører kunstnerens interesse for å rekonfigurerer allerede eksisterende formspråk på nye, men til dels desinteresserte måter. Faldbakken omdanner ikoniske norske skulpturer fra det 20. århundret til beholdere for potensiell oppstemthet og virkelighetsflukt. Gjennom en akrobatisk manøver frarøves skulpturene sin streben mot det aerodynamiske, minimale eller abstrakte.

Både i sin kunstneriske og litterære praksis forskyver Matias Faldbakken kulturelle markører og skaper rom for en insistrende tilbakeholdenhett. Ved å stokke om på den opprinnelige rekkefølgen for lesning og fortolkning, peker kunstneren på forvirringen eller fremmedgjøringen som kan oppstå ved at gitte sammenhenger brytes opp. I dette prosjektet, som er gjort mulig ved hjelp av Vigelandmuseet og Familien Haukelands generøse samarbeid, dyster Faldbakken både skulpturer og publikum over på motsatt banehalvdel og gjør et forsøk på å rehabiliterer betydninger med et *slam dunk*.

Om kunstneren

Matias Faldbakken (født i 1973 i Hobro, Danmark, bor og arbeider i Oslo, Norway) har hatt en rekke utstillinger nasjonalt og internasjonalt. Nylig har han hatt soloutstillinger på The Power Station, Dallas, TX, USA; Kunsthalle Fridericianum, Kassel, Tyskland; Neuer Aachener Kunstverein, Aachen, Tyskland; Kunsthalle St. Gallen, St. Gallen, Sveits og Nasjonalmuseet for kunst, arkitektur og design. Han deltok på den nordiske paviljongen ved Veneziabiennalen, Venezia, Italia i 2005. Av bøker har han blant annet skrevet *Search* (2011), *Unfun* (2008), *Short Stories* (2006), *Kaldt Produkt* (2006), *Macht und Rebel* (2002) og *The Cocka Hola Company* (2001). Faldbakken studerte ved Kunsthøyskolen i Bergen og ved Städelschule, Frankfurt am Main, Tyskland.

OCA ønsker å takke Bjarne Haukeland, Espen Haukeland og Anna Haukeland for generøst utlån av Arnold Haukelands *Portrett av en generasjon* (1969-70), *Sunrise* (1972) og *Bølge* (1983); Jarle Strømodden og Trine Otte Bak Nielsen fra Vigeland-museet for generøst utlån av Gustav Vigelands *Ung pike med hendene foran munnen* (1926-30); Kaja Tærud Westengen fra Oslo Byarkiv; NRK Hamy Sveis AS og Anders Engnæs. Prosjektet er produsert av OCAs Asle Olsen med assistanse fra Erwin de Muer, i samarbeid med OCAs koordinatorer Tonja Boos og Antonio Cataldo.

Q & A med Matias Faldbakken

Q: Hvor kommer tittelen på utstillingen fra?

A: *Portrett av en generasjon* er tittelen på Arnold Haukelands skulptur fra 1969-70 som var utstilt ved biennalen i Venezia, et verk som er integrert i denne utstillingen. Fordoblingen av tittelen en form for abstraksjon som skjer ved at jeg legger til mer av den samme informasjonen; en form for stamming som innføres i den opprinnelige betydningen. Dette er en teknikk jeg har brukt tidligere, for eksempel i *Peephole Magazine*. Det er også et grep som reflekterer min interesse for serialitet og repetisjon som kunstneriske verktøy.

Q: Hva handler utstillingen om i hovedsak?

A: Jeg hadde i utgangspunktet en ide om å lage skulpturer ved hjelp av hva man kanskje kan kalle 'byråkratisk vandalisme'. Jeg bruker en tilsynelatende brutal gest for å endre originalene og gi dem nye betydninger, men alt er gjort i overensstemmelse med eierne. Noen vil forstå dette som dekonstruksjon eller ikonoklasme, men jeg jobber ut fra ideen om at den tilsynelatende destruktive gesten er en rehabilitering av betydning. Med Arnold Haukelands egne ord – å fylle stivnede former med nytt innhold.

Q: Betrakter du de originale skulpturene som et tilfeldig råmateriale?

A: Jeg bruker dem som en slags containere her, men, nei, de er ikke tilfeldige; de er ikoniske skulpturer som har hatt stor betydning for min egen forestilling om norsk kunsthistorie. For å få tilgang på dette materialet måtte jeg gå inn i samtaler med eierne, og disse samtalene er vel så viktige for verket som presentasjonen av det. Utlånerne hadde forståelse for den endelige intensjonen med prosjektet, og de sa ja til å delta med dette i bakhodet. På denne måten ble forhandlingsprosessene en del av verkets ramme, slik det også var ved bokprosjektet mitt på Deichmanske bibliotek i 2008.

Adidas

In an era before athletic-performance gear with distinctive logos existed as a market commodity, Adidas footwear were the designer sneakers of their day. For several decades, Adidas shoes were worn by professional and Olympic athletes, and the company's distinctive three-stripe logo quietly sunk into the public consciousness through years of television cameras trained on Adidas-wearing athletes. The company and its clothing--especially the trefoil logo T-shirt--became indelibly linked with 1970s fashion, and during the early years of rap music's ascendancy, Adidas became the first fashion brand name to find itself connected with hip-hop cool.

Like a Mercedes-Benz, Adidas shoes were considered both well designed and well made--and much of this was due to the product's German origins. The company began in the early 1920s as slipper makers Gebruder Dassler Schuhfabrik, in Herzogenaurach, Germany, near Nuremberg. One day in 1925 Adolf (Adi) Dassler designed a pair of sports shoes; thereafter he began to study the science behind kinetics and footwear. By 1931 he and his brother Rudolph were selling special shoes for tennis players, and they soon began to design specific shoes for the needs of specific sports. They devised many technical innovations that made their footwear popular with athletes, not the least of which was the first arch support. The brothers were also quick to realize that athletes themselves were the best advertisement for their shoes. Initiating a long and controversial history of sports marketing, in 1928 the company gave away their first pairs of free shoes to the athletes of the Olympic Games in Amsterdam. Eight years later, American sprinter Jesse Owens was wearing Adidas when he won a gold medal in track at the Berlin Olympic Games.

In 1948 the Dassler brothers had a falling-out and never spoke again. The origins of their split, which dissolved their original firm, remain somewhat of a mystery, but probably revolve around their shifting alliances before, during, and after Hitler, the Nazi Party, and World War II. Rudi was drafted and was later captured by Allied forces, while Adi stayed

Communiqué de Presse

Reena Spaulings

; -)

10 décembre 2011 - 14 janvier 2012

La Galerie Chantal Crousel est heureuse d'accueillir la seconde exposition personnelle du collectif new-yorkais Reena Spaulings.

Reena Spaulings fut d'abord connue en tant que personnage de fiction, une jeune femme évoluant dans la scène artistique new-yorkaise des années 2000, d'après une nouvelle éponyme publiée en 2004. Pendant ce temps, une galerie ouvre dans le Lower East Side de Manhattan sous le nom de Reena Spaulings Fine Art, et les membres fondateurs débutent alors une collaboration à la fois commerciale et artistique avec les artistes de la galerie tels que Ei Arakawa, Claire Fontaine, Klara Liden, Jutta Koether et Seth Price. Le travail artistique du collectif Reena Spaulings contient toutes ces ambiguïtés, interrogeant tout autant la notion d'auteur traditionnellement admise que la division du travail dans la sphère artistique.

Pour cette exposition intitulée ; -), Reena Spaulings a collaboré avec Catherine Feff pour la réalisation d'une grande fresque présentée dans la galerie. Artiste reconnue depuis les années 1980 pour son travail à grande échelle dans l'espace public, Catherine Feff a entièrement recouvert d'une bâche tricolore l'Arc de Triomphe en 1988, et transformé en poste radiophonique l'Obélisque de la Concorde en 1990 pour le cinquantenaire de l'appel du 18 juin. Les projets de l'Atelier Feff sont souvent des commandes d'embellissement / masquage de sites de chantier urbain au moyen de paysages panoramiques peints sur bâche. L'œuvre réalisée spécifiquement pour l'exposition est un croisement entre un travail antérieur de Catherine Feff, une fresque discrète et onirique à quelques pas de la galerie, et l'ouverture récente de la High Line à New York, une sorte de promenade verte aménagée sur une ancienne ligne de métro aérien.

La High Line est à la fois une relique industrielle et un appareil spectaculaire qui, en élevant le regard touristique au-dessus des rues, donne l'impression de voir New York en trompe l'œil. Restaurées dans un style faussement antique, les structures fraîchement rénovées ressemblent à des ruines modernes, une résonnance à l'obsessionnel retour à des époques évoluées et à l'authenticité des savoir-faire dans le design contemporain des restaurants et hôtels (ce que Adorno appelait « culture ressuscitée »). Ces phantasmes d'un New York disparu sont symptomatiques d'une métropole de plus en plus abstraite et difficile à percevoir. Afin de permettre l'accès à la galerie, Spaulings a retiré une partie de l'image de Catherine Feff. Les fragments découpés de la High Line ont été renversés à 90° et montés sur toile pour constituer des nouvelles peintures abstraites.

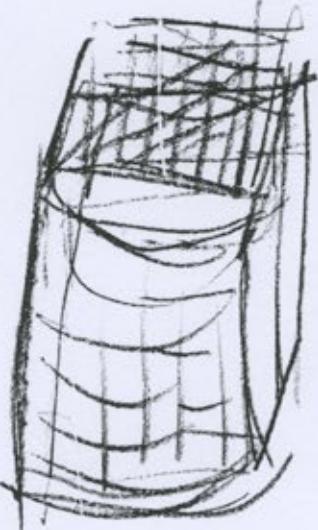
Reena Spaulings montre aussi une nouvelle série de peintures monochromes sur carton. Les supports utilisés sont, en fait, des cartons à pizzas, les mêmes cartons utilisés récemment pendant l'occupation du square Zuccotti à Wall Street pour y inscrire spontanément des signes de protestation. Les cartons de pizza utilisés dans l'exposition sont les restes d'une réunion publique qui a eu lieu à la galerie Reena Spaulings Fine Art à New York. Dans l'exposition, ces cartons sont dépliés et peints comme des monochromes, évoquant certaines œuvres de Heimo Zobernig par exemple, et rappelant une précédente série de peintures de Reena Spaulings réalisées à partir de nappes de dîners du monde de l'art.

Dans l'exposition est aussi présentée une série de gravures inspirées d'images des drones Predator téléguidés (ou d'images de surveillance rapportées par ces mêmes appareils), et une punaise de lit chromée, insecte proliférant à New York actuellement, transformée maintenant en une sculpture miniature.

Remerciements à Catherine Feff, David Lasry and Two Palms, Ashley Carter, Jason Loeks, Christine Rebet, Rachel Rose, and Bjarne Melgaard.

Expositions personnelles (sélection) : *More Michael Paintings*, Indipendenza Studio, Rome; *Michael*, Galerie Meyer Kainer, Vienna; Contemporary Art Museum, Saint Louis, 2008; *How To Cook a Wolf*, Kunsthalle Zürich, 2007.

Expositions collectives récentes (sélection) : *Dystopia*, CAPC, Bordeaux, 2011; *Seconde main*, Musée d'art moderne de la Ville de Paris, 2010; *Here Is Every. Four Decades of Contemporary Art*, Museum of Modern Art, New York; *Pop Life*, Tate Modern, Londres / National Gallery of Canada, Ottawa; *L'argent*, Le Plateau / Frac Ile-de-France, Paris, 2008; *Some Neighbours*, Kunstverein München, Munich, 2008; *Make Your Own Life*, Museum of Contemporary Art, Miami, 2007.



xxx ~~flame~~

see you soon.

of / Nov 2011.

done in my method

post, so is there more

new - is that the

new that I gave you

just sending, the

Holy Vida.

