

Venice Biennale: Francis Alÿs in Iraq Pavilion



Francis Alÿs is one of the 8 artists showing at the Iraq Pavilion during the Venice Biennale. The exhibition is entitled *Archaic* and is commissioned by the Ruya Foundation. In February 2016 Alÿs undertook a trip to Iraq in which he visited refugee camps in the north of the country. In November he returned to the Mosul front line in the company of a Kurdish battalion, during the Liberation of Mosul offensive. The main line of enquiry for his new installation is the artist's role in war. The work incorporates drawings, paintings, photographs, notes and a video from Alÿs's experience in Mosul. Image: Courtesy Ruya Foundation and © Akam Shex Hadi.

Works that will be presented in this program, we asked ourselves. After
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(advertisement)

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Book launch
20/05
5 pm

A CONVERSATION WITH PIERRE BISMUTH ABOUT HIS CATALOGUE RAISONNÉ

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium



If you join our project, that name will be yours.

readymades belong to everyone® was a communication agency established by the French artist Philippe Thomas (1951 - 1995). In 1987 the agency opened at the Cable Gallery in New York and a year later its French branch *les ready-made appartient à tout le monde®* was inaugurated at the Galerie Claire Burrus in Paris. *readymades belong to everyone®* devised a number of projects and advertising campaigns, sometimes in partnership with other communication agencies such as Dolci Dire & Associés or BDDP/Paris. The agency, with Philippe Thomas behind it, offered the possibility of becoming part of art history through the acquisition and simultaneously the signature of works it conceived. One of the most distinctive creations of the agency were barcode paintings, works representing codes like those identifying mass products that were turned into unique art works by the signature of the collector whose name would furthermore appear on the work label as author. The agency *readymades belong to everyone®* and the personages involved with it have participated in numerous exhibitions during the existence of the agency as well as after its closing in 1993, including the Centre Pompidou in Paris, CAPC Bordeaux, Venice Biennale, Mamco in Geneva and most recently Greene Naftali Gallery in New York City.

Galerie Claire Burrus was created in 1985 after Claire Burrus closed her Galerie Le Dessin (1974-1984), both in Paris. The gallery mainly showed young French and foreign artists. In 1985 Philippe Thomas organised at Claire Burrus' gallery the show *Fictionnalisme, une pièce à conviction*, followed by another show in 1988, known as the opening of the French branch of his agency *les ready-made appartient à tout le monde®*. That same year, Burrus participated in FIAC, the art fair in Paris, where she presented the project ® which offered to collectors the possibility to sign a painting of a personalised barcode. The barcode painting by *Galerie Claire Burrus* was signed in 1991. It was Philippe Thomas' concept to not limit the signature of his paintings to individuals but to extend it to businesses and institutions, like for instance the CAPC musée d'art contemporain in Bordeaux (FR).

Amongst the other artists who were represented by Galerie Claire Burrus are Angela Bulloch, Philippe Cazal, Luc Deleu, Ian Hamilton Finlay, Thomas Huber, Hirsch Perlman, Charles Ray, Ettore Spalletti, Rudolf Stingel, Felice Varini, Michel Verjux, Marthe Wéry and Rachel Whiteread. The gallery stopped its activities in 1998, three years after Philippe Thomas passed away.

Carine Campo is an art collector and a former art dealer based in Antwerp. She ran her gallery from 1985 until 1991 and discovered the work of Philippe Thomas at the Galerie Claire Burrus. Being particularly interested in portraits, she was immediately attracted to Thomas' concept of the barcode paintings. She signed her work in 1990.

Michel Grandsard is an architect and collector living in Antwerp. He learned about the work of Philippe Thomas in February 1990 during a visit at the Galerie Claire Burrus and immediately acquired a first work by the artist. Later in that same year he signed his barcode painting. He was charmed by the concepts and consistency in the practice of Thomas.

The barcode paintings by Michel Grandsard and Carine Campo were first exhibited in 1991 at the Arsenal du Charroi in Brussels where the Belgian curator Isabelle de Visscher organised a show entitled *B'art Code*. Other participating artists were: Guillaume Bijl, Maria Blond-eel, Jacques Charlier, Véronique Ellema, Kasuo Katase, Michel Mouffe, Liliane Vertessen a.o..

The catalogue of the *B'art Code* exhibition reproduced the following text, originally written in French by Philippe Thomas and now for the first time translated into English.

Here painting is put to the task of forcing one to acknowledge a double game, where the canvas itself will end up having to be replaced. Since the barcode for which it serves as ground - while of course based on standards recognised by AFNOR (Association Française de Normalisation) - is certainly not present merely in a supporting role. Its ubiquity should on the

contrary serve to underscore a lack: that of the thing or product with which it is normally associated and whose absence is settled here with a sideways glance on the wall label and on the name printed on it.

If you join our project, that name will be yours.

Permanently. It will indicate that a place was up for grabs and that you took it, in a story of art that could, from that point on, lend itself to a production company to ensure its distribution, as well as that of its cast of characters.

(advertisement)

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Art Fair
15/06 - 18/06

**JAN MOT
AT
ART BASEL**

Hall 2.1 Booth K7
Messe Basel, Messeplatz
4058 Basel, Switzerland

HOW TO READ A BARCODE® NUMBER

Example using 097130 598026.

The number is made up of 12 digits.

– The first six digits are always the same and correspond to the dimensions of the image: 097 x 130 cm.

– The seventh digit indicates the year the work was produced:

0 for 1988

1 for 1989

2 for 1990

3 for 1991

4 for 1992

5 for 1993

– The eighth, ninth, and tenth digits correspond to the different nuances of possible colors in the work, as chosen by the collector. A barcode color chart is attached.

– The eleventh digit refers to the order in which the work is issued within the production year and color.

– Lastly, the twelfth digit is a “check” character following EAN/UPC norms. It is a test value calculated according to the following formula:

Position the first eleven digits alternating between two lines

0 7 3 5 8 2

9 1 0 9 0

Add together the numbers on the first line and multiply the sum by 3

$$0+7+3+5+8+2 = 25 \times 3 = 75$$

Add together the numbers on the second line:

$$9+1+0+9+0 = 19$$

Add together the two results:

$$75+19 = 94$$

The test value or check is the number between 0 and 9 which when added to the previous sum equals a number that is a multiple of 10.

$$94 + \boxed{6} = 100.$$

Thus $\boxed{6}$ becomes the last digit in the barcode number 09713059802 $\boxed{6}$.

BARCODE COLORS

ORANGE	0	Bright Light	00 01		
BROWN	1	Dark Medium beige	10 11	Light beige	12
PINK	2	Bright Light	20 21		
GREEN	3	Billiard Mustard	30 31	Bronze Light light green	32 33
YELLOW	4	Bright Pale	40 41		
RED	5	Vermilion Burgundy	50 51	Sky Pale pale	62 63
BLUE	6	Royal Somber	60 61	Light	72
GRAY	7	Dark Medium	70 71		
WHITE	8		80		
BLACK	9		90		



A Report from Somewhere Over the North Atlantic

By Jacob King

MARCH 4 - In my last few “reports” I focused on cities in the U.S. (New York, Washington, D.C. and Miami Beach), grounding my account of each place with a visit to a museum exhibition. I arrived at this structure somewhat unintentionally: the thing I do most frequently when I travel is look at art, and visual art is what I have the most experience writing about (whether a review, or a press text, or, more crudely, an email trying to convince someone to buy a certain work), and so the easiest way for me to write about my experience of a city seemed to be in narrating a visit to an exhibition.

I started writing this text somewhere over the North Atlantic, looking out the window of a KLM flight from Amsterdam to New York. Amsterdam was not my real point of departure, however, but rather a two-hour stopover on my way home from Vienna, and before that I was in London and Bern. I visited a number of shows on this current trip; if I were to write about London, although it would not be the most unexpected or adventurous choice, I would probably talk about the Tate; between the Robert Rauschenberg retrospective, the Wolfgang Tillmans

show, and the exhibition of Elton John’s photography collection there is more than enough to write about. In Bern I went to the Kunstmuseum, the Zentrum Paul Klee, and to the Michael Krebber show at the Kunsthalle. But best of all of was definitely Vienna: the extraordinary Kunsthistorisches Museum and its Bruegels and Holbeins and Titians, and the Julius Koller retrospective at MuMOK.

But on the plane, I couldn’t quite muster the mental energy to think critically about an art exhibition. Finding myself at an impasse, I took a break from writing to pick up a book, Michael Baxandall’s *Patterns of Intention: On the Historical Explanation of Pictures*, and I made myself finish the chapter on Picasso’s *Portrait of Daniel Henry Kahnweiler* before I let my fingers touch the screen in front of me and scroll through the KLM movie selections. (From a meager list, I eventually settled on the original *Bridget Jones’ Diary*, which, I have to say, I enjoyed immensely and would recommend to your readers. But I’m a sucker for romantic comedies on airplanes.)

By the time I cracked open my laptop again, it was late afternoon, and the sea

of clouds outside was gradually darkening, the sky narrowing into blue and then thin yellow bands. I found my attention wandering, and looking out the window, I thought back to Tillmans: his exhibition at the Tate is punctuated by photographs shot from airplane windows and ends with three large vertical aerial shots, the clouds unfolding in waves. I began to look for compositions that resembled those Tillmans photographs which I had in my mind: one in particular where the bands of clouds seem to curl around the horizon, like a tongue, and another, which almost seems to be upside-down, where the bed of clouds extends above the horizon with the sky below. Lurking behind these I imagined William Eggleston’s photograph of an airplane window, a cocktail on the tray table being stirred in front of the clouds; but I suppose commercial airplane photography has a long history, and Zoe Leonard’s grainy black-and-white aerial photographs from the early 1990s come to mind immediately.

Tillmans’ photographs flirt with a certain triteness (e.g. the clichéd photo one might take of a beautiful sunset over the ocean), but thanks to his skill as a photographer — his attention to the minutiae of color, light, and printing techniques — they never really cross this line. As I looked through the dirty and cracked window, now partially covered in ice crystals, I wondered how he does this, producing images that look so precise and transparent through the scarred plastic windows of commercial airplanes. Assuming he travels frequently and always asks for window seats, how many flights does he have to take before he finds a window that is clean enough to photograph through? Is there a way he adjusts the images in Photoshop to clean up any scratches or dirt on the airplane window’s glass? Do the scratches and dirt disappear because of the closeness or aperture of his lens, or rather, are they there on the surface of the print, but was I simply not looking closely enough to notice?

It seemed a coincidence that I found myself asking this as my attention wandered from Baxandall’s writing, because it is precisely these questions that motivate



Wolfgang Tillmans, *feathered*, 2014 © Wolfgang Tillmans, courtesy Maureen Paley, London

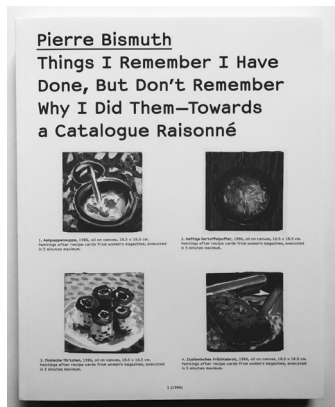
his book: how we imagine the intention of the artist when we look at a work of art, and reconstruct, instinctively, “the action or process that might have led to the picture being as it is.”¹ Conceiving “intention” as something much larger than the conscious actions of an artist — it encompasses, broadly, the conventions, expectations, material constraints and “market structural cues” that result in the production of a certain picture — Baxandell takes the reader through various case studies in visual analysis, from a railway bridge to Piero della Francesca’s *Baptism of Christ*. The chapter I was reading on Picasso’s portrait of *Daniel Henry Kahnweiler* includes an analysis of the market in which Picasso’s pictures met their audience; eschewing the independent *Salons* of the avant-garde, his pictures were marketed first by dealers such as Ambroise Vollard to a small group of progressive collectors (such as Sergei Shchukin and Leo and Gertrude Stein), and then after *Les Demoiselles d’Avignon* and the radical experimentation which followed, by Kahnweiler, with whom he signed an exclusive agreement in 1912 to sell as of his paintings, at prices based on the works’ size, on the condition that he could keep his preparatory drawings and that he alone could decide when a work was finished and could leave the studio.

These days, confronted with artworks, my mind often circles back and forth and around the various ways that they circulate; in Vienna, the museum shows were how I passed my Sunday, but the point of my trip was visiting a private collector on Monday who had a group of works he wanted to sell. Tillmans has been skillful in negotiating the marketplace, nearly as innovative in this regard as he is in many of the formal aspects of his work. He produces each photograph in four versions: as a small framed c-print, a medium-size framed c-print, a large framed c-print, and a large unframed inkjet print. The small and medium size works circulate like conventional editioned photographs (printed in editions of ten and three, respectively), while the large prints often move through channels designed to accommodate paintings, as each is large-scale and considered “unique” (although they are technically printed in an “Edition of 1 plus 1 AP.”) So while the market for photographs has withered over the past decade, in part, I think, because the ease of their reproducibility in digital networks has meant that value seems to accrue mainly to objects or experiences which advertise their *uniqueness*, Tillmans’ large photo-based works

— which circulate like paintings — are in ever-greater demand, with a single photograph of his selling just now in London for over five hundred thousand dollars.

Now I do not want to claim some sort of economic determinism, or say that Tillmans’ decisions as to printing his works are motivated mainly by the market — far from it! There are myriad concerns at work in these decisions, and Tillmans’ aerial images seem to aspire to a sort of humanist universality — an argument that we all share the same fragile planet, that we all see the same sunset and feel the same wonder — an argument which is supported by the way these photographs confront viewers across multiple supports and sizes. In exhibitions like that at the Tate, he often juxtaposes works in all four formats, exploiting differences in scale and subject matter to move viewers through the architecture of the space; there is one particularly beautiful moment in London where a very large, unframed photo is hung in a narrow hallway, so visitors have to look at it from a very close distance, their eyes right up against the grain of the paper and printing ink. It’s strange to think of this experience on the plane, looking out the window, as I wait for the clouds to assemble themselves into one of the photographs that I have lodged in my mind, and it certainly is not a move that a “straight” photographer like Eggleston would ever have made, but I suppose it is an insistent reminder of why — at a time when most things can circulate seamlessly in binary code — we still travel across the world to look at a work of art.

1 Michael Baxandall, *Patterns of Intention: on the Historical Explanation of Pictures* (New Haven: Yale University Press), 1985.



Vienna, April 28 - Pierre Bismuth - *Things I Remember I Have Done, But Don't Remember Why I Did Them - Towards a Catalogue Raisonné* is a publication presenting the work produced by **Pierre Bismuth** in the last thirty years, including about a 1000 works in chronological order, in black & white vignettes. Following the example of Honoré de Balzac who revised his writings on printer's proofs, this publication is released in the process of its own making. Pierre Bismuth deliberately sets out a work in progress, with possible mistakes, incomplete captions, missing images or even missing works — an incomplete history of the artist's practice that should ideally be supplemented by its readers. Published by Kunsthalle Wien and Sternberg Press (2017).

In Brief

The SMAK in Ghent (BE) acquired two large works by **Sven Augustijnen**: *AWB 082-3317 7922*, 2012 and *«L'histoire est simple et édifiante. » Une sélection d'articles parus dans Paris Match, première partie 1960-1972 / deuxième partie 1973-1976 / troisième partie 1977-2014*, 2014.

Sven Augustijnen's work *Le Réduit*, 2016 entered the collection of the Kunsthhaus in Zürich (CH).

The Kunstmuseum in St. Gallen (CH) acquired *Where is Rocky II?* (Trailer and Teaser) (2014 and 2015) by **Pierre Bismuth**. Thanks to a gift from Senn Resources in 2016 and 2017. The works will be part of Bismuth's upcoming solo exhibition at the Lokremise St. Gallen operated by the Kunstmuseum (opening 08/07).

Agenda

Francis Aljés

The Fabiola Project, Menil Collection, Houston (US), 21/05 - 28/01 (solo); *MACBA Collection 31*, MACBA, Barcelona (ES), 17/06 - 18/06; *Francis Aljés: Ciudad Juárez Projects*, ASU Art Museum, Arizona State University, Tempe (US), 21/01 - 27/05 (solo); *The Absent Museum*, WIELS, Contemporary Art Centre, Brussels, 20/04 - 13/08; *Archaic*, National Pavilion of Iraq, 57th Venice Biennale, Venice (IT), 13/05 - 26/11; *Action!*, Kunsthaus Zürich, Zurich (CH), 23/06 - 30/07

Sven Augustijnen

Post-Peace, Nest, The Hague (NL), 20/05 - 26/07; *How To Live Together*, Kunsthalle Wien, Vienna, 25/05 - 15/10

Pierre Bismuth

Du verbe à la communication. La collection de Josée et Marc Gensollen, Carré d'Art, Musée d'art contemporain, Nîmes (FR), 03/02 - 18/06; *Where is Rocky II?*, LOK, Kunstmuseum, St. Gallen (CH), 08/07 - 12/11 (solo)

Manon de Boer

Displacement (Part 1) Choreography and mechanics of the mind, Bureau des Réalités, Franco Noero Residency, Torino (IT), 28/03 - 20/05; *The Last Beautiful Pleasure*, 1301PE, Los Angeles (US), 29/04 - 24/06 (with Tacita Dean); *The world has never been more transparent*, Shanghai 21st Century Minsheng Museum, Shanghai (CN), 19/05 - 31/07; *The Still Point of the Turning World - Between Film and Photography*, FOMU, Antwerp (BE), 23/06 - 01/10

Rineke Dijkstra

Strange and Familiar; Britain as Revealed by International Photographers, Manchester Art Gallery, Manchester (UK), 25/11 - 29/05; *Rineke Dijkstra*, National Gallery of Art, Washington, 10/12 - 16/07 (solo); *Digérer le Monde*, Musée départemental d'Art Contemporain Rochechouart, Rochechouart (FR), 25/02 - 11/06; *Hasselblad Award 2017*, Hasselblad Center, Göteborg (SE), 11/10 - 04/02 (solo)

Mario García Torres

Du verbe à la communication. La collection de Josée et Marc Gensollen, Carré d'Art, Musée d'art contemporain, Nîmes (FR), 03/02 - 18/06; *Reverberations: Art and Sound in the MUAC collections*, UNAM, Mexico

City, 04/03 - 23/07; *Sharjah Biennial 13*, Sharjah (AE), 10/03 - 12/06; *Colour = Reality. B + W = ABSTRACTION (except for zebras)*, Fondazione Giorgio Cini, Venice (IT), 12/05 - 12/07; *Phenomenon (2)*, Anafi (GR), 08/07 - 16/07

Dominique Gonzalez-Foerster

Opera-House, Sonneveld House, Rotterdam (NL), 13/11 - 05/07 (solo); *Toujours. El museo como testigo*, Museo Amparo, Puebla (MX), 18/02 - 22/05

Douglas Gordon

Du verbe à la communication. La collection de Josée et Marc Gensollen, Carré d'Art, Musée d'art contemporain, Nîmes (FR), 03/02 - 18/06; *Speak: Tania Bruguera, Douglas Gordon, Laure Prouvost and Cally Spooner*, Serpentine Sackler Gallery, London, 02/03 - 21/05; *Documenta 14*, Stella Municipal Cinema, Athens, 07/04 - 15/07; *Beyond the Pleasure Principle*, Zacheta, National Gallery of Art, Warsaw, 09/05 - 02/07; *Mirror Mirror*, Musée de design et d'arts appliqués contemporains, Lausanne (CH), 31/05 - 01/10

Joachim Koester

Dizziness. Navigating the Unknown, Kunsthaus Graz (AU), 10/02 - 21/05; *Maybe this act, this work, this thing*, STUK Kunstencentrum, Leuven (BE), 30/03 - 28/05 (solo); *Meeting Points 8*, Beirut Art Center, Beirut, 12/04 - 04/06; *Dit vindarna bär*, Lunds Konsthall, Lund (SE), 20/05 - 17/09

David Lamelas

MACBA Collection 31, MACBA, Barcelona (ES), 17/06 - 18/06; *Punto de Partida. Colección Isabel y Agustín Coppel*, Fundación Banco Santander, Madrid, 21/02 - 11/06; *Documenta 14*, Athens, 08/04 - 16/07; *Documenta 14*, Kassel (DE), 10/06 - 17/09; *Modus Operandi*, Société, Brussels, 15/04 - 15/07; *David Lamelas. A Life of Their Own*, Pacific Standard Time LA/LA Initiative, University Art Museum, California State University Long Beach, Long Beach (US), 16/09 - 10/12 (solo)

Sharon Lockhart

If on a Trondheim's Night a Traveler... Works From Collezione Sandretto Re Rebaudengo, Trondheim Kunstmuseum, Trondheim (NO), 22/04 - 30/12; *Little Review*, Polish Pavilion, 57th Venice Biennale, Venice (IT), 13/05 - 26/11 (solo)

Tino Sehgal

Tino Sehgal, Fondation Beyeler, Basel

(CH), 22/05 - 31/10; *Action!*, Kunsthaus Zürich, Zurich (CH), 23/06 - 30/07

Tris Vonna-Michell

ZEIGEN / The Present Order, Galerie für Zeitgenössische Kunst, Leipzig (DE), 17/03 - 16/10; *Punctuations & Perforations*, La Verrière, Brussels, 21/04 - 01/07 (solo)

Philippe Thomas

[SIC]. Works from the CAPC Collection, CAPC musée d'art contemporain, Bordeaux (FR), 13/10 - 27/10; *Thinking of readymades belong to everyone®*, Greene Naftali, New York City (US), 20/04 - 20/05; *Galerie Claire Burrus, Carine Campo, Michel Grandsard, readymades belong to everyone®*, Jan Mot, Brussels, 19/05 - 15/07

Ian Wilson

Ian Wilson, KW Institute for Contemporary Art, Berlin, 20/01 - 14/05 (solo); *Du verbe à la communication. La collection de Josée et Marc Gensollen*, Carré d'Art, Musée d'art contemporain, Nîmes (FR), 03/02 - 18/06; *Modus Operandi*, Société, Brussels, 15/04 - 15/07; *The Transported Man*, Eli and Edythe Broad Art Museum, Michigan State University, East Lansing (US), 29/04 - 22/10

Colophon

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