





**MIT  
PIERRE BISMUTH  
GEGEN PROPAGANDA**



**BERLIN BIENNALE**

• Pierre Bismuth, *Mit Pierre Bismuth gegen Propaganda*, 2012; full-colour offset print on blueback poster.

# Art 43 Basel, Jan Mot, Hall 2.1, Booth H10

## 1 Pierre Bismuth

*Script for Royal Road Test*, 2011–ongoing  
Royal typewriter model #10, American letter  
format paper  
Ongoing, dimensions variable  
Edition unique

The Royal 10 typewriter was introduced in 1914, the first upright design manufactured by the American company. Over the years, it became one of the most popular models in the typewriter market. Its legendary ruggedness was advertised by stunts in which the company threw crates of typewrites from airplanes to demonstrate that they would survive a fall. Royal typewriters were favorites of writers such as Jack Kerouac, who wrote *On the Road* on a number 10.

In his artist's book *Royal Road Test*, published in 1967, Ed Ruscha recounts the way he set out to the desert in the company of writer and musician Mason Williams and photographer Patrick Blackwell to perform a road test using a Royal 10. While cruising at 90 miles per hour, Williams threw the typewriter from a car window. The resulting wreck is meticulously explored throughout the book.

Pierre Bismuth's piece presents a Royal 10 typewriter flanked by two piles of paper, one written. A sheet of paper is placed in the typewriter, presenting the most recent additions to an ongoing script containing a page-by-page cinematic script for Ruscha's book.

*A compellingly ironic piece of Americana.*



## 2 Marcel Broodthaers

*Lettres Ouvertes*, 1968–1970  
A set of 12 letters, mimeograph and offset  
on paper, published by  
Les éditions provisoires, Brussels  
Different sizes  
Unsigned, unnumbered

*'Il ne faut se sentir vendu après l'achat.'*  
— Marcel Broodthaers



**3 Rineke Dijkstra**

*Kolobrzeg, Poland, July 23, 1992, 1992*  
35,5 × 28 cm (image), 61,5 × 51,5 cm (frame)  
C-print  
Edition of 15

The *Beach Portraits* by Dijkstra depict children and teenagers in swimwear standing on a beach with their backs to the sea. The figures are shot from below and appear in full figure against a low horizon that is purposefully left in soft focus and unlit by

the artist's flash. Capturing subtle gestures and every detail of her subject's posture, Dijkstra situates her portraits in a space between staging and spontaneity that brings forth traces of the collaboration between the artist and the sitter.

**4 Mario Garcia Torres**

*Our Castelli Collection, 2011–ongoing*  
Collection of documents related to Leo Castelli Gallery in the period 1960–end of 1970's, to be completed by the artist and the collector; one copy of *9 at Leo Castelli*, a book by Mario Garcia Torres  
Ongoing, dimensions and number of documents variable  
Edition unique

The figure of Leo Castelli is inextricably linked to the emergence of postwar New York as the center of the art world. In 1957, Austro-Hungarian-born Castelli established a gallery in New York's Upper East side that quickly became one of the most influential showcases for pop, minimal and conceptual art.

This ongoing work presents a collection of original documents released by Leo Castelli Gallery in the sixties and seventies, exhibited on walls and display cases.

Constructing an archive of ephemera of art that was often consciously dematerialized, it plays on the progressive, unintended fetishisation of conceptual art. It also establishes a subtle critique of the art system by avoiding to highlight the works themselves and concentrating instead on a careful selection of secondary information.

*A unique meditation on what constitutes the art world.*

**5 Mario Garcia Torres**

*Conversation Piece (Intervention to the Christopher D'Arcangelo Papers - The Fales Library & Special Collections), 2011*  
One color print (12,5 × 19 cm), one 35mm slide and three faxed documents (different sizes), framed (90 × 100 cm)  
Edition unique

The piece takes as its departure on an action by Christopher D'Arcangelo that took place at the Musée du Louvre, Paris in 1978. The artist removed a painting by British eighteenth-century portraitist Thomas Gainsborough from the wall where it was hung, placing it on the floor, leaning against the wall, and hanging a note in its place.

Mario Garcia Torres's work is composed of a photograph of him looking at the same Gainsborough painting, a 35mm slide of it, a map of its location in the Louvre and a text.

**6**

*Name Dropping (To Christopher D'Arcangelo Whom I Never Met), 2006*  
Intervention on an exhibition checklist, certificate with instructions  
dimensions variable  
Edition of 3 (+ 1 AP)

Mario Garcia Torres made two other works according to the principle of a work existing only on an exhibition checklist: *Title Working* (2003) and *Missing Piece* (2005).

**7 Dominique Gonzalez-Foerster and Tristan Bera**

*Belle comme le jour, 2012*  
HD video, colour, sound, 12 mins.  
with Juliette de Ferluc and Giasco Bertoli;  
cinematography: Jean-Louis Vialard;  
original music by Arto Lindsay and Ari Benjamin Meyers; produced by Camera Lucida production, Paris  
Edition of 5 (+ 2 AP)

Young Séverine is as beautiful as the light of day. Engaged to Pierre Sérizy, she decides to spend some days in Paris before her wedding. While sitting in a museum room in the Louvre, she meets Giorgio, whose strange tale will provoke in her the desire of rather different ceremonies.

*Exhibited at Art Unlimited (Hall 1.0)*



## 8 Joachim Koester

*Time of the Hashshashin*, 2011  
six silver gelatin prints  
each 144,5 × 110,5 cm or 79,5 × 60,5 cm  
(framed)  
Edition of 2 (+ 1 AP)

This series consists of six black and white photographs showing a building in ruin or being rebuilt. Set on a rocky cliff, the architecture seems to be an old fortress that is now battling with scaffolding. Each image is accompanied by the title of the work, the name of the place (Alamut), the camera angle (interior, facade, north, etc.) and a few phrases written by Joachim Koester to describe his discovery. But the whole needs an active approach by the visitor: the photographs and texts may be presented upside-down or inverted within the same composition. In 2009, the artist went to Alamut castle in the Alborz mountains in northern Iran. During his trip, he visited the archaeological site where excavations were in progress.

Using the experience of this challeng-

ing journey, Joachim Koester shows a set of items that mingle photographs of ruins referencing 19th century documentary photography and poetic quotes by Théophile Gautier replete with the clichés of the Romantic mind in search of exoticism. The result is a play of temporal sedimentation: an experienced present working on the reconstitution of a past that may perhaps reveal our future.

The work was first shown in the artist's solo show at IAC Villeurbanne/Rhône-Alpes (FR) in 2011.

The single prints are also available as individual works in two editions of 3 (+ 1 AP), one for each format.

*A profound meditation on escapism and the yearning for utopia.*

## 9 David Lamelas

*Reading Film from Knots by R.D. Laing*, 1970, 16mm film, black and white, sound 15 min.  
Edition of 5 (+ 2 AP)

The film explores a book by British psychoanalyst Ronald D. Laing, *Knots*, in which the author – a central figure in 1960s counter-culture and the anti-psychiatry movement – converts real cases of human interaction into abstracted paradoxical verbal models. The film shows textual passages and a woman reading them. Just as in the essay, the apparent disorder of display highlights a hidden meaning.



## 10 David Lamelas

*Time as Activity - Düsseldorf*, 1969  
Three silver gelatin prints mounted on aluminium (23.5 × 29 cm each), signed and numbered folder (30 × 24 cm), printed sheet of paper (29.7 × 21 cm)  
Edition of 10

David Lamelas produced the first piece in the ongoing series *Time as Activity for Prospect 69*, an exhibition that took place at Kunsthalle Düsseldorf in 1969.

The film consists of four-minute fixed takes of central locations in Düsseldorf. The first take is a view of the parking lot of the Kunsthalle, shot in the late morning. In the second, the foreground is occupied by a fountain in a city park. The third one is a view of a city intersection during rush hour. By delimiting three specific moments in time and space without further interventions – there is no montage or camera movement – Lamelas analyzes the way people use the present, while rethinking the conventions of documentary practice.

Lamelas froze the time sequence of the three takes of *Time as Activity - Düsseldorf* in three photographs. The difference of code

that goes into effect when two media are used to represent the same situation is revealed in the representation of “time” as a continuum in the film and its subdivision in three distinct moments in the photo series.

*A seminal piece by David Lamelas.*



DÜSSELDORF BREITEN 300 - 10 x 3.4cm

## 11 David Lamelas

*The Hand*, 1976  
video, colour, sound  
35 min.  
Edition of 5 (+ 2 AP)

*The Hand* (1977) is David Lamelas's first video, produced for a local public channel during the artist's tenure as a teacher at the Nova Scotia College of Art and Design, Halifax (CA). The story is situated on the television set of *Newsmakershow*, a fictitious hybrid of several American TV news programs and talk shows, and explores the ways in which information is constructed within journalistic practice.

Kevin Gold, a celebrity musician, is making a comeback after years of absence, and is now accused of smuggling weapons in the country in view of conducting subversive activities. He exchanges increasingly tense remarks with Barbara Walthers, an investigatory journalist conducting the interview, and Ghila Benesty, an actual French journalist and activist. The conversation keeps veer-

ing on Kevin Gold's presumed revolutionary agenda, which he consistently denies, saying instead that his activities are purely limited to songwriting and performing. The interview is cut with brief episodes in the control room, where a gloved hand with a flashing knife keeps fingering the levers, seemingly on the brink of censoring the program.



## 12 David Lamelas

*The Hand*, 1977  
five silver gelatin prints (made in 2006),  
each 28 × 35.5 cm; pencil on paper, three  
sheets, 29.7 × 21 cm (2×), 20 × 21 cm (1×)  
108.5 × 134.6 × 3.6 cm (frame)  
Edition 3/3 (+ 1 AP)

Photo stills of film and video works were an integral part of David Lamelas's practice in the 1970s. Whereas the stills of earlier works such as *Time as Activity* and *Gente di Milano* explored the documentary function of photography, his series based on *The Desert People* and contemporary works such as *The Violent Tapes of 1975* are elaborate takes on montage, narrative and the construction of meaning in filmic language. Presented on their own, with no explanatory notes, the five photographs and text sheets undermine the continuity of the video, presenting the viewer with an open-ended storyboard full of potential narratives.

*A powerful work on the way media encroach on our lives.*



## 13 Tris Vonna-Michell

*Ulterior Vistas*, 2012  
Sound, printed material  
Dimensions variable  
Edition of 1 (+ 1 AP)

*A new work shown for the first time at Art Basel.*

## 14 Ian Wilson

*A Discussion*, 1977  
typewritten text on paper, signed and  
numbered  
Edition unlimited

In addition to certificates related to individual discussions, Ian Wilson conceived a small number of general statements that bear witness to his discussions.

*This is the first time this work is presented.*

## 15 Ian Wilson

*Sections 255–260, Perfect*, 2003  
six A4 books, print on paper  
30.3 × 22 × 2.1 cm each  
Edition unique

The catalogue raisonné of Ian Wilson's work (Wilson, Ian. *Ian Wilson: The Discussions*. Eindhoven: Van Abbemuseum. Barcelona: MACBA. Genève: MAMCO. s.d.) lists a series of Sections numbered from 1 to 350, with some gaps. Whereas the *Sections* numbered from 1 to 59 were published in editions of 500, each of those numbered from

60 to 350 consists in a unique book in A4 format, printed on letterpress and arranged in sets of five or more.

Each page of this set bears the word "Perfect", followed by a full stop.

*The last available set of its kind, published by the artist.*

# In Brief

*Spectres* (2011), by **Sven Augustijnen**, was acquired by the Centre national des arts plastiques (CNAP), Paris.

From July 5 to 8, **Dominique Gonzalez-Foerster**, **Douglas Gordon** and **Tris Vonna-Michell** will take part in *To the Moon via the Beach*, an exhibition organised by Philippe Parreno, Liam Gillick, Tom Eccles, Hans Ulrich Obrist and Beatrix Ruf for the LUMA Foundation. The exhibition will take place at the Roman Amphitheatre in Arles. The bullring will be covered in tons of specially shipped sand, then slowly transformed from a beach to a moonscape by a team of sand artists led by Wilfred Stijger.

After the summer break, the space in Mexico City will reopen on the 1st of September with an exhibition of a new work by **Manon de Boer**, entitled *One, two, many* (2012).

From September 7 to September 9, the gallery will participate in the Brussels Art Days, opening a show of a recent film by **Dominique Gonzalez-Foerster** and Tristan Bera, *Belle comme le jour*. For more information on the Brussels' gallery weekend, visit [www.brusselsartdays.com](http://www.brusselsartdays.com).

# Agenda

## Sven Augustijnen

*Masterpieces in the MAS. Five centuries of images in Antwerp*, MAS, Antwerp (BE), 17/05–30/12; *Contour on tour*, De Locketten, Brussels (BE), 21/03–11/06; *TRACK*, Ghent (BE), 12/05–16/09; *Spectres*, KASK Cinema, Gent (BE), 17/06 (screening).

## Pierre Bismuth

*The Artists' Postcard Show*, Spike Island, Bristol (UK), 06/04–17/06; *Berlin Biennale*, Berlin, 27/04–21/07; *The Art of Cooking*, Royal T, Los Angeles (US), 27/04–01/08; *Graphology*, Drawing Room, London, 09/05–30/06; *An Incomplete History of Incomplete Works of Art*, Francesca Minini, Milan (IT), 10/05–14/07; *Denkbeeldig kwintet – Quintette imaginaire*, Galerie Micheline Szwajcer, Antwerpen (BE), 10/05–16/06; *Trait papier: Essai sur le dessin contemporain*, Musée des beaux-arts de La Chaux-de-Fonds (FR), 13/05–12/08; *Theatre of Life*, Contemporary Art Centre, Toruń (PL), 18/05–18/10; *Mit Pierre Bismuth gegen Propaganda*, Jan Mot, Brussels, 02/06–14/07 (solo); *The Whole World is Watching*, Le Magasin–CNAC, Grenoble (FR), 02/06–02/09; *Neon. La materia luminosa dell'arte*, MACRO, Rome, 20/06–04/11; *Summer Salon Series 2012: Beyond the Banner*, The San Diego Museum of Art, San Diego (US), 22/06.

## Manon de Boer

*dOCUMENTA 13*, Kassel (DE), 9/6–16/9; *Think about Wood, Think about Metal*, Supersonix, London, 23/06 (screening); *John Cage and...-John Cage as Visual Artist*, Museum der Moderne Mönchsberg, Salzburg (AT), 14/07–07/10; *Silence*, The Menil Collection, Houston (US), 27/07–21/10; *One, two, many*, Jan Mot, Mexico City, 1/9–27/10 (solo)

## Rineke Dijkstra

*Zoet en Zout, Water en de Nederlanders*, Kunsthal Rotterdam, Rotterdam (NL), 14/02–10/06; *Rineke Dijkstra: A Retrospective*, SFMOMA, San Francisco (US), 18/02–28/05 (solo); *The Great Workshop*, MAC Grand-Hornu, Hornu (BE), 05/03–03/06; *Passions – Art and Emotions through Five Centuries*, Nationalmuseum, Stockholm, 08/03–12/08; *The New York Times Photographs*, FOAM, Amsterdam, 22/03–30/05; *Women at Work*, Caochangdi PhotoSpring Festival 2012,



