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Fictionnalisme : une pièce à conviction



 $\ \, \cdot \, \textit{Hommage à Philippe Thomas : autoportrait en groupe, 1985, colour photograph (153 \times 200 \ cm) } \\ \text{and plexiglass label (4 \times 10 \ cm)}$

Daniel Bosser Collection, Paris - Installation view at Jan Mot, Brussels 2013

Par Simone De Cosi

PARIS, NOV 1985 - Une exposition qui n'a pas fini d'intriguer, en cette fin d'année 1985... A deux pas du Balajo, au 30 rue de Lappe, à Paris, la Galerie Claire Burrus présente sept artistes* qui, pour inaugurer le mouvement fictionnaliste, choisissent de rendre hommage à Philippe Thomas, dont un autoportrait - présenté comme une "vue de l'esprit" – avait été déjà remarqué aux "Immatériaux" du Centre Georges Pompidou ainsi que, plus récemment au Grand Palais, à la dernière FIAC... Cette oeuvre est maintenant le prétexte à une grande composition photographique - un "autoportrait en groupe" - qui, aux dires du catalogue, emprunterait son modèle au célèbre "Hommage à Delacroix" de Fantin Latour.

Faite essentiellement de détails, prélevés sur cette unique photo et agrandis jusqu'à devenir des tableaux quasi abstraits, l'exposition a déjà suscité de nombreux commentaires. Si certains croient reconnaître dans les signataires des pièces exposées des collectionneurs rompus aux tours et détours de l'art contemporain, d'autres vont jusqu'à prétendre, de Philippe Thomas lui-même, qu'il serait l'instigateur de cette manifestation.

Quoiqu'il en soit, et au-delà de la polémique qui l'accompagne il faut sans doute reconnaître à cette première "Pièce à Conviction" du Fictionnalisme, un mérite singulier : si elle compose avec le tableau comme avec la Représentation – qui, on le sait, auront été globalement suspectés, sinon rejetés, par l'art moderne – il semble que ce soit pour mettre toute l'exposition à l'épreuve d'un Hommage qui, finalement, est peut-être celui rendu à la force inquiétante du simulacre.

* J. Brolly – G. Bully – H. Daled – L. Edelkoort – F. Epstein – D. Païni – M. Tournereau Du 25 novembre 1985 au 15 janvier 1986

Galerie Claire Burrus

30–32, rue de Lappe 75011 Paris. Tél : (1)43.55.36.90 Publié dans *Masques*, 1, Dec 85–Jan 86, p. 90

Fictionalism: a piece of evidence

by Simone De Cosi

PARIS, NOV 1985 – As the year 1985 closes, an exhibition continues to intrigue... At 30 rue de Lappe, in Paris, a few steps away from the Balajo, Galerie Claire Burrus presents seven artists* who elected to pay homage to Philippe Thomas as a way to introduce the Fictionalist movement. Thomas' self-portrait, presented as a "view of the mind", had already caused quite a stir at the "Immatériaux" show in the Centre Georges Pompidou, as well as more recently at the latest FIAC in the Grand Palais... That work now serves as the backdrop to a large

photographic composition – a "group selfportrait" – which, according to the catalog, was modeled after Fantin Latour's famous "Hommage à Delacroix".

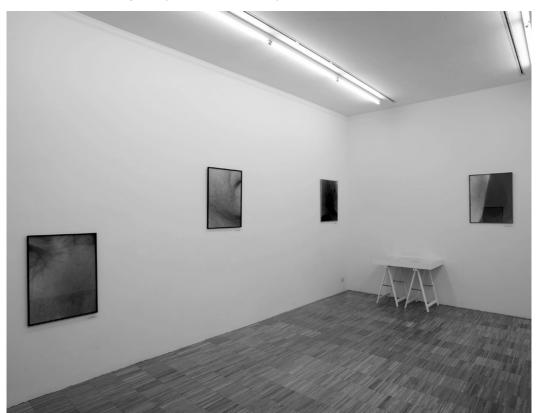
The show, essentially built around details from this photograph blown up to the point of becoming quasi abstract works, has already elicited numerous reactions. Some believe the authors of the works to be collectors well-versed in the twists and turns of contemporary art, while others are ready to claim of Philippe Thomas himself that he is the instigator of the whole event.

Either way, and beyond the debate it stirred, this first "Piece of Evidence" of Fictionalism has to be granted at least one specific quality: while the exhibition delves in notions such as painting and representation, which for the most part have been questioned if not altogether rejected by Modern art, it does so in order to place the whole show under the threat of an homage that may, in the end, be in the name of the disturbing power of the simulacrum.

F. Epstein – D. Païni – M. Tournereau From 25 November 1985 till 15 January 1986 Galerie Claire Burrus 30–32, rue de Lappe 75011 Paris. Tel: (1) 43.55.36.90 First published in French in *Masques*, 1,

Dec 85-Jan 86, p. 90

* J. Brolly - G. Bully - H. Daled - L. Edelkoort -



• Fictionnalisme : une pièce à conviction, installation view at Jan Mot, Brussels 2013

(advertisement)

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Exhibition 9/3-20/4

UNE PIÈCE À CONVICTION

JEAN BROLLY

GEORGESBULLY

HERMAN DALED

LIDEWIJ EDELKOORT

FRANÇOISE EPSTEIN

DOMINIQUE PAÏNI

MICHEL TOURNEREAU

Jan Mot Rue Antoine Dansaertstraat 190 1000 Brussels, Belgium (advertisement)

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Exhibition 6/4-14/4

RINEKE DIJKSTRA

RUTH DRAWING PICASSO

Jan Mot Gob. José Ceballos 10 Col. San Miguel Chapultepec 11850 México D.F., México

(advertisement)

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Exhibition 6/4–14/4

IAN WILSON STATEMENTS

Jan Mot Gob. José Ceballos 10 Col. San Miguel Chapultepec 11850 México D.F., México

and and the analysis of an area to

Une fiction qui fait L'unanimité

ART PRESS:

«un travail théorique d'envergure allié à un génie de la mise en scène».

THE VILLAGE VOICE:

«a funny twist on all the critical discourse about lack of origins, originators and original».

ARTEFACTUM:

«une éloquence captieuse».

BEAUX ARTS:

«un artiste qui bouleverse les règles de l'art».

ARTFORUM:

«the borgesian landscape is the site of Thomas' art».

ART IN AMERICA:

«ordinary acts somehow prescribed by an invisible text».

ARTSCRIBE:

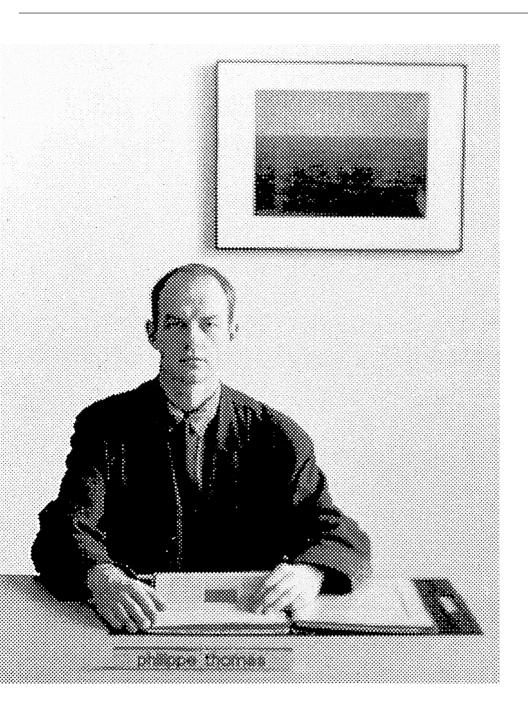
«a fiction which gives the work both its uniqueness and its credibility».

FLASH ART:

«Thomas is not to be misread as a member of the neo conceptual bandwagon».

a lice o inclusionada esculdada

[•] readymades belong to everyone®, Une fiction qui fait l'unanimité, 1988, two black and white photographs (152 × 120 cm each) and a title card (4.9 × 11.4 cm)



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(advertisement)

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Exhibition 27/4-15/6

IAN WILSON STATEMENTS

Jan Mot Rue Antoine Dansaertstraat 190 1000 Brussels, Belgium

(advertisement)

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Discussions 7/5 – 9/5 By appointment

IAN WILSON

THE PURE AWARENESS OF THE ABSOLUTE / DISCUSSIONS

Jan Mot Rue Antoine Dansaertstraat 190 1000 Brussels, Belgium

In Brief

The French artist Philippe Thomas (1951-1995) will from now on be represented by the gallery. Thomas was active under different names or identities mainly in the period 1985-1995. The current show at the gallery in Brussels is a reconstruction of his first solo exhibition at the Claire Burrus Gallery in Paris in 1985. The text reproduced in this issue on pages 1 and 2 is a review of that exhibition and was written by Thomas under the pseudonym of Simone De Cosi.

The gallery will partcipate in Art | 44 | **Basel** which takes place between 13 and 16 June 2013.

The gallery is happy to annouce that Julia Wielgus joined the team of the gallery. She worked previously at Galerie Max Hetzler and Żak Branicka in Berlin.

Marian Ziilstra (°1933, Amsterdam) will present in the Brussels' gallery a selection of black and white photographs taken in the fifties and sixties of the past century in Holland and Mexico. It will be her first solo show. Opening is on the 29th of June.

After the shows with Rineke Dijkstra and Ian Wilson the Mexico City exhibition space will close. The gallery will however remain present in Mexico via an office situated in the same neighborhood of San Miguel Chapultepec where more private presentations will be organized. A first project consists of a library with publications selected by the Belgian publisher and bibliophile Yves Gevaert in a dialogue with Mario Garcia Torres. More details on this project will follow.

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Agenda

Sven Augustijnen

Spectres, Malmö Konsthall, Malmö (SE), 16/2-7/4 (solo); Spectres, Cooper Union, N.Y., 3/4 (screening); Spectres, Arnolfini, Bristol (GB), 4/4 (screening); Spectres, ABC Toulouse (FR), 10/4-24/4 (screening); Spectres, St. Paul International Film Festival Minneapolis (US), 11/4-28/4 (screening); Spectres, Festival Nuovo Cinema Europa Genova (IT), 15/4-19/4 (screening); Spectres, Cinema Orson Welles, Amiens (FR), 17/4-24/4 (screening); Spectres, Cinematographe, Nantes (FR), 17/4-24/4 (screening); Plaisance, Midway Contemporary Art Minneapolis (US), 19/4–22/5; Spectres, Cinema Espace Saint-Michel, Paris, 20/4 (screening); Spectres, projection - débat avec le réalisateur, Institut de l'Image, Aix-en-Provence (FR), 26/4 (screening); Spectres, VOX, Montreal (CA), 3/5-29/6 (solo); Spectres, Le Lux, Caen (FR), 8/5-15/5 (screening); Leisure, Discipline and Punishment, Contour 2013, Mechelen (BE), 24/8-3/11; Just what is it that makes today so familiar, so uneasy?, LIAF 2013, Lofoten (NO), 6/9-29/9.

Pierre Bismuth

Lines. A Brief History, Centre Pompidou-Metz, Metz (FR), 11/1-1/4; The Causes of Things, Centrale for Contemporary Art, Brussels, 7/3-9/6.

Manon de Boer

Silence, Berkeley Art Museum, Berkeley (US), 30/1-28/4; Manon de Boer: Resonating Surfaces - A Trilogy, Philadelphia Museum of Art, Philadelphia (US), 23/11-5/5 (solo); Langages: Entre le dire et le Faire, Caloust Gulbenkian Foundation, Paris, 24/4-27/7; Sylvia Kristel - Paris, Les Nuits Sonores, Lyon (FR), 7/5-12/5 (screening); Objects in Mirror are Closer than they Appear, Contemporary Image Collective (CIC), Cairo, 15/5-12/6; Encounters, Van Abbemuseum, Eindhoven (NL), 25/5-15/9 (solo); Un escalier d'eau, Palais de Tokyo, Paris, 20/6-9/9.

Rineke Dijkstra

>

Seduced by Art. Photography Past and Present, La Caixa, Barcelona (ES), 21/2-19/5; The Krazy House, Museum für Moderne Kunst, Frankfurt (DE), 23/2-26/5 (solo); Fail Better. Moving Images, Hamburger Kunsthalle, Hamburg (DE), 1/3-18/8; Ages. Porträts vom Alterwerden,

Die Photographische Sammlung / SK Stiftung Kultur, Cologne (DE), 22/3-28/7; Ruth Drawing Picasso, Jan Mot, Mexico City, 6/4-14/4 (solo); So Much I Want to Say: From Annemiek to Mother Courage, Goetz Collection at Haus der Kunst, Munich (DE), 19/4-15/6; Paisaje 1969-2013. Revision de un genero, Museo del Palacio de Bellas Artes, Mexico City, 25/4-7/7; Performing Gender, The George Eastman House, Rochester, New York, 11/5-13/10; Ages, Porträts vom Alterwerden, Landesgalerie Linz (AT), 7/11-16/2.

Mario Garcia Torres

Paint it Black. Frac Île-de-France / Le Plateau, Paris, 14/3-12/5; The Causes of Things, Centrale for Contemporary Art, Brussels, 7/3-9/6; Paisaje 1969-2013. Revision de un genero, Museo del Palacio de Bellas Artes, Mexico City, 25/4-7/7; MADRE, Naples (IT), 21/6-30/9 (solo); Project Arts Centre, Dublin, 5/7-17/8 (solo); 9a Bienal do Mercosul, Porto Alegre (BR), 13/9-10/11.

Dominique Gonzalez-Foerster

Open End. Haus der Kunst, Munich (DE). 28/9-7/4; Back to Tomorrow, Galerie für Zeitgenössische Kunst Leipzig, Leipzig (DE), 15/2-20/5; Belle comme le jour, Koyanagi Gallery, Tokyo, 6/4-8/6 (solo); Cloud Illusions I Recall, Irish Mueum of Modern Art, Dublin, 21/6-25/8.

Douglas Gordon

Mirages d'Orient, grenades et figues de barbarie, Collection Lambert, Avignon (FR), 9/12-28/4; Douglas Gordon, Tel Aviv Museum (IL), 25/1-26/7 (solo); Sharpening Fantasy, Blain Southern, Berlin, 7/2-28/4 (solo); Grosse Gefühle - von der Antike bis zur Gegenwart, Kunsthalle Krems (AT), 10/3-30/6; All Day Breakfast, Donaufestival Kremsm Krems (AT), 2/5-4/5 (performance); Dave Allen / Candice Breitz / Douglas Gordon, The Neuer Berliner Kunstverein, Berlin (DE), 11/6-26/7.

Joachim Koester

A World of Wild Doubt, Der Kunstverein, seit 1817, Hamburg (DE), 26/1-14/4; Channeled, Lunds Konsthall, Lund (SE), 23/2-2/6; Reptile brain, or reptile body, it's your animal, Palais de Tokyo, Paris, 27/2–20/5 (solo); It Is Only A State Of Mind, NGBK, Berlin, 2/3–7/4; Tarantism, The Ian Potter Museum of Art, The University of Melbourne (AU), 20/3-2/6 (screening); For No Apparent Reason, CA2M, Madrid, 10/5-15/9.

David Lamelas

Glam, Tate Liverpool, Liverpool (UK), 8/2-12/5; Stiftelsen Kunstnernes Hus, Oslo, 15/3-12/5 (solo); An Evening with David Lamelas, MoMA, NY, 1/4 (screening and talk).

Sharon Lockhart

More American Photographs, Wexner Center for the Arts, Columbus, Ohio (US), 27/1-7/4; The Society Without Qualities, Tensta Konsthall, Stockholm, 13/2-26/5; Sharon Lockhart, Centre for i Contemporary Art, Ujazdowski Castle, Warsaw, 16/5–15/9 (solo); Arbeidstid, Henie Onstad Kunstsenter, Hovikodden, Norway (NO), 23/5-1/9.

Tino Sehgal

Showing its colours. What makes art, Marta Herford, Herford (DE), 1/2-5/5; The Musée d'art contemporain de Montréal, Montreal (CA), 19/3-28/4 (solo); The Italian Pavilion, 55th Venice Biennale, Venice (IT), 1/6 - 24/11.

Philippe Thomas / Fictionnalisme / readymades belong to everyone®

Fictionnalisme: une pièce à conviction, Jan Mot, Brussels, 9/3-20/4.

Tris Vonna-Michell

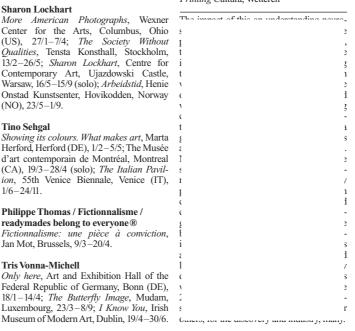
Only here, Art and Exhibition Hall of the Federal Republic of Germany, Bonn (DE), 18/1-14/4; The Butterfly Image, Mudam, Luxembourg, 23/3-8/9; I Know You, Irish

Grazer Kunstverein, Graz (AT), 1/2 - ongoing (solo); Statements, Jan Mot, Mexico City, 6/4-14/4 (solo); The Pure Awareness of the Absolute / Discussion, DIA:BEACON, Beacon (US), 20/4; Statements, Jan Mot, Brussels, 27/4-15/6 (solo); The Pure Awareness of the Absolute / Discussion, Grazer Kunstverein, Graz (AT), 4/5; The Pure Awareness of the Absolute / Discussion, Jan Mot, Brussels, 7/5–9/5.



Colophon

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