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Jaargang 17 No. 86

Fictionnalisme : une pièce à conviction

Par
Simone De Così

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. Edelkroort –
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



• *Hommage à Philippe Thomas : autoportrait en groupe*, 1985, colour photograph (153 × 200 cm)
and plexiglass label (4 × 10 cm)
Daniel Bosser Collection, Paris – Installation view at Jan Mot, Brussels 2013

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 self-portrait" – 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.

* J. Brolly – G. Bully – H. Daled – L. Edelkoort –
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
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• *Fictionnalisme : une pièce à conviction*, installation view at Jan Mot, Brussels 2013

(advertisement)

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Exhibition
9/3–20/4

**FICTIONNALISME
UNE PIÈCE
À CONVICTION**

**JEAN
BROLLY**

**GEORGES
BULLY**

**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

Persons have been assigned to me in the
statements to some other order right in order
statements investigators to record the thing.

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».





(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 participate in **Art|44|Basel** which takes place between 13 and 16 June 2013.

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

Marian Zijlstra (°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.

Over time my interest in the glass came

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*, Cinematographie, 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 Crazy House*, Museum für Moderne Kunst, Frankfurt (DE), 23/2–26/5 (solo); *Fail Better. Moving Images*, Hamburger Kunsthalle, Hamburg (DE), 1/3–18/8; *Agas. Porträts vom Alterwerden*,

