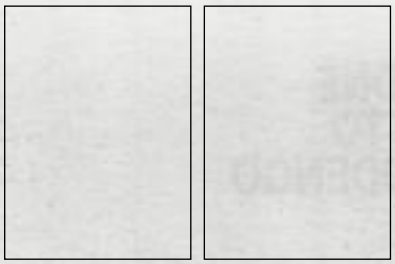
# SUNDAY



ARCADE London BOLTELANG Zürich CIRCUS Berlin
CROY NIELSEN Berlin FREYMOND-GUTH & CO FINE ART Zürich
GB AGENCY Paris LAUREL GITLEN New York KOCH OBERHUBER WOLFF Berlin
TANYA LEIGHTON Berlin LIMONCELLO London LÜTTGENMEIJER Berlin



Côte à côte pour une présentation optimale_Side-by-Side for best presentation results.

SUNDAY You're Fired!
Sylvain Breton

_Journal limité à des fins de dossiers visuels, il rapporte les travaux de l'artiste, ses idées et projets, depuis une distance professionnelle réalisée en 2005. Examinant une professionnalisation importante en art contemporain, en tant que document, ce journal de l'artiste interroge une mémoire collective par son expérimentation de l'alternatif et de l'institutionnel. L'artiste a réalisé nombre de collaborations sous les collectifs *Ideas & Dreams*, *Orange Brown*, *CAROL BRUNO*, et *NON GRATA* d'Estonie.

_Journal reflecting the artist's production in contemporary art. It combine a professional examination from reading literature, theory, essays, art newspapers, magazines, personal notes, and private commitment work from the artist's professional pause occurring in September 2005. Collaborations from artists' collectives *Ideas & Dreams*, *Orange Brown*, *CAROL BRUNO*, and *NON GRATA* from Estonia, are available in this personal print. This book put all together the alternative and the institutional artist's experience.

© *A Personal Newspaper Will Be Edition*.

Édition 9, publication 1
Avril_April 24th, 2011

byanalogy.org | info@byanalogy.org
sylvainbreton.com | info@sylvainbreton.com

SYLVAIN BRETON

Couverture_Cover: *Do It Yourself*, 2006, L'artiste à l'atelier_The artist at the studio performance, dimensions variables

L'artiste vit et travaille à Montréal_The artist live and work in Montreal.

galleria franco soffiantino
via Rossini, 23 - I - 10124 Torino





*JESSICA*, 1994, MONTREAL, TIRAGE ARGENTIQUE, 106.68 X 203.20 CM



# AN IDEA OF AUTONOMY

BY CLAIRE FONTAINE



rcise, because
of the possi-
criterion that
is the printed
ıpy. The texts
ıize of the five
they had to be
to be resilient

ı's *Letter to the*
*ver* contempo-
ssible to inter-
some feminist
rchives of the
g and extract-
, because they
*r* thick silence,
y where there
tation.

, two of them
ffer any modi-
a familiar tale
ıch other.

in was written
ınd its undeni-
nd, a warning
of a historical
ınd must wor-
re. Today we
eed a positive
ıe burdens of

something of
fka used to say
ıreted as meta-
lo so. We love
passing itself,
wind, and we
sappeared this
any genocide;
each us the joy
o teach us the
d us when no
*Become a Red*
of the text it-

ECOME A RED INDIAN

instant, riding a swift horse, aslant

## The Destructive Character

It could happen to someone looking back over his life that he realized that almost all the deeper obligations he had endured in its course originated in people who everyone agreed had the traits of a "destructive character." He would stumble on this fact one day, perhaps by chance, and the heavier the shock dealt to him, the better his chances of representing the destructive character.

The destructive character knows only one watchword: make room. And only one activity: clearing away. His need for fresh air and open space is stronger than any hatred.

The destructive character is young and cheerful. For destroying rejuvenates, because it clears away the traces of our own age; it cheers, because everything cleared away means to the destroyer a complete reduction, indeed a rooting out, of his own condition. Really, only the insight into how radically the world is simplified when tested for its worthiness for destruction leads to such an Apollonian image of the destroyer. This is the great bond embracing and unifying all that exists. It is a sight that affords the destructive character a spectacle of deepest harmony.

The destructive character is always blithely at work. It is Nature that dictates his tempo, indirectly at least, for he must forestall her. Otherwise she will take over the destruction herself.

The destructive character sees no image hovering before him. He has few needs, and the least of them is to know what will replace what has been destroyed. First of all, for a moment at least, empty space—the place where the thing stood or the victim lived. Someone is sure to be found who needs this space without occupying it.

PAGE PRÉCÉDENTE ET CI-HAUT_PREVIOUS PAGES AND ABOVE: *BROWNHAIR BLOND,* 2002, MONTRÉAL, SALON DOLLOP, HUILES SUR TOILE, OIL ON CANVAS, 50.80 X 50.80 CM; *« AN IDEA OF AUTONOMY »* PAR_BY CLAIRE FONTAINE, MOUSSE 25, REPRINT, SEPTEMBRE ET OCTOBRE_SEPTEMBER & OCTOBER, 2010; *« THE DESTRUCTIVE CHARACTER »* PAR_BY WALTER BENJAMIN, SELECTED WRITING, VOLUME 2, 1927-1934, THE BELKNAP PRESS, CAMBRIDGE (MA), LONDON, 1999





*NANCY,* 2011, MONTREAL, PERFORMANCE, DIMENSIONS VARIABLES, TIRAGE NUMÉRIQUE SUR LAMBDA_LAMBDA DIGITAL PRINT, MONTRÉAL;
ÉTUDES SUR LA NUDITÉ ET LE PLAISIR_NUDITY AND PLEASURE STUDIES (ROELSTRAETE, 2011)

# AN IDEA OF AUTONOMY

BY CLAIRE FONTAINE

542 · 1931

The destructive character does his work; the only work he avoids is creative. Just as the creator seeks solitude, the destroyer must be constantly surrounded by people, witnesses to his efficacy.

The destructive character is a signal. Just as a trigonometric sign is exposed on all sides to the wind, so he is exposed to idle talk. To protect him from it is pointless.

The destructive character has no interest in being understood. Attempts in this direction he regards as superficial. Being misunderstood cannot harm him. On the contrary, he provokes it, just as oracles, those destructive institutions of the state, provoked it. The most petty bourgeois of all phenomena, gossip, comes about only because people do not wish to be misunderstood. The destructive character tolerates misunderstanding; he does not promote gossip.

The destructive character is the enemy of the étui-man. The étui-man looks for comfort, and the case is its quintessence. The inside of the case is the velvet-lined trace that he has imprinted on the world. The destructive character obliterates even the traces of destruction.

The destructive character stands in the front line of traditionalists. Some people pass things down to posterity, by making them untouchable and thus conserving them; others pass on situations, by making them practicable and thus liquidating them. The latter are called the destructive.

The destructive character has the consciousness of historical man, whose deepest emotion is an insuperable mistrust of the course of things and a readiness at all times to recognize that everything can go wrong. Therefore, the destructive character is reliability itself.

The destructive character sees nothing permanent. But for this very reason he sees ways everywhere. Where others encounter walls or mountains, there, too, he sees a way. But because he sees a way everywhere, he has to clear things from it everywhere. Not always by brute force; sometimes by the most refined. Because he sees ways everywhere, he always stands at a crossroads. No moment can know what the next will bring. What exists he reduces to rubble—not for the sake of the rubble, but for that of the way leading through it.

The destructive character lives from the feeling not that life is worth living, but that suicide is not worth the trouble.

Published in the *Frankfurter Zeitung,* November 1931. *Gesammelte Schriften,* IV, 396–398. Translated by Edmund Jephcott.

PAGES SUIVANTES_NEXT PAGES: *TRASHED, USED AND LOST,* 2010, MATELAS DU QUARTIER PLATEAU MONT-ROYAL, PERFORMANCE, DIMENSIONS VARIABLES, SUITE DE PERFORMANCE AU DEHORS DU CORPS : DE PERSONNE À PERSONNE












5622-8

# SUNDAY

**YOU'RE FIRED!**

SYLVAIN BRETON Montreal

IDEAS & DREAMS Toronto ORANGE BROWN Montreal

CAROL BRUNO Montreal NON GRATA Estonia

ARCADE London BOLTELANG Zürich CIRCUS Berlin

CROY NIELSEN Berlin FREYMOND-GUTH & CO FINE ART Zürich

GB AGENCY Paris LAUREL GITLEN New York KOCH OBERHUBER WOLFF Berlin

TANYA LEIGHTON Berlin LIMONCELLO London LÜTTGENMEIJER Berlin





CI-CONTRE ET PAGES SUIVANTES_OPPOSITE AND NEXT PAGES: *NEGOTIATIONS*, 2011, DIAPOSITIVES DIGITALISÉS_SLIDES DIGITALISED, PROJET EN COURS_WORK IN PROGRESS.
DERNIÈRE PHOTO DE CETTE SÉRIE_LAST PHOTO OF THIS SERIES : SNOWMAN, 2005, INSTALLATION, VÊTEMENTS ET NEIGE_CLOTHES AND SNOW, DIMENSIONS VARIABLES















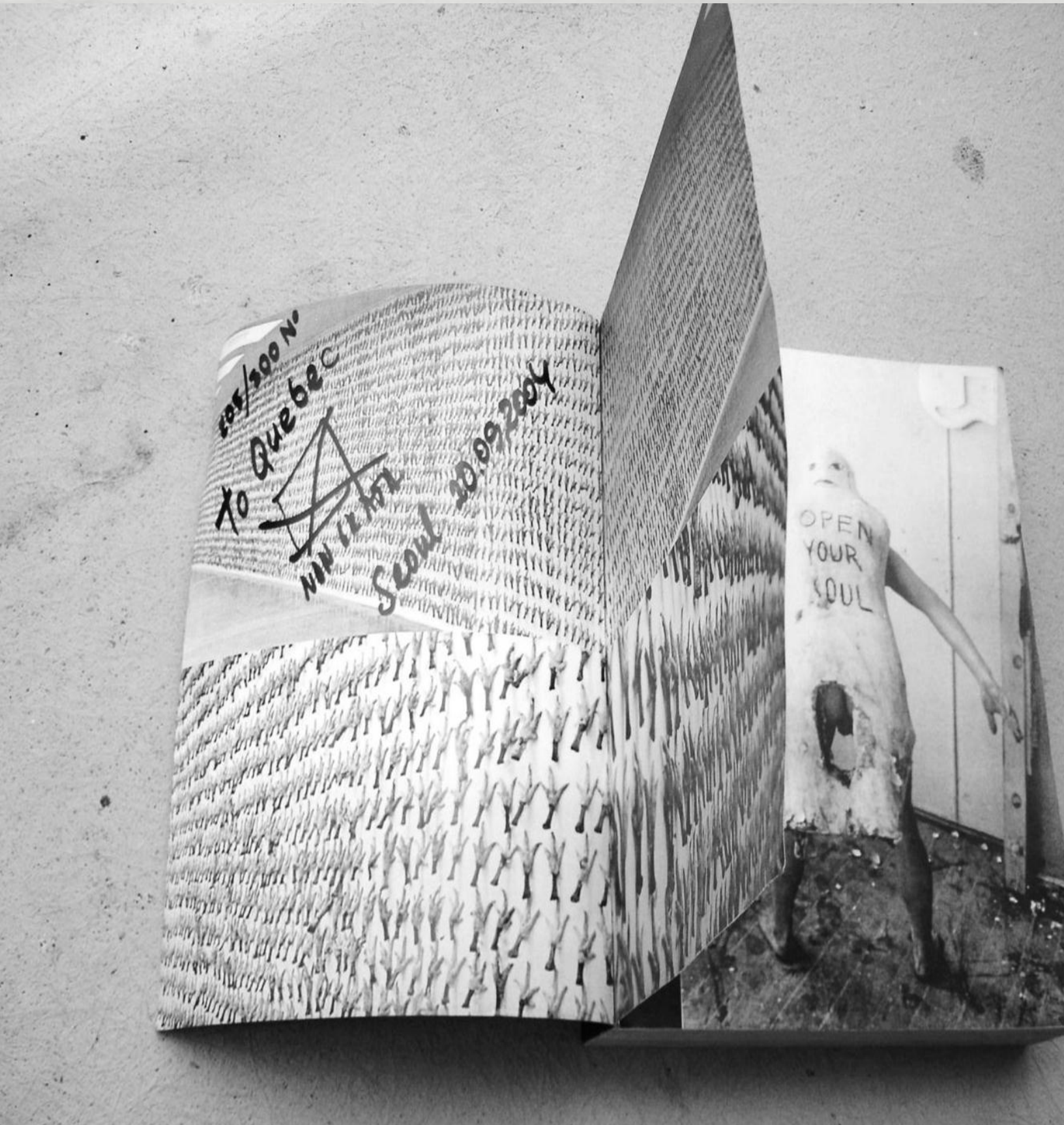
# ARTIST RESIDENCY LA RECOLETA

RÉSIDENCE D'ARTISTE_ARTISTE RESIDENCY, BUENOS AIRES, ARGENTINE_ARGENTINA; RÉALISÉE EN JUIN 2005 GRACE AU PROGRAMME D'ATELIER - RESIDENCE DU CONSEIL DES ARTS ET DES LETTRES DU QUEBEC _REALIZED IN JUNE 2005 THROUGH THE RESIDENCY PROGRAM OF THE CONSEIL DES ARTS ET DES LETTRES DU QUEBEC. DANS CETTE PHOTO, LE JARDIN DU CENTRE LA RECOLETA_IN THIS PHOTO, GARDEN IN THE RECOLETA ART CENTER.



# ARTIST RESIDENCY NON GRATA ACADEMIA

RÉSIDENCE D'ARTISTE_ARTIST RESIDENCY, PÄRNU, ESTONIE_ESTONIA; RÉALISÉE EN MAI 2005 GRÂCE AU PROGRAMME D'ATELIER-RÉSIDENCE DE L'ACADÉMIE NON GRATA_REALIZED IN MAI 2005 THROUGH THE NON GRATA RESIDENCY PROGRAM. DANS CETTE PHOTO, SIGNATURE PAR AL PALDROK DE LA PREMIÈRE ÉDITION DU CATALOGUE DE NON GRATA À SÉOUL, CORÉE DU SUD LORS DU *10TE CONGRÈS INTERNATIONAL D'ART PERFORMANCE SOTODO*_IN THIS PHOTO, THE NON GRATA BOOK SIGNATURE FROM AL PALDROK AT THE *10THINTERNATIONAL ART PERFORMANCE CONGRESS SOTODO*.













CI-CONTRE ET PAGES SUIVANTES_OPPOSITE AND NEXT PAGES: *AN AMERICAN DREAM DISASTER FOR THE GLORY OF AN ESTONIAN KING* (DETAIL), 2011, RÉSIDENCE À L'ACADÉMIE NON GRATA_NON GRATA ACADEMIA RESIDENCY, PARNU, ESTONIA , HUILES SUR TOILE_OIL ON CANVAS, 213.36 X 426.72 CM; *DOUTE DOUBT,* 2008, AUVERGNE, FRANCE, PERFORMANCE, DIMENSIONS VARIABLES







CI-CONTRE ET PAGES SUIVANTES_OPPOSITE AND NEXT PAGES: *CYNTHIA ET THOMAS*, 2011, ÉTUDES SUR LA NUDITÉ ET LE PLAISIR_NUDITY AND PLEASURE STUDIES, SÉRIE CATALOGUE EXCLUSIVE_EXCLUSIVE CATALOG SERIES, 37.5 X 53.3 CM























PAGES SUIVANTES_NEXT PAGES: *BROWNHAIR BLOND,* 2005, CONCEPT D'ANONYMITÉ_ANONYMITY CONCEPT, COLLECTIF_COLLECTIVE NON GRATA, COLLECTION ALICE JILL MCDERMID, NEW YORK, TIRAGE NUMÉRIQUE SUR LAMDA  LAMBDA DIGITAL PRINT, 182.9 X 91.5CM

One of the fundamental principles of contemporary art is originality, and the relationship between "original" and "originality" is at the heart of the work by American conceptual artist Elaine Sturtevant. Born in 1930 in Ohio, in 1965 she undertook her own personal exploration of the issue, creating copies of work by other contemporaries such as Andy Warhol, Jasper Johns, Joseph Beuys, and Frank Stella. Her replicas of these artists' most significant pieces – which later became milestones in art history, but which Sturtevant chose when they had not yet assumed such a fundamental historic standing – serve as a mirror that shows art its own image in real time, inevitably making us think about the true value of art, even in the marketplace, and raising the question of artistic authorship and the creative role of the artist. The power and conscious intent of Sturtevant's work could be summed up in a statement she once made: "The brutal truth of this work is that it is not copy". The philosophical approach underlying such radical work fuelled debates that led Sturtevant to break off her activity – from 1974, after the Beuys exhibition at Onnasch Gallery in New York, until 1986, when she had a show at another New York gallery, White Columns. Some have interpreted this interruption, Sturtevant's compositional silence, as a work in its own right: a replica of Duchamp's silence when he decided to give up art for the game of chess.

Uno dei presupposti fondamentali dell'arte contemporanea occidentale è l'originalità dell'opera d'arte, così come la relazione tra originale e originalità è alla base del lavoro dell'artista concettuale americana Sturtevant. Elaine, nata nel 1930 in Ohio, ha sviluppato, fin dal 1965, una personalissima interpretazione della questione, realizzando copie di lavori di artisti a lei contemporanei, come Andy Warhol, Jasper Johns, Joseph Beuys, Frank Stella. Le repliche dei lavori più significativi di questi artisti, divenuti poi icone di riferimento nella storia dell'arte, e scelti da Sturtevant quando ancora non avevano assunto questo fondamentale valore storico, si pongono come uno specchio che riflette in tempo reale l'arte a se stessa, suscitando inevitabilmente la considerazione su quale sia in realtà il valore dell'arte, anche all'interno del mercato, e ponendo la questione dell'autorialità nell'arte e del ruolo creativo dell'artista. La potenza e la consapevolezza del lavoro di Sturtevant potrebbero racchiudersi in una sua dichiarazione: "La brutale verità di questo lavoro è che non è una copia". L'approccio filosofico alla base di una concezione tanto radicale ha scatenato dibattiti che hanno portato Sturtevant a interrompere la sua attività – dal 1974 dopo la mostra di Beuys alla Onnasch Gallery di New York, fino al 1986, quando, sempre a New York, esibì da White Columns. C'è qualcuno che ha interpretato la pausa, il silenzio compositivo di Sturtevant, come un altro suo lavoro: la ripetizione del silenzio di Duchamp quando decide di abbandonare l'arte per dedicarsi al gioco degli scacchi.

AP 22

-STURTEVANT-

Artist project #22



The conversation below exists in two different versions, but the one you are about to read has been specially edited by its authors – Stéphanie Moisdon and Bruce Hainley – for the "Curator's Corner". This text tackles a tantalizing and elusive dilemma, one that is concrete, yet slippery, "between Sturtevant and Donnelly": can art, and writing, go beyond criticism, making it into a werewolf, to terrorize the system and its expectations, explore the (critical) non-places of narration, poetry, abstraction, wander beyond the borders of what is called "conceptual"? Can it live and breathe, give pleasure, elicit fear, become unrecognizable, attractive, scandalous, real...?

BH It's curious that given Donnelly or Sturtevant the concept of "medium", say, "sculpture", becomes expansive when applied to Donnelly's project, reductive when applied to Sturtevant's, despite the fact that both artists are exploring and/or bending time as well as space.

SM It's all the more curious if one considers that this approach to the work in terms of a medium, whatever its degree of expansion, seems to have long been insufficient for understanding forms like those of Donnelly or Sturtevant. Their devices are made up of materials, forms, and concepts that refuse to let themselves be approached (in contrast to Krauss's view, in which one must always come "as close as possible" to the work if one is to understand what is at stake theoretically). In the '90s, criticism was hindered by this facility of language. For example, there was much talk of the "expanded field of cinema", to avoid saying, in a simpler, more radical way, that it was no longer a question of cinema. At this point, what we are looking at is not an expansion but an objective, which presumes a re-creation. An exhibition by Trisha Donnelly is a context that deals with modes of apparition, disappearance, and correlation between objects, which have to do, above all, with language. These relationships, at least as I see them, among the smaller units of a structure that never lets itself be added up, are what Sturtevant has been exploring for some time now through the concept of "monads".

BH Glutton for punishment, I reread Rosalind Krauss' essay *Sculpture in the Expanded Field*, and while it was helpful about then, it's not about now, and I don't think it détournes (doesn't that seem an old-fashioned project, like an 8-track tape deck) or jettisons the notion of "sculpture" as a useful term.

SM Sorry for answering so late, but actually your mail went directly into the undesirable file. Maybe the mere words "Rosalind Krauss" produced the same effect as a porn spamming. Rereading Rosalind Krauss... sounds exciting, like a new perversion. For my part, I tried recently to reread the iconic and so boring Jean-François Lyotard, who played for twenty years almost the same role in France as Krauss in the Anglo-Saxon world. This "new" criticism was perceived as a real invention, but it cannot help at all with now: it doesn't say anything about the way the artist's practice deal with the present, the economy, the violence, the copy, the sex, the hysteria, the authentic original, the reference, the fathers and the mothers. Something happens now which is neither new nor old, this "present continuous past" perspective seems radically over. We are in a permanent discontinuity, which is probably the source of the most interesting work today: something that we cannot identify, something between Sturtevant and Trisha Donnelly. Reading

for me – perhaps not even as a model but as a potentiality. I discovered recently how this project was in fact not so visionary, since it was partly dealing with the conventions of the time. Days ago, Olivier Mosset was doing a lecture in my utopian school about Greenbergian formalism, structuralism and poststructuralist theorists. It was far too ambitious or naïve, and we understood quickly that all these notions are empty, abstract, and don't work anymore as a system of significations. Then the open question is how can we find a new critical structure, rather than an organism, where meaning would be determined as part of a system of substitutions.

BH Everything you state resonates deeply, as if I were a tuning fork struck against the stainless steel of your ideas. But I wonder if it is a new structure, exactly, since post- and past structuralisms have too often allowed too many to balance on the crutches of someone else's thinking instead of striding" for themselves; the structures have too often become prisons or corporate headquarters rather than the liberating, libidinally radicalizing energies they started as. Should this duty be criticism's, should it be a clearly, genre-stabilized problem of the "critical"? Shouldn't art, shouldn't writing, attain something beyond critique? I'm convinced that this new narrative would have to avail itself of the fictive and the poetic, the abstract and nonnarratological, all modes of intellection and to lycanthropize the critical with bites under the full moon of cross-genres. Such intellectual lycanthropization would start to mark a no-place, situate no place, except a moving address "in between" – from which to terrorize the system. A self-reflexive writing and writer attempting to allow meaning to drift or skid would have to question writing's form and formalizations as its producer attempted to confront, something which has to find a way to syncopate the digital onslaught: since instaneity is no longer immediate or fast enough (?), what should occur is a pause or nonplace, an untimely oasis – mirage? – for contemplation and from which we're yet ricocheted back to the contextual spinning. Because of the permanent discontinuity or scrambling, this "something" may require a search "forward", toward futurity, as much as it may require dusting off methods too long in the attic. Everything cannot be seen at once, but there should be more striving for fly-like observation, seeing many ways at once.

SM It's amazing how close what you're saying is to my own beliefs and to the exact place I'm at right now – a moment of productive hysteria that cannot be contained within writing, exhibition-building or critical discourse. I come from a tradition where language and book as an institution – the institution of knowledge – dominate. And yet the only way out, the only lines of writing I can see are situated outside of text and linear fiction. All I'm interested in at this point is to find out what happens within speech, voice, oral expression. The most powerful (and most contemporary) works are those which tell their own story, draw their own maps, connect narrations like so many wandering lines, move away from the object and the subject of the work and lose track of them. Works which elude description and verification, which liberate speech. When I hear Lacan's merciless voice, I know that I'm not just confronted with an influential thinker, but rather that I am placed within the revolutionary circle of one of the creations which have founded my relation to art and history (albeit in a partly comical way), and therefore also to the present. I am structurally incapable to adjust to this new art industry, defined only by its ignominious logic of (private or public) service and the mediocrity of its marketing campaigns of varying effectiveness – no matter what format or institution, what good or bad intentions. Under these circumstances, it's impossible for me (and for others, I imagine) to create spaces and experiences which attain to something beyond the consumer value of a "cultural property". I feel more and more stupid and dysfunctional when faced with this reality, though that may not be such a bad position from which to go on. What strikes me about artists as Sturtevant or Donnelly, like Pierre Joseph, for instance, is they are conscious of the flimsiness of this fenced-in system. They seem to have become aware very early on that the development of thought is subjected to the obligation to invent. They felt how exhausting it is for an artist to be forced to come up with original forms, or forms that

product of a strategy of domination. Under these conditions, art cannot express any freedom. To break off with the old, with history, is not the consequence of freedom of choice, but rather of the ability to adapt to rules which insure that the cultural machine will be kept in good working order. Artists like them will consistently tackle the question of knowledge and its disappearance, as well as the issue of the production, or rather of the uncertainty, of form and language. They'll see – with all the anguish and the joy it implies – that behind this emptiness there is nothing, which is something after all. From there they'll have to think up a contract that somebody else might be ready to sign. This idea of contract seems crucial to me; it is the single most important thing we've learned from sadomasochism, which I take to be the most sophisticated form of creation and existence.

BH Your initials already sign the contract "S.M." or sadomasochism already names and initializes you (a "you" that becomes me). Such a contract would demand the personal be put on the dotted line and the signatories witnessed by the erotic – and all that arrives with it: the emotional, the self-shattering of fucking, the melodramatics, the risk-taking which still might amount to a parting, no more than an aubade. The contract, as both a concept and/or form, precedes anyone who might sign it; no matter how many ad hoc codicils might be added to it, which is where liberation and invention could occur, we find ourselves involved in a relation there before us and ongoing afterwards. Perhaps this "something" for which we're calling appears and appeals as an erotics. I'm reminded of a koan of Paul de Man, almost lost in a footnote published posthumously (more attention should be paid to the undead; painting, for example, never died, never was dead, which isn't to say that at a certain point some of its factions didn't become undead): "Rather than being a heightened version of sense experience, the erotic is a figure that makes such experience possible. We do not see what we love but we love in the hope of confirming the illusion that we are indeed seeing anything at all". Confirming illusions – both those illusions that confirm and those that are confirmed to be illusory – in no way jettison the real or the consequences, joyful and not, of reality because they would depend on love, contractual as well as that beyond contract.

SM You mention a preceding text (my initials) which has become more and more meaningful as time went on. Indeed, I think everything is a matter of language, of labeling. To acknowledge this, I decided, for instance, to call my latest book: *Stéphanie Moisdon*. It is an indirect report on the downright masochistic structure of this art world, a world bent on creating new jurisdictions just so it can better subject itself to constraint, pain, and pleasure. Because of our connection with art and its governing bodies, we constantly have to deal with cruelty, and with relations to money, power, and desire that are anchored in a permanent (and exhausting) to-and-fro between domination and submission. There is a criminal side to Sturtevant's work, and one could review all of Sade's political philosophy in light of the mechanisms of learning and passage within cultural institutions. Regarding the notion of contract: taken together, all the contracts I received in the past years from various museum institutions paint a shocking portrait of this ordinary violence. To say nothing of the texts themselves, written in a language as ugly as it is vulgar, whose opaqueness aims at having the contracting party forgo his inalienable rights, at heaping all the commitments upon him, at dispossessing him of his work and of his name, and at creating in him such a disgust for others that he will want to forsake all exchange and unprotected (=without a lawyer) relations.

But we must resist putting all the blame on the institutions and on the market, when we consider the spite with which intellectual elites view the (accursed) role of economics. If artists, critics, thinkers were willing to lend their intelligence and their insolence to the administration, we might witness the advent of a new society, freed from this pathetic, mediocre system of domination. The artists who I find interesting today are those who do not calculate anything, and yet who are conscious of the mechanisms of domination and control; who know that art has to a large extent become the scene of a suspicious abduction, where all sorts of materialities – good and bad, clear and illegitimate – obey no rules except that of productivity; who understand how art has invalidated the discourse of the naïve ("that

master who would deny he's one. Like a schoolmaster who'd tell his bewildered pupils that "this is not what real life is about".

Della conversazione che segue esisto due versioni, ma quella che state per legg è stata appositamente editata dai suoi au ri - Stéphanie Moisdon e Bruce Hainley - il "Curator's Corner". Si tratta di un testo affronta un dilemma seducente e elusivo, qualcosa di sostanziale, ma sfuggente, "f Sturtevant e Donnelly": può l'arte, e la scr tura, andare oltre la critica, può licantrop zarla, terrorizzando il sistema e le sue as tative, esplorare i non luoghi (critici) della narrazione, della poesia, dell'astrazione, dersi oltre ciò che definiamo "concettual Può vivere, far piacere, far paura, renders irriconoscibile, attraente, scandalosa, ver

BH È curioso che, prendendo in considerazione Donnelly Sturtevant, il concetto di "medium", per esempio, di "scultura", ri espansivo quando applicato al progetto di Donnelly e riduttivo q applicato a quello di Sturtevant, nonostante entrambi gli artisti esplorino e/o inflettano tanto il tempo quanto lo spazio.

SM Tanto più curioso se pensiamo che questo approccio all'opera in termini di mezzo espressivo, più o meno esteso, mi s già da un pezzo inadeguato a comprendere forme come quelle d Donnelly o Sturtevant. I loro dispositivi sono fatti di materie, for concetti che non si lasciano avvicinare (al contrario della conce di Krauss, per cui bisogna sempre essere "il più vicino possibile" all'opera se si vuole comprenderne la posta in gioco teorica). Ne anni '90, la critica era ostacolata da questa facilità di linguaggio esempio, si faceva un gran parlare del "campo esteso del cinem evitare di dire, in modo più semplice e radicale, che di cinema n trattava più. Ormai non ci troviamo davanti a un'estensione ma fine, che suppone una ri-creazione. Una mostra di Trisha Donnel è un contesto, che tratta le modalità di apparizione, sparizione correlazione tra gli oggetti, i quali hanno a che fare soprattutto il linguaggio. Questi rapporti, almeno per come li interpreto io, t unità più piccole di una struttura che non si lascia mai dotare d sono ciò che Sturtevant persegue da tempo attraverso il concet "monade".

BH Tanto per farmi del male, mi sono rilet[illegible]aggio di R Krauss *Sculpture in the Expanded Field*, e mentre risultava utile non lo è per quanto riguarda l'oggi, e non penso che si stacchi (n sembra un progetto antiquato, come lo è un registratore a otto t dalla nozione di "scultura" come termine utile, o che se ne sbara

SM Scusami per il ritardo nel risponderti, ma la tua e-ma finita direttamente nella cartella della posta indesiderata. Fors solo nome "Rosalind Krauss" ha prodotto lo stesso effetto dello pornografico. Rileggere Rosalind Krauss... sembra eccitante, co nuova perversione. Per quanto mi riguarda, recentemente ho pr a rileggere l'iconico, quanto noioso, Jean-François Lyotard, che quasi vent'anni ha ricoperto in Francia lo stesso ruolo ricoperto Rosalind Krauss nel mondo anglosassone. Questa "nuova" critic era percepita come una vera invenzione, ma non può essere di a aiuto oggigiorno: non dice nulla del modo in cui l'attività dell'art si occupa del presente, dell'economia, della violenza, della copi sesso, dell'isteria, dell'originale autentico, delle allusioni, dei pa delle madri. Adesso sta succedendo qualcosa che non è né nuo vecchio, questa prospettiva del "passato presente continuo" se radicalmente superata. Ci troviamo in una permanente disconti





CI-CONTRE ET PAGES SUIVANTES_OPPOSITE AND NEXT PAGES: *SANG JAUNE_ART BLOOD: FIGHTING LEFT AND RIGHT AGAINST LOVE, PLEASURE, WITH THE RATIONAL WORLD,* 2010, TIRAGE NUMÉRIQUE SUR LAMDA_DIGITAL PRINT ON LAMBDA, 121.9 X 91.5 CM; *AMÉLIE*, 2009, ÉTUDES SUR LA NUDITÉ ET LE PLAISIR_NUDITY AND PLEASURE STUDIES, TIRAGE NUMÉRIQUE SUR LAMBDA_DIGITAL PRINT ON LAMDA, 121.9 X 182.9 CM



*RED TORNADO*, 2010, SUITE DE PERFORMANCES AU DEHORS DU CORPS_FROM A BODY OFF PERFORMANCE SERIES,
ÉPREUVE NUMÉRIQUE SUR LAMBDA_DIGITAL PRINT ON LAMBDA, 121.92 X 182.88 CM




*SPÉCIMEN_VOID*, 2010; RÉFÉRENCES_ SOURCES : RICHARD JACKSON À PROPOS DU TRAVAIL RÉPLIQUANT D'ÉLAINE STURTEVANT_ RICHARD JACKSON IN A STURTEVANT REPLICATE FASHION, INSTALLATION TYPOGRAPHIQUE_TYPOGRAPHY INSTALLATION, DIMENSIONS VARIABLES







*WARNING*, 1998, PAVILLON JUDITH JASMIN, DÉPARTEMENT DES ARTS VISUELS DE L'UNIVERSITÉ DU QUÉBEC À MONTRÉAL_DEPARTMENT OF FIINE ARTS, UNIVERSITÉ DU QUÉBEC À MONTRÉAL, PERFROMANCE, DIMENSIONS VARIABLES

# L'architecture de la confusion

J'ai commencé à faire de la performance par sentiment que quelque chose n'allait pas avec mon espoir pour des œuvres nouvelles. L'académie étant la terminologie par défaut pour une professionnalisation de l'art, je n'arrivais pas à lire cette interrogation libre sur l'art. Je recherchais un mandat véritable. Depuis mes études, depuis Duchamp, par soucis d'exploration à la recherche de diversité, d'une alternative possiblement désobéissante, je me questionnais. En tant qu'artiste initié, voyant le consensuel partout, l'administratif partout, le programme de l'artiste convenait difficilement. Je la jugeais moins propice à développer une destination privée, car trop un positionnement calculé, un passage orienté. Diffusant ainsi une production en règle, cette professionnalisation propose plutôt des pratiques selon des schémas de spécialisation propre à l'économie. Cette administration n'aide en rien les artistes avec le présent, l'économie, la violence, la copie, le sexe, l'hystérie, l'authenticité originale, la référence, les pères et les mères. Je me demandais comment une proposition pouvait circuler et ne souligner ni son caractère nouveau, ni dépassé, sous une perspective[1] du présent continuel passé, qui semble pourtant radicalement terminée. Cette permanente discontinuité est la source de travaux que l'on ne peut identifier aujourd'hui. Elle est la source de notre présente crise critique.

Ceci dit, depuis mes références, depuis les Gilbert & George, fins connaisseurs des postures professionnelles[2], d'une participation dans trois collectifs dont des performances à l'étranger, des déplacements dans l'espace public alternatif, tous deviendront un réflexe d'ouverture dans ma pratique. Je voulais cette vue privée sur l'art, rencontrant les artistes à l'étranger. Je recherchais des pratiques nouvelles. Elles devaient exister sur d'autres continents. Elles devaient se produire autrement que sous des mécanismes statistiques, se voir autrement que dans un déni de la révolte, dans un déni des qualités de l'entrepreneur stable. Connaissant trop bien la pose, maîtrisant trop bien son sujet, comme tout bon professionnel, je me rendais compte que le conflit s'il en était un, devait être sous une conscience des mécanismes de contrôle et de domination de l'économie. Et produire quand même.

De l'autre côté du mur, à l'Est, sous mon refus obstiné, le dispositif estonien prenait place lentement. Le sachant possiblement faux, mais valable, je le voyais idéaliste et non plus consensuel, reprenant ici un argument de *Non Grata*. Rapidement, je m'apercevais que le collectif jouait sa carte de la subversion par fantasme de souveraineté. J'y voyais une colère de l'Est spectaculaire, atypique, dynamisant le portrait des institutions, non pas sans légitimité. Car telle est notre économie, par l'entremise de son concept de liberté, véhiculant également des limites nihilistes : *Are you with us or against us?* Telle est la question de la politique. Ceci dit, peut-on véritablement parler de choix lorsque les options viennent de ceux qui sont au pouvoir ? Veut-on vraiment faire un choix ? Dominé par le rêve d'émancipation, ce choix pour l'artiste demeure utopique devant sa production de deadlines *just-in-time*, constamment *just-in-production*. *You perform to proof yourself. And to do so you have to be ready anytime.* C'est le nouveau mode répandu du travail.

L'art autrefois au statut solide, n'obéissant à aucune règle qui fait que la société existe[3], semble avoir été idéalisé au profit de l'économie. Un changement s'opère, global. Certains préfèrent maintenir le silence, pratiquant le refus obstiné des artistes mystiques à l'impunité artistique. Ils resteront des artistes invisibles, tel est le choix du collectif *Non Grata*. Inversement, je pousserais la synthèse qu'à l'Ouest, l'artiste académique, en vogue, dès qu'il obtient la légitimité de ses pairs, fait carte blanche. Constat alors oblige, aux polarités divergentes, que le collectif *Non Grata*, *la Biennale de Paris* ou l'œuvre miroir de l'artiste Pascal Grandmaison, nombreux sont les artistes qui endossent les schémas. Une saturation professionnelle existe. Elle est académique, endémique, atypique et politique, mais rarement authentique, occupant un territoire complexe, évolutif, en l'architecture de la confusion. Ainsi, comme Gombrich écrivait, l'art n'existe pas, mais des artistes pour *ce quelque chose d'autre*.[4]

Ainsi, ne serait-il pas indispensable de protéger la non-spécialisation, car c'est en elle que réside la liberté.

---

[1] Stéphanie Moisson and Bruce Hainley, *Lycanthropize the critical under the full moon of cross-genres,* Mousse, publication 21, Curatorial Corner, page 55.

[2] Dan Fox, *A Serious Business: What does it mean to be a professional artist?* Frieze, *I'm A Real Artist*, Issue 121, March 2009. Page 108. […] *According to the rubric laid down in 1969, by Gilbert and George in "The laws of the Sculptors", artists should "always be smartly dressed, well-groomed, relaxed, friendly, polite and in complete control"*.

[3] René Payant, Vedute : Pièces détachées sur l'art 1976-1987, Remarques intempestives en guise d'introduction, p. 27, Éditions Trois, 1987, 679 pages.

[4] E.H. Gombrich, Histoire de l'art, Phaidon, page 21


EXIT

*LES PERFORMEURS_THE PERFORMERS*, 2000, TORONTO, CAMPUS DE L'UNIVERSITÉ YORK_YORK UNIVERSITY CAMPUS,
SYLVAIN BRETON ET_AND LANCE MCLEAN, DIMENSIONS VARIABLES




ST CLAIR







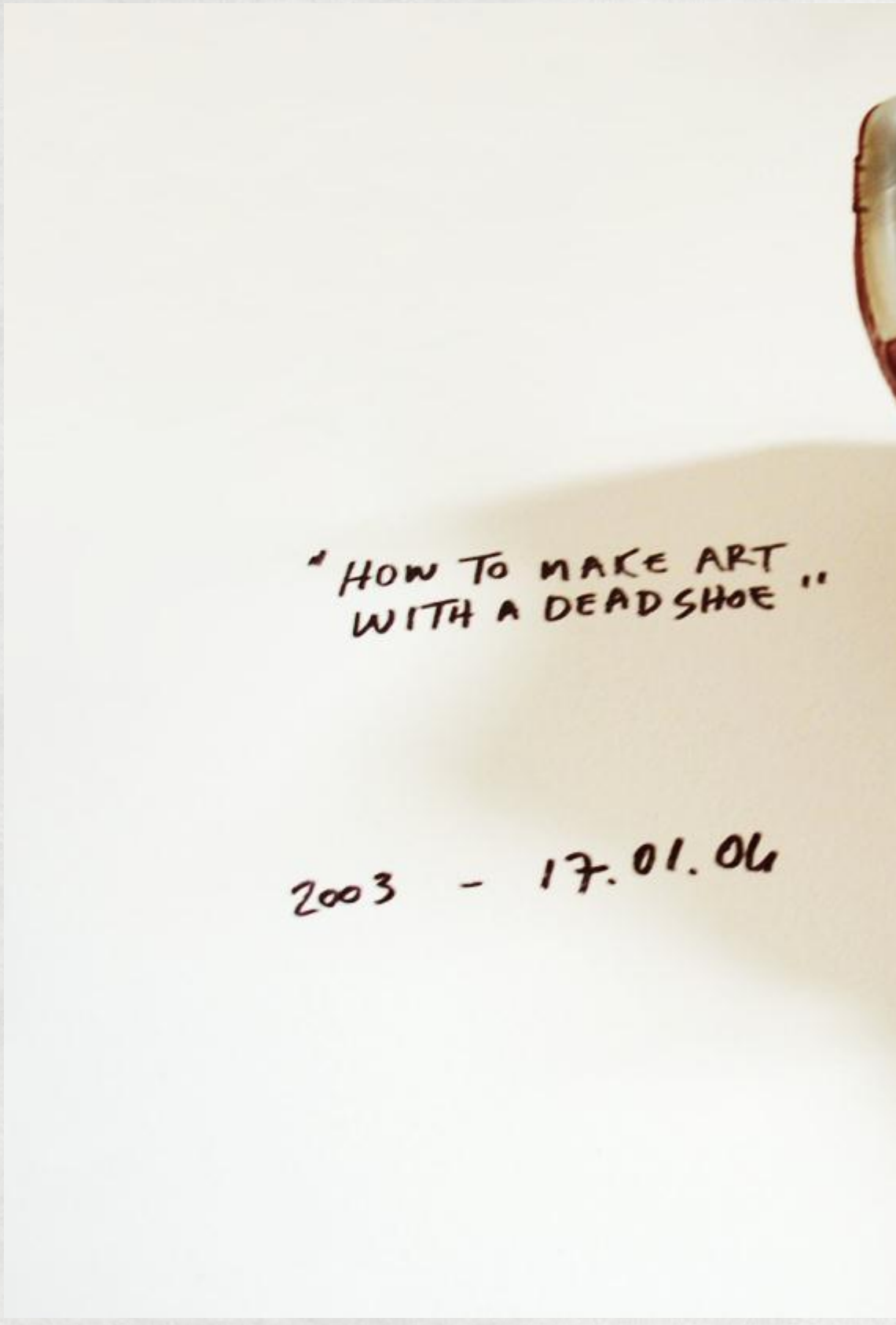








CI-CONTRE ET PAGES PRÉCÉDENTES_OPPOSITE AND PREVIOUS PAGES: *FROZEN*, 2000, COMMISSION DE TRANSPORT DE TORONTO_THE TORONTO TRANSIT COMMISSION, PERFORMANCE, DIMENSIONS VARIABLES


"HOW TO MAKE ART
WITH A DEAD SHOE"
2003 - 17.01.06




HOW TO MAKE ART
TO A DEAD SHOE

CI-CONTRE ET PAGES PRÉCÉDENTES_OPPOSITE AND PREVIOUS PAGES: *HOW TO MAKE ART WITH A DEAD SHOE*, 2006, MONTRÉAL, GALERIE_GALLERY ARTICULE POUR LES PROJETS SPÉCIAUX_SPECIAL PROJECTS, PERFORMANCE, DIMENSIONS VARIABLES, THÈME_THEME: *2 MINUTES*

acking both
Either that,
hich seems

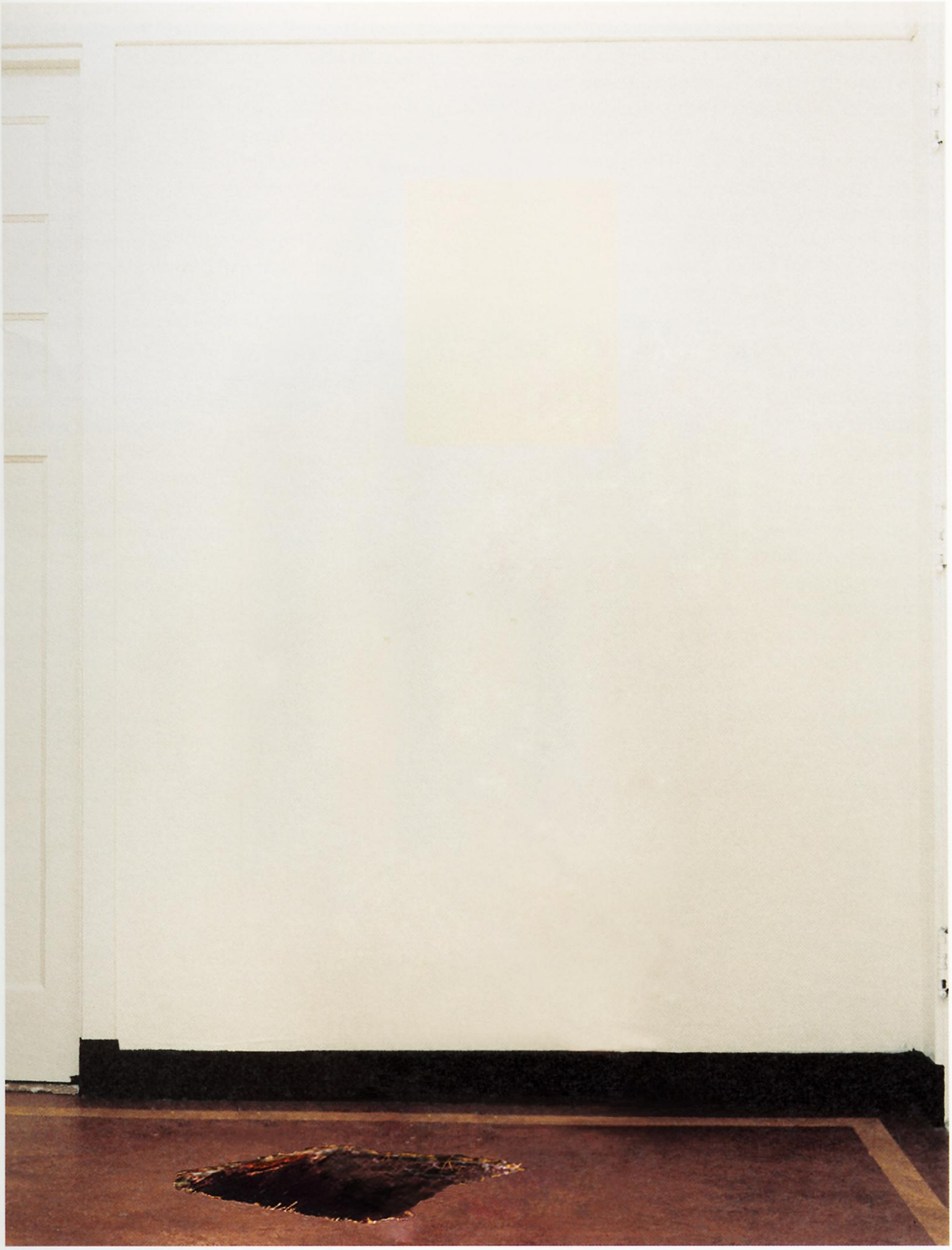
e from the
"physicality"
which have
eived in the
ess the body
nfesses that
ch primarily
final analy-
ner subjects.
nagers' vul-
ep from the
rt, it is truly
rk – without
ly call atten-
re presence,
, suffices to
the artist's
tacit agree-
e adolescents
he gaze they
d the viewer
is absorbed,
ing any arro-
the subject's
dignity with

parturients
*ry 29* [1994]),
nce of weak-
nly moments
nce the signs
the child and
veen the pro-
ous existence
e with great
ing given in
n of identity

those cases
gnizable set-
vacuate time

CI-CONTRE_OPPOSITE: *A CONSPIRACY THEORY: WHEN THE ITALIAN MEETS RINEKE*, 2008, MONTREAL, GALERIE_GALLERY B-312, AU DEHORS DU CORPS, SÉRIE DE PERFORMANCES *PERSONNE À PERSONNE_* BODY OFF PERFORMANCE, A *PERSON TO PERSON OR NOBODY TO NOBODY* SERIES

RÉFÉRENCES_SOURCES : PARACHUTE 102, PAGE 22 : RINEKE DISJTRA, *JULIE, DEN HAAG*, *THE NETHERLANDS, FEBRUARY 29, 1994*; PARACHUTE 109, PAGE : COUVERTURE_COVER, MAURIZIO CATTELAN, *SANS-TITRE_UNTITLED*, 2002.



Ci-contre_Opposite: A Conspiracy Theory: When The Italian Meets Rineke, 2008
Suite de performances au dehors du corps_From a body off performance series: De personne à personne.



*MOHAMED BEN YOUSSEF, THE DELIVERY MAN*, 2006, MONTREAL, GALERIE ARTICULE EVENEMENTS SPÉCIAUX_ARTICULE GALLERY SPECIAL PROJECTS, PERFORMANCE, DIMENSIONS VARIABLES



*DIPLOMATE ON TRIAL*, 2005, PARNU, ESTONIE_ESTONIA, FESTIVAL INTERNATIONAL EN PERFORMANCE DIVERSE UNIVERSE 1_
INTERNATIONAL PEFORMANCE ART FESTIVAL DIVERSE UNIVERSE 1, PERFORMANCE, DIMENSIONS VARIABLES







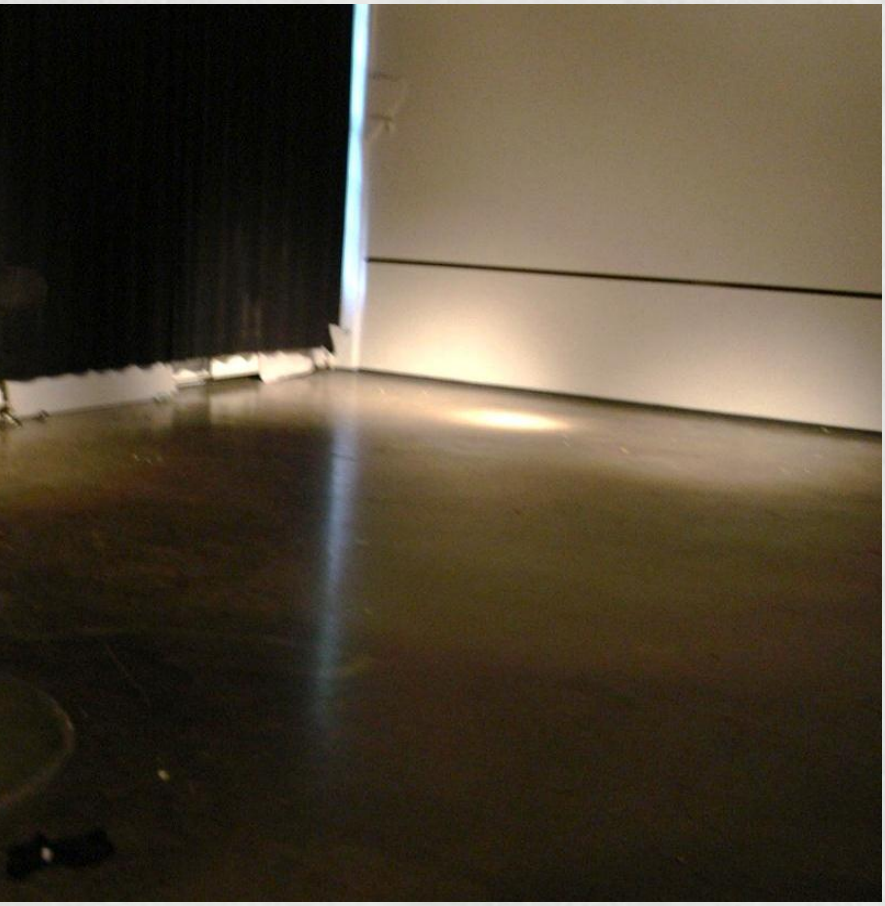
*DIPLOMATE ON TRIAL*, 2005, LAHTI, SOOME, FINLANDE_FINLAND, FESTIVAL INTERNATIONAL EN PERFORMANCE DIVERSE UNIVERSE 1_
INTERNATIONAL PEFORMANCE ART FESTIVAL DIVERSE UNIVERSE 1, DIMENSIONS VARIABLES



*DIPLOMATE ON TRIAL*, 2005, LAHTI, SOOME, FINLANDE_FINLAND, FESTIVAL INTERNATIONAL EN PERFORMANCE DIVERSE UNIVERSE 1_
INTERNATIONAL PEFORMANCE ART FESTIVAL DIVERSE UNIVERSE 1, DIMENSIONS VARIABLES (À RECULON_REVERSE RUN)







*DIPLOMATE ON TRIAL*, 2005, LÀ-BAZ, CABLE FACTORY, HELSINKI, FINLANDE_FINLAND, FESTIVAL INTERNATIONAL EN PERFORMANCE DIVERSE UNIVERSE 1_
INTERNATIONAL PEFORMANCE ART FESTIVAL DIVERSE UNIVERSE 1, PERFORMANCE, DIMENSIONS VARIABLES,

CAROL BRUNO

PAGES SUIVANTES_NEXT PAGES: *STRIKE*, 2004, BIENNALE DE GWANJU_GWANGJU BIENNIAL, GWANGJU, CORÉE DU SUD_SOUTH KOREA, WELCOME GOLD, 10E CONGRÈS INTERNATIONAL D'ART PERFORMANCE DE LA GALERIE SOTODO_10TH INTERNATIONAL SOTODO GALLERY PERFORMANCE ART CONGRESS, DIMENSIONS VARIABLES

PAGES DE LA DEUXIÈME SECTION_SECOND SECTION PAGES: *DÎNER OCCIDENTAL_OCCIDENTAL DINNER*, 2004, PÉKIN_BEIJING, CHINE_CHINA, 5E FESTIVAL OPEN ART_5TH OPEN ART FESTIVAL, DIMENSIONS VARIABLES













*SAFEPLACE*, 2003, BERLIN, ALLEMAGNE_GERMANY, 9E CONGRÈS INTERNATIONAL D'ART PERFORMANCE DE LA GALERIE SOTODO_
9TH INTERNATIONAL SOTODO GALLERY PERFORMANCE ART CONGRESS, OPEN SPACE, DIMENSIONS VARIABLES



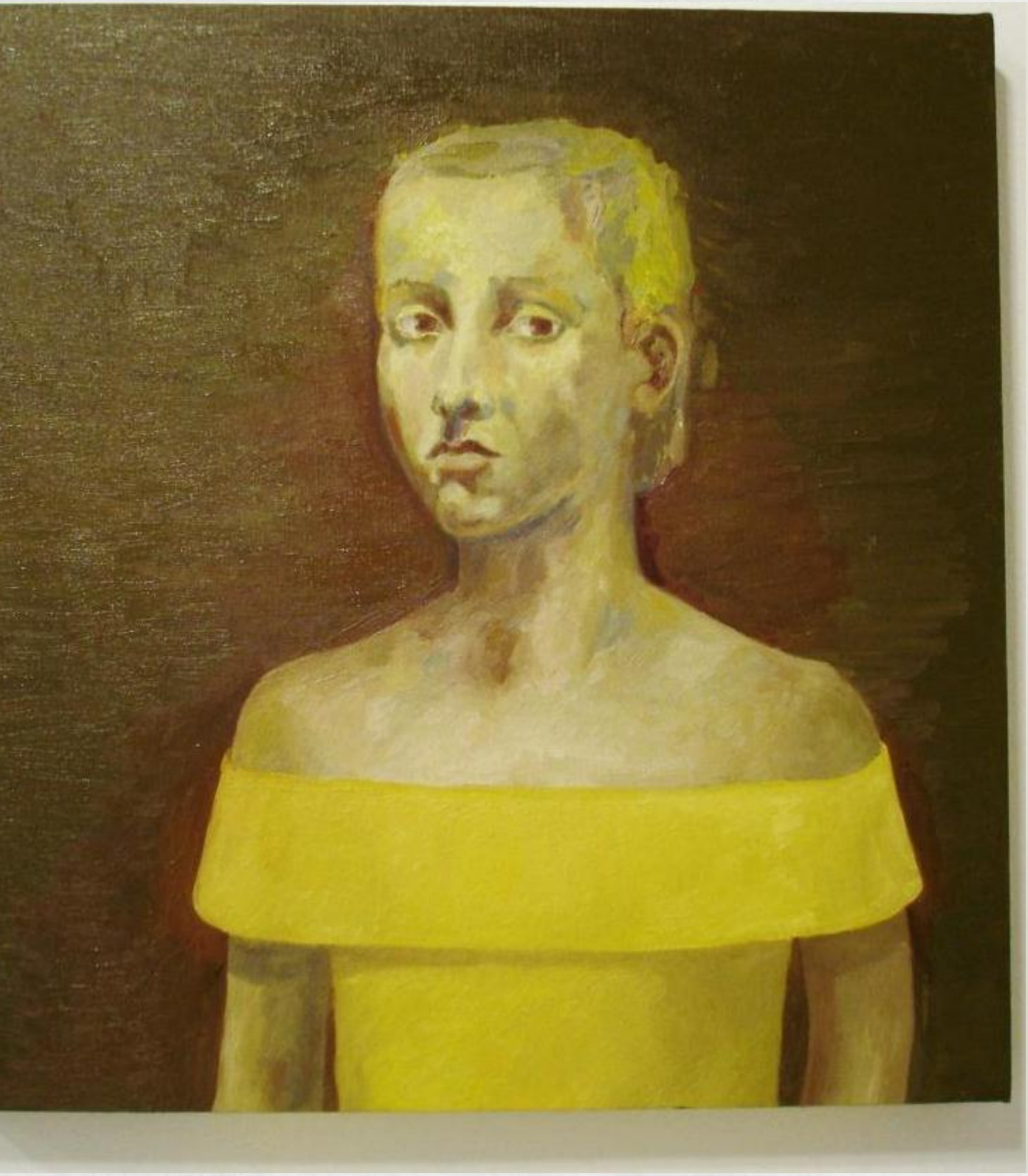


*DEHORS_OUT*, 2004, BERLIN, ALLEMAGNE_GERMANY, 11E CONGRÈS INTERNATIONAL D'ART PERFORMANCE DE LA GALERIE SOTODO_
11TH INTERNATIONAL SOTODO GALLERY PERFORMANCE ART CONGRESS, DIMENSIONS VARIABLES



## LES ORPHELINES

CI-CONTRE_OPPOSITE: *UNE JEUNE FILLE, THÉRÈSE_THERESE, A YOUNG GIRL,* 2006, SÉRIE LES ORPHELINES_ORPHAN WOMEN SERIES, MONTREAL, GALERIE_GALLERY B-312, COLLECTION_ALICE JILL MCDERMID, BROOKLYN, NY, HUILES SUR TOILE_OIL ON CANVAS, 50.80 X 50.80 CM











PAGES PÉCÉDENTES ET CI-CONTRE_PREVIOUS PAGES AND OPPOSITE : *MODÈLE DE MANET,* 2006, MONTREAL, GALERIE_GALLERY B-312, HUILES SUR TOILE_OIL ON CANVAS, 50.80 X 50.80 CM; *MODELE D'EUGÈNE DELACROIX,* 2006, HUILES SUR TOILE_OIL ON CANVAS, 50.80 X 50.80 CM, SÉRIE LES ORPHELINES_ORPHAN WOMEN SERIES



*MODÈLE INTUITIF,* 2006, SÉRIE LES ORPHELINES_ORPHAN WOMEN SERIES, MONTREAL, GALERIE_GALLERY B-312, HUILES SUR TOILE_OIL ON CANVAS, 50.80 X 50.80 CM









PAGES PRÉCÉDENTES ET CI-HAUT_PREVIOUS PAGES AND ABOVE: *MISUNDERSTANDING*, 2004, MONTREAL, EXPOSITION_EXHIBITION « BIG DEAL », COLLECTIF_COLLECTIVE ORANGE BROWN, TIRAGE NUMÉRIQUE SUR LAMBDA_LAMBDA DIGITAL PRINT, 61 X 46 CM; *SANS-TITRE_UNTITLED*, 2004, DIMENSIONS VARIABLES, EXPOSITION_EXHIBITION « UNFINISHED WORK », COLLECTIF_COLLECTIVE ORANGE BROWN, DIMENSIONS VARIABLES



PAGES PRÉCÉDENTES, CI-HAUT ET DERNIÈRE PAGE_ABOVE AND BACK COVER: *BONHOMME DE NEIGE_SNOWMAN*, 2005, MONTRÉAL, COURS ARRIÈRE_BACKYARD, INSTALLATION, DIMENSIONS VARIABLES; *COLIS_TRAVEL PACKAGE*, 2004, MONTREAL, THE GROOVER BUILDING, PHOTO: PASCAL GRANDMAISON, PERFORMANCE, DIMENSIONS VARIABLES; *BROWNHAIR BLOND*, 2007, NEW YORK, JONATHAN SHORR GALLERY, COMMISSAIRE POUR NON GRATA_ NON GRATA'S CURATOR, DIMENSIONS VARIABLES.



# SUNDAY



ARCADE London BOLTELANG Zürich CIRCUS Berlin
CROY NIELSEN Berlin FREYMOND-GUTH & CO FINE ART Zürich
GB AGENCY Paris LAUREL GITLEN New York KOCH OBERHUBER WOLFF Berlin
TANYA LEIGHTON Berlin LIMONCELLO London LÜTTGENMEIJER Berlin