

<H>ART is a young and fast-growing Belgian print magazine for contemporary art. It wants to keep up with the contemporary expressive art scene in an alert and accessible way. Now in its third year, <H>ART starts working more internationally. That's why we offer a <H>ART International section, with contributions in English or French. Therefore we selected some good international writers and/or critics, who use their expertise to report about the contemporary expressive art in their region or country. It wouldn't be only the reviewing of a certain artist or exhibition (although it is allowed when it is particularly interesting), but the critical pointing to new artistic trends and evolutions in the art scene the critic likes, linked to social, political and economical context. On the other hand, Belgian photographer Jean-Pierre Stoop pictures the most relevant and interesting contemporary art events of the Belgian contemporary art scene.

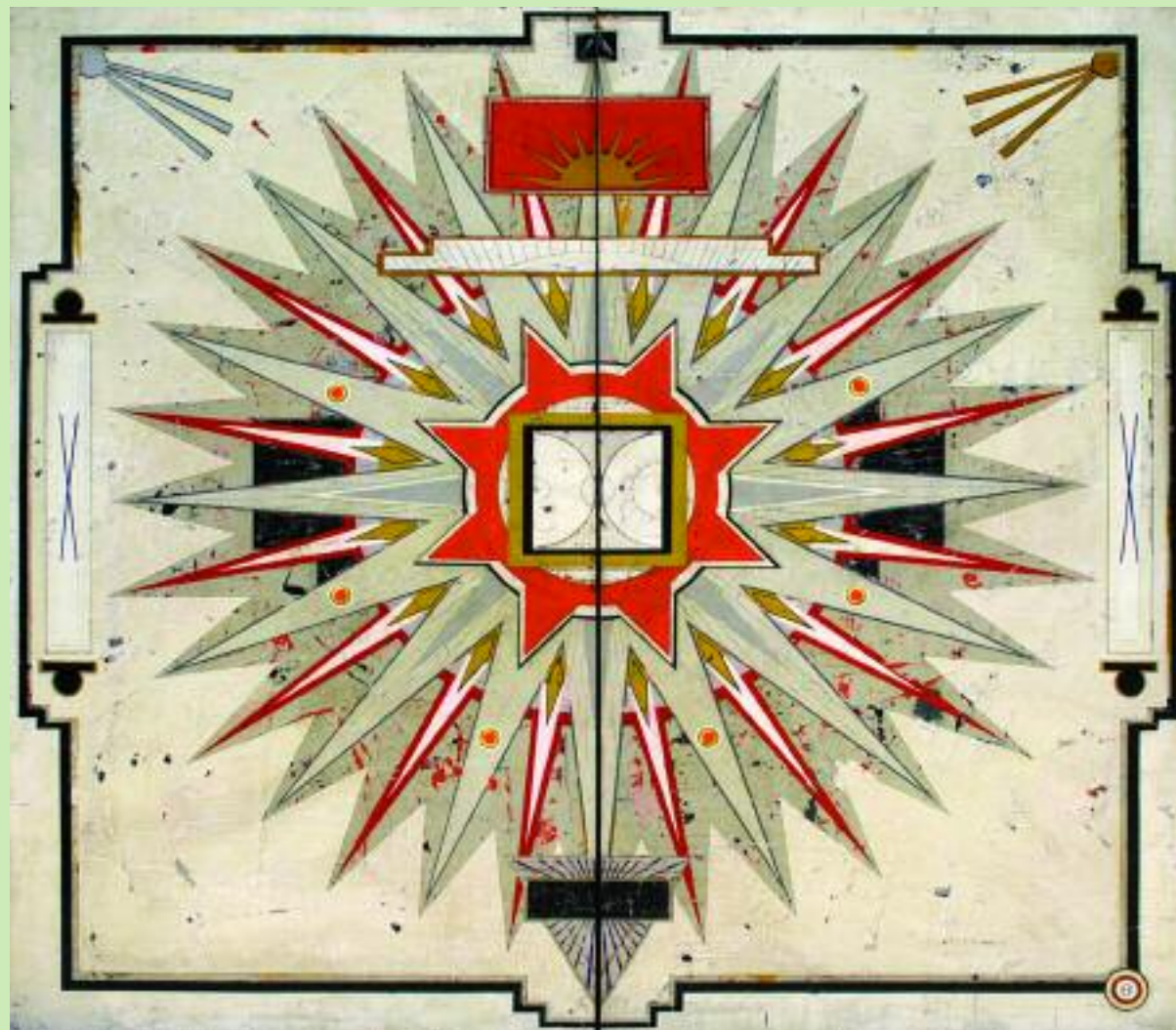
A dark current runs through the London art world

## THE EMERGENCE OF THE OCCULT

Against a darkly-clouded twilight stoops an elderly tree. From one branch, hanging by a rope, a raven; skewered oddly by another a lightly bloodied fish. In the foreground a coterie of mythological creatures teem and jabber: a crimson-eyed goat, an electric blue skeleton, a long-haired red-skulled monkey, an eagle-headed warrior, an axe wielding goblin. At their head, a crazed, semi-clad figure puts a light to a cauldron. Smoke billows backwards, and a scorching medieval glow illuminates a richly yellow-robed figure, arms crossed under folds of fabric, head bowed and cowed.



JOHN STARK, FEAR EATS THE SOUL, OIL ON PANEL, 50X60CM, 2010 © THE ARTIST



HENRIJS PREISS, 'NO. 232', ACRYLIC AND VARNISH ON WOOD, 2009, 244CM X 220CM © THE ARTIST

The painting is 'Fear Eats the Soul' by London-based contemporary artist John Stark. It's on show at Charlie Smith London as part of an exhibition entitled 'Demonology'. Elsewhere in the gallery are weirdly anthropomorphic ceramic jugs, a kind of clockwork wellied devil, mysterious, dark, photographic images and strange symbolic collages. Just down the road on the same night is the opening of Boo Saville's latest solo show at Trolley Gallery. 'Totem' consists of two series of paintings examining death, and the way that different cultures respond to this most universal of everyday occurrences. Amongst the skulls and the odd heads and the mummified figures, the most affecting work – because the hardest to read – is entitled 'Meme'. Made by applying household bleach to blackout canvas, this is an eerily blank work. Like perhaps the Turin Shroud, death is there, but you can't know exactly where. A few weeks previously, at the London Art Fair, I came across the works of Latvian/Russian contemporary artist Henrijs Preiss, exhibiting in the UK with Sesame Gallery. Behind a hush red curtain hang a host of paintings on board – in bold reds, blacks, gold and cream – that feature an instantly familiar vocabulary of esoteric symbolism. You recognise it immediately but cannot know quite from where. Pagan pentagrams, cabalistic diagrams, Byzantine icons: all overlap in layers of abstract composition. And yet the referential specificity has been removed, leaving these images empty and meaningless, and all the more powerful for it.

### SIREN SONG

Death, paganism, mystery, ritual, the occult, the darkly weird: this is what is happening in London right now. Exhibitions at Vegas Gallery, Transition, Standpoint and Rifemaker have reinforced this dark undercurrent in the capital. The activities of the Last Tuesday Society – and their recent opening of Viktor Wynd Fine Art in Hackney – confirm it. Preiss notes that, even though he's "been working on the same project for over ten years, it does

seem to be gaining more attention today". But why now? And why here? In 'The Demon-Haunted World: Science as a Candle in the Dark', first published in 1995, American astrophysicist Carl Sagan writes: "I worry that, especially as the Millennium edges nearer, pseudo-science and superstition will seem year by year more tempting, the siren song of unreason more sonorous and attractive. Where have we heard it before? Whenever our ethnic and national prejudices are aroused, in times of scarcity, during challenges to national self-esteem or nerve, when we agonize about our diminished cosmic place and purpose, or when fanaticism is bubbling up around us – then, habits of thought familiar from ages past reach for the controls. The candle flame gutters. Its little pool of light trembles. Darkness gathers. The demons begin to stir."

Might this hold a clue? Certainly there's a prejudice and worry afoot. Words like 'terrorism' or 'recession' are everywhere we look. "At times of scarcity," Boo Saville explains, "we reach for comfort". And comfort is often associated not with logic but with something more primitive or child-like. It's perhaps interesting here to look at artists like Nick Laessing, Kit Craig, Ryan Leigh, and – to a lesser extent – Keith Tyson, whose works all explore the boundaries between the arts and the sciences. Leigh's work fuses the aesthetics of these two traditionally disparate disciplines – the use of graph paper a particularly neat motif here: "I like to use graph paper for a number of reasons," Leigh explains: "firstly, it has an interesting aesthetic quality which interpenetrates all areas of the work reminiscent of the 'aether' in classical physics. Secondly, it has a reference to the scientific 'result'. Thirdly, it creates tension between the seemingly unordered marks of drawing and the rigid framework of the graph grid."

### FUNNY

It is this tension between order and disorder that seems at the heart of today's London, and thus a crucial ele-

ment of much of the art coming out of it. But it's not all dark misery and endless references to Freud's 'unheimliche'; certain artists around London at the moment can, thankfully, see the funny side. By its very nature, a symbol is about the potential for duality of meaning, and this is one of the fundamental elements of British humour. The double-entendre, the pun, even irony itself: all rely on the fact that a word or image can mean several different things according to context, intention, the attitude of the viewer etc.

In October 2009, for example, David Marron had a wonderful solo show at GV Art in Marylebone. Throughout the various downstairs gallery rooms twelve horrific, ochre, corpse-like figures loomed, lurched, hunched, stretched, grabbed and pointed at the unwary visitor. Each one of these life-size zombie-type creatures represented a different character, so there was The Mother – a multi-armed monstrosity carrying a baby in one hand – and The Arbiter – a wailing figure hunched in a cage. These are direct, raw and uncompromising works, shocking and powerful, and yet – to my surprise at the time – humour emerges. These works are actually quite hilarious. My favourite figure – and the artist's too, he said when I spoke to him – is 'The Senile'. A baffled looking figure sporting a blue hospital coat points vacantly into the middle distance. The expression is as if he has just remembered something frightfully important, but in attempting to articulate this fact, has completely forgotten whatever it actually was. In his breast pocket sits a packet of forget-me-not seeds and out of his tartan granny shopper pokes the head of some weird mutant lizard. It's made of varnished parma ham.

There's a fine line between pathos and humour and Marron skips along it with evident glee. The same could be said for the vast swathes of weirdness that fill the recently opened Viktor Wynd Fine Art or the bizarre performance art of Marcus Coates. I interviewed Coates back in June 2009 ahead of his collaborative performance with experimental funk/metal collective Chrome Hoof, entitled 'A Ritual for Elephant and

Castle'. Not only did he stress the importance of seeing things in new and unusual ways – he took project managers on the local council on "imaginary journeys" for example – but also in having fun. "Everyone's really up for this," he'd said, "because it's basically a party." And what a party it was! With Chrome Hoof taking to the stage all clad in silver as if all the baddies from Doctor Who had got together for a bit of a jam, and Coates himself tottering about sporting a real horse's head, it was definitely a spectacle. Funny and ridiculous – yes, but ultimately it was also a strange and fantastically thrilling journey. One that meant something.

### TRANSIENT TREND

Interestingly, Marron and Coates present very different reasons for what is currently taking place in the London art world. For Coates, "it simply reflects what's going on in society really. There's a need to believe in something else, particularly now after the collapse of consumerism and capitalism. But people are reluctant to engage in things like religion or New Age self-help, so ritual can serve that purpose." Marron on the other hand says it's "probably just another transient trend. People will always be drawn to look at the apparently strange whether some art oddity, some misshapen person or a traffic accident. People are compelled to look."

As much as I agree with Marron here – and as much as I love his work – I don't think one can dismiss the notion of the "transient trend". That is what art criticism and art history are about, to some extent. Cubism, you could argue, was a transient trend. What I find interesting I think is the way that reference points are colliding – but not in the way that they did under post-modernism with an appreciation only for irony. Now a clash of different potential meanings creates something more, something seemingly bigger. I think this is the power of art, and something that Sagan misses. Not everything always has to be serious, rational, logical etc. Nor, indeed, can it be.

I think a Blakean relationship to the systemic is beginning to emerge, one that combine order with passion, sincerity with irony. In Blake's epic Jerusalem, Los declares: "I must Create a System, or be enslav'd by another Man's; I will not Reason and Compare: my business is to Create." Today, artists are constructing their own personal systems of meaning and belief. Symbolism is intensely personal, but of course rooted in belief systems of yore. This is unavoidable but also something worth celebrating. As Boo Saville puts it, "There is certainly a sense of helplessness in the futility of life but I think that actually that can be liberation. As an artist I have constructed a belief system for myself, which enable me to deal with this futility."

Henrijs Preiss may be seen to exemplify these very processes: "My paintings represent a sense of order. What I do is remove the particular stories or narratives, and take the underlying framework, so that I end up with what you could call symbolic archetypes, both in particular motifs and in the geometrical structures. I then layer these into the paintings to create objects that address a form of universal geometry, or a basic symbolic language, which is common to all human visual systems." New orders emerge, rooted in those of the past, straddling science and psychology, Freud and Darwin – unique and personal, but accessible through the medium of the symbol. Can they answer all our questions? No, nor should they. "I believe in science and the possibility of what it offers," Saville admits, "but I sometimes wonder, if I was about to die, would I say a prayer?"

Tom JEFFREYS is the Culture Editor at London listings and reviews website Spoonfed.co.uk.

Not For Tourists is an alternative guide to New York City's contemporary art scene. In each <H>ART-edition, NY-based curator Niels Van Tomme highlights a non-profit cultural organization. Ranging from the well established to the marginal, from the intellectual to the politically engaged, Not For Tourists leads through the artistic heart of the Big Apple. This episode offers an interview with Thomas Beard, co-founder of the Brooklyn venue Light Industry.

*Why did you decide to start Light Industry in the already heavily saturated cultural scene of New York City?*  
**Thomas Beard:** "I began Light Industry in the spring of 2008 with Ed Halter. At that time, alternative cinema spaces like the Robert Beek Memorial Cinema and Ocularis, which I'd overseen in its last years, had come to a close. Light Industry was founded, in part, as an effort to fill that particular void in New York film culture."

*Which organizations were inspirations for Light Industry? Were there any historical collectives, or non-profits that you took as your model?*

**Beard:** "The strong tradition of alternative art spaces in New York has been a definitive influence. Equally inspiring is the history of cinematheques and other intrepid film exhibitors that the city has been host to: Amos and Marcia Vogel's seminal film society Cinema 16 in the 40s and 50s, Jonas Mekas and the Filmmakers's Cinematheque in the 60s, The Collective for Living Cinema

in the 70s and 80s, and the microcinemas of the 90s and 00s."

*You've hosted a significant number of diverse events, ranging from traditionally curated film screenings by recognized experimental film experts to wild performances like, for example, Cory Arcangel's 'Bruce Springsteen Born to Run Glockenspiel Addendum'. Are there any specific characteristics that you have in mind when you plan an event?*

**Beard:** "One of Light Industry's main goals is to foster a dialog amongst a wide range of artists and audiences in the city. New York is home to number of fertile, but somewhat fragmented creative communities. For instance, you have audiences for experimental film, new media art, adventurous international narrative cinema, and the art world more broadly, yet it's remarkable how rarely these scenes overlap. What we've tried to do, then, is present a series of events, each organized by different invited artists, critics, or

Not For Tourists (2): Light Industry

# 'THE CINEMA AS A SOCIAL SPACE'

curators, who represent a wide range of interests and perspectives, to bring them together under one roof. That way, someone who came to Light Industry because they were interested in, say, Cory's work, might end up checking out a Straub-Huillet movie that they wouldn't have otherwise come across. That's the hope, anyway!"

*Unusual in programming and loose in structure and set-up, there is a certain comfort coming from the familiar way in which you stage most of your events. The placing of chairs, for example, is always done in a very nice and orderly way. What kind of relationship are you trying to establish with your audience during these events?*

**Beard:** "Well, the idea of the cinema as a social space is very important to us. What we're trying to create with the audience is a shared experience, a shared commitment to a given event. Everyone schleps across town to Light Industry, to this industrial complex in Brooklyn, sits in the dark for two

hours, and then thinks and talks seriously about what they've just seen. That's rather reductive, of course, but you get the idea. The experience of film and video so often in galleries or museums is one of wandering in and out for a few minutes. Slapping something on a DVD and looping it in a room isn't exactly a rigorous enterprise, but unfortunately it's a de facto curatorial mode. Cinema deserves better; we all do. So we strive to give the people who come to Light Industry a program that has political backbone, a lacerating intelligence, and feels like a party. We're all in it together."

*What is according to you the most exciting trend in New York City at the moment?*

**Beard:** "Well, we're about to relocate to a 5,000-square-foot storefront in downtown Brooklyn that's been donated to us by a consortium of building owners in the area that are literally giving away incredible spaces (albeit temporarily) to arts organizations so

that the neighborhood doesn't look shuttered up as a result of the economic downturn. So that's exciting to me: a neighborhood where previously you only went to serve jury duty or buy sneakers might soon be one of the most culturally vibrant places in the city."

*What are your plans with Light Industry for the near future?*

**Beard:** "The new space I just mentioned is the biggest news. We're actually sharing it with two other fantastic groups: Triple Canopy and The Public School. Our respective projects are quite different, but I'm confident that we'll be able to work together in the space, share resources, and keep the venue's calendar full of great screenings, readings, performances, and classes almost every night of the week."

Niels VAN TOMME

[www.lightindustry.org](http://www.lightindustry.org)

In this series Romina Provenzi, a specialist of the Cuban art market and of the London art scene, discusses a number of non-profit spaces in London.

Non-profit spaces in London (1)

## THE BFI SOUTHBANK

The South Bank has become a prime cultural destination in London, after a decade of refurbishments and significant public investments. Nowadays, the area is populated by numerous cultural institutions, most of them located along the Thames walkway between Westminster and London Bridge. Over two square miles, aligned one after the other, are the SouthBank Centre, the Purcell Room, the Hayward Gallery, the British Film Institute (BFI), the National Theatre, the Tate Modern and the Shakespeare Globe Theatre among its most distinguished sites.

In 2010, the SouthBank is once again experiencing a new phase of expansion, with the under-way development of a brand new film centre as part of the BFI. On 18th of October 2009, the BFI announced a plan to develop "a visionary new film centre on the London's South Bank," just a few yards away from its current premises. The plan is backed by a 45 million pounds funding by the government. This is happening only three years after the refurbishment of the old National Film Theatre, which reopened under the new name of BFI in early 2007, and since then has hosted an astonishing average of 12 million visitors' per-year according to the Institute's Annual Report.

The previous renovation increased the BFI capacity by adding the BFI Gallery, a new space that hosts exhibitions of video in contemporary art. The idea to create an art gallery as part of a film institute sprang from the innovative vision of Amanda Neville, the Director of the Institute, and Eddie Berg, its Artistic Director. The Gallery showcases synergies between cinema and contemporary visual art. The BFI's vision is to develop a purpose-built international centre for film and moving image culture in London. According to Berg "the BFI's mission statement is to present and promote the moving image in all its forms. The creation of BFI SouthBank in 2007



BFI SOUTHBANK, PHOTO BY MATT ANTRBUS

provided an opportunity for the Institute to reclaim some of the artistic territory and rhetoric around moving image cultural practice that the contemporary art world has appropriated over the past 15 years. The Gallery programme situates this work within the histories, traditions and ideas of cinema. This development has been critical in repositioning the BFI and in reaffirming its wider and more pluralistic view of what constitutes cinema now and its future possibilities".

MOVING IMAGE

The BFI also underwent an internal renewal with the appointment of its new curator who enthusiastically advances the new vision. Elisabetta Fabrizi, appointed Head of Exhibitions since 2007, has a strong background in contemporary art and acquired significant experience at the Baltic and at the Milton Keynes Gallery. She is keen on explaining the Institute's philosophy: "The BFI Gallery is a contemporary art space sited within a cinematheque, which examines and presents the richness of production of experimental moving image work within the visual arts world. It also looks at how today's filmmakers are producing work for gallery spaces. The programme brings together the investigations and interest of two constituencies – that of the visual arts and that of film – to encourage mutual understanding and cross fertilisation of audiences."

The BFI Gallery has established a strong reputation within cinema audience and the competitive London contemporary art community. To achieve this success, the Institute relies on a careful selection of artists and innovative commissioned projects which ensure a top-notch quality of its exhibitions. Renowned artists who exhibited works at the BFI include Jane & Louise Wilson, Peter Campus, Iain Forsyth & Jane Pollard just to mention a prominent few. A year ago the BFI Gallery commissioned a new body of video work to the well-established British artist Mark Collishaw, whose show is due to open in late February and it is intrepidly expected by the London contemporary art community. This is a sign of the Institute's appreciation in the London art scene.

The prospects of the Institute seem bright, the public shows enthusiasm, and in the view of many the underway renovation might well launch the BFI as a world leader. Time will judge.

Romina PROVENZI

is a writer and lives in London. She writes on contemporary art given the political, social and economic context that surrounds the art system.

Elaine Sturtevant au Musée d'art moderne de la ville de Paris

# ARTISTE TAPE-À-L'OEIL

On ne saurait trop croire que l'art est une histoire de la reprise de formes, pour constater, dans les stratégies artistiques du siècle dernier, de simples répliques. Si Duchamp a utilisé des objets usuels pour les nommer ready-made, Johns lui, a bien regardé un drapeau américain, pour faire une peinture nominaliste. Si Warhol a sériographié des produits publicitaires, Magritte n'en a reproduit que le contre sens visuel («ceci n'est pas»). Si enfin, Richter a semblé comme Picabia, changer de style pour troubler les rapports entre mécanique et manuel, on ne peut considérer ni le travail de Buren, encore moins celui de Ascher, comme seuls représentants d'une critique de l'institution. Elaine Sturtevant est un peu de tout cela, avec cette spécificité très superficielle d'avoir répliqué dès sa première exposition en 1965 à New York, les œuvres de ses congénères, avant qu'ils ne rentrent au panthéon de l'art. Il n'est pas surprenant non plus de trouver l'artiste au milieu du groupe appropriationniste des années 80, tant son travail fut minoré et sa carrière, duchampienne: «Les travaux de ces artistes ont eu la capacité d'être des catalyseurs. C'est ce dont j'avais besoin pour que cela constitue une dynamique interne pour moi.» Elle reprend donc Duchamp dès 1967, et sa série de ready-mades historiques, qui surplombent les '1200 sacs de charbon' reproduits en 1972 et présentés pour l'occasion.

Au beau milieu des années 80, Keith Haring a droit à la minutieuse réplique de ses graffitis sur toile, tout comme les fameuses chaises remplies de graisse de Beuys. La période correspond au réexamen global des tenantes de l'abstraction, comme Bridget Riley ou Aurélie Nemours<sup>2</sup>. L'importance d'une nouvelle génération d'artistes femmes, autour de l'exposition 'Pictures' dès 1977, avec Cindy Sherman, Louise Lawler ou Sherrie Levine, donne ainsi un nouveau souffle à la carrière de Sturtevant. C'est en avance de vingt

ans qu'elle s'est rappropriée non l'image mais l'objet, a questionné non la dégradation due à la reproduction technique, mais l'écart entre deux originaux dont seule la 'paternité' diffère. Ainsi, lorsque Lawler prend des vues de photographies placées dans les intérieurs de collectionneurs, ou que Levine interroge ce même statut photographique dans les reprises de vue d'Edward Weston, Sturtevant elle, reprend avec la technique originale, les compositions géométrique de Stella ('Stella Union Pacific', 1989).

ŒUVRE ORIGINALE

La différence se rapproche ainsi de la distinction instituée par Nelson Goodman entre régime esthétique 'autographe' et 'allographe'<sup>3</sup>. Aucune reproduction, ni copie (terme qu'exècere l'artiste), encore moins inspiration, Sturtevant produit une œuvre autographe originale, signalant bien que toute image est par principe préexistante. Le subjectif se situe bien dans le choix de l'œuvre, démarche en ce sens très duchampienne: «Les travaux de ces artistes ont eu la capacité d'être des catalyseurs. C'est ce dont j'avais besoin pour que cela constitue une dynamique interne pour moi.» Elle reprend donc Duchamp dès 1967, et sa série de ready-mades historiques, qui surplombent les '1200 sacs de charbon' reproduits en 1972 et présentés pour l'occasion. Au beau milieu des années 80, Keith Haring a droit à la minutieuse réplique de ses graffitis sur toile, tout comme les fameuses chaises remplies de graisse de Beuys. La période correspond au réexamen global des tenantes de l'abstraction, comme Bridget Riley ou Aurélie Nemours<sup>2</sup>. L'importance d'une nouvelle génération d'artistes femmes, autour de l'exposition 'Pictures' dès 1977, avec Cindy Sherman, Louise Lawler ou Sherrie Levine, donne ainsi un nouveau souffle à la carrière de Sturtevant. C'est en avance de vingt

pressionniste abstrait et au Pop Art, comme pour ne plus y penser (sorte de méthode cathartique). En dépassant ces deux courants, Sturtevant met à nu la valeur ultime de l'art: elle signera sans prénom, comme pour faire renaître en avatar, l'artiste déjà recyclé.

QUI EST ELAINE STURTEVANT?

Si Warhol encouragea vaguement l'artiste, Claes Oldenburg critiqua vivement la réplique de son 'Store' en 1967, orchestrée quelques rues plus loin. Comme Yves Klein utilisant les femmes pinceaux pour ses anthropométries, la gente masculine convoquée ici lui sert de double registre. Dans 'Duchamp Wanted', 1969, elle prend la place du maître et se grime dans les années 1970 en Beuys, pour une vidéo hommage. La duplicité des portraits se développe ainsi tout le long de l'exposition, dans un jeu de miroirs. Le Duchamp évoqué sera celui cinétique, des 'Rotoreliefs', mis en correspondance avec la dernière installation vidéo de Sturtevant, 'Finite Infinite', où un chien court sur plusieurs écrans large, testant l'endurance et la répétition d'un geste quasi-mécanique. La même lignée se retrouve dans la reproduction cadencée des lignes noires de Stella, dans la reproduction iconique de la 'Marilyn' démultipliée de Warhol, ou encore tel un Sisyph moderne, Sturtevant marchant à la manière de Beuys ou évoquant la danse du gogo dancier de Gonzalez-Torres.

Au delà du performatif, c'est à l'aune des correspondances entre chaque œuvre que se joue le propos immuable de Sturtevant: déjouer le spectacle de l'art, en affichant ses rouages. «Je ne pense pas que l'art lié au divertissement concerne uniquement le domaine artistique, mais plutôt notre mode d'existence en général.» Loin d'une simple autoréférentialité d'un art pour l'art (ce que sont parfois les appropriationnistes), Sturtevant affiche autre-



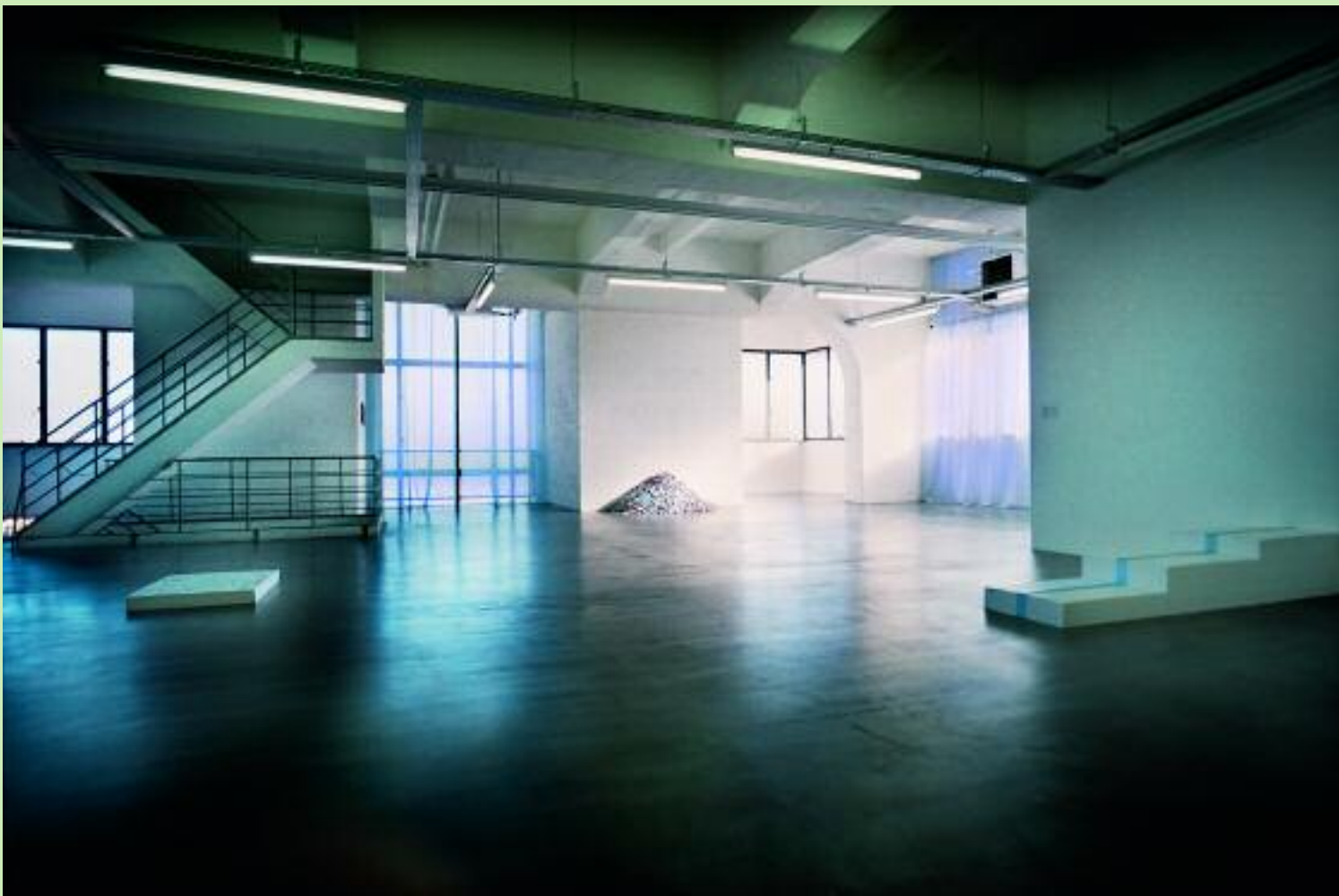
ELAINE STURTEVANT, 'HOUSE OF HORRORS' (FAÇADE), 2010, COURTESY GALERIE THADDAEUZ ROPAC, PARIS-SALZBOURG ET GALERIE ANTHONY REYNOLDS, LONDRES, PHOTO PIERRE ANTOINE - MUSÉE D'ART MODERNE DE LA VILLE DE PARIS/ARC 2010

ment les systèmes de valeur. Prenant à son compte une lecture marxiste, l'ordre social de l'art se lie aux infrastructures (les conditions de production artistique devenues mécaniques) dont décollent les superstructures (le culte de l'originalité, de l'artiste et son produit, l'œuvre d'art). En affichant cette dialectique, Sturtevant procède à une lecture déréalisée de son histoire de l'art. Son dernier projet 'House of Horrors' en atteste avec une certaine gravité. Le public embarque dans un train fantôme, retrouvant l'égérie trash Divine, du cinéaste John Waters et les scènes gore de Paul McCartney, le tout façon musée Grévin. Aucune fascination, tout est pour Sturtevant la mise en forme d'idées conceptuelles, esquissant les drames d'une société éprise de réel, figée par les mirages d'un matérialisme dont le créateur reste le dernier garant. «La réplique est une époustou-

flante idée conceptuelle qui a repoussé bien plus loin les limites de la ressemblance.»

Damien DELILLE

- 1 'Sturtevant, The Razzle Dazzle of 'Thinking'', du 5 février au 25 avril 2010, Musée d'art moderne de la ville de Paris, "la pensée tape-à-l'œil"
- 2 Voir chapitre 'Reconnaissance tardive', dans Catherine Gomard et Elisabeth Labovici, 'Femmes artistes. Paris, de 1880 à nos jours', Paris, Hazan, 2007, p. 390-392
- 3 Nelson Goodman, 'Langages de l'art: Une approche de la théorie des symboles', Hachette, 2006, qui permet une meilleure compréhension du travail de Sturtevant que les écrits très datés idéologiquement de Jean Baudrillard
- 4 Entretien avec l'artiste, février 2010
- 5 Voir en ce sens, les figures d'artistes montées en épingle par Hal Foster, pour justifier de la 'post-modernité' américaine triomphante, dans 'Recoillings. Art, Spectacle, Cultural Politics', Bay Press, Seattle, 1985
- 6 Entretien avec l'artiste, id.
- 7 Elaine Sturtevant, 'un vice inhérent: la réplique et ses conséquences dans la sculpture moderne', Tate Modern, Londres, septembre 2007, reproduit dans 'Sturtevant. The Razzle dazzle of thinking', Paris, ARC, 2010, p. 36



## Felix Gonzalez-Torres in Wiels Brussels

Brussels based centre for contemporary art Wiels premieres a major travelling retrospective of Felix Gonzalez-Torres' oeuvre, including both rarely seen and more known artworks, while proposing an experimental form for the exhibition that is indebted to the artist's own radical conception of the artwork. Gonzalez-Torres (American, b. Cuba 1957-1996), one of the most influential artists of his generation, settled in New York in the early 1980s, where he studied art and began his practice as an artist before his untimely death of AIDS related complications. His work can be seen in critical relationship to Conceptual art and Minimalism, mixing political activism, emotional affect, and deep formal concerns in a wide range of media, including drawings, sculpture, and public billboards, often using ordinary objects as a starting point – clocks, mirrors, light fixtures. Amongst his most famous artworks are his piles of candy and paper stacks from which viewers are allowed to take away a piece. A first version of 'Felix Gonzalez-Torres. Specific Objects without Specific Form' by curator Elena Filipovic is open to the public. On March 5, 2010, the artist Danh Vo will re-install the exhibition, effectively making an entirely new show.

Till April 24 2010. More info: [www.wiels.org](http://www.wiels.org)

PHOTO JEAN-PIERRE STOOP