An Exhibition without Texts

Suite for Exhibition(s) and Publication(s), second movement
A proposal by Mathieu Copeland
March 21- May 19, 2013

Maison d’Art Bernard Anthonioz
Nogent-sur-Marne
Satellite Program 6
An Exhibition without Texts
Suite for Exhibition(s) and Publication(s),
second movement
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Suite for Exhibition(s) and Publication(s)

Each year, the Satellite program of open access exhibitions is entrusted to a different curator, who is in charge of organizing three shows at the Jeu de Paume and an exhibition at the Maison d’Art Bernard Anthonioz (Nogent-sur-Marne). Invited artists occupy the non-gallery spaces of the Jeu de Paume (hall, mezzanine, foyer, small café), which each become a place of experimentation, questioning and exchange.

For the sixth Satellite program, the Jeu de Paume has invited the curator Mathieu Copeland. Continuous and open, this Suite for Exhibition(s) and Publication(s) is a two-fold examination of the exhibition, its image and its representation – whether it be a mental image, the displacement of the image, the mediation of the image or simply a manipulation of the image.

“Suite for Exhibition(s),” a play on the musical connotation of the term “suite,” explores the fragmentation of the exhibition in a series of spaces and over a period of a year. The twelve months are divided into four segments. The first, lasting three months (February 26–May 12, 2013), explores the exhibition through words and ideas. Combining writing and mental imagery, it questions the uniqueness of reading and speech, the place of the word in the exhibition, the question of the exhibition and the catalogue – and even the exhibition of the catalogue. A second segment lasting two months (Maison d’Art Bernard Anthonioz, March 21–May 19, 2013) forms a counterpoint to the spoken word, envisaging the moment when the text becomes image and when writing (in its widest sense) gives way to an abstraction of the image and the disappearance of meaning. This exhibition reflects an explicit (and avowed) desire to eliminate text and images completely. A third three-month period (May 28–September 1, 2013) continues the suite and its potential, the disappearance of the image in favor of the event and its merchandising. Finally, a fourth and final phase lasting three and a half months (October 15, 2013–January 26, 2014) concludes this suite by addressing the question again, this time within the framework of a film celebration.

This fragmentation of time into segments physically occupies two spaces (the mezzanine and the foyer of the Jeu de Paume), which echo, and are an extension of, each other: in time and in sequence (in the case of the three exhibitions occupying the spaces of the Jeu de Paume), in parallel and concomitantly (the two first segments, presented respectively at the Jeu de Paume and at the Maison d’Art Bernard Anthonioz overlapping between March and May).

In parallel, a Suite for Publication(s) will be written, pursuing a critical engagement with the exhibition and the book. Its avowed aim is to go beyond the conception of the catalogue as a representation of the exhibition through the book. Each exhibition will thus be accompanied by the production of a book, designed and edited jointly by the curator and a guest “language worker.”
An Exhibition without Texts
March 21-May 19, 2013
Maison d’Art Bernard Anthonioz, Nogent-sur-Marne

Conceived as part of the « Suite for Exhibition(s) and Publication(s) », « An Exhibition without Texts » presented by Mathieu Copeland at the Maison d’Art Bernard Anthonioz (Nogent-sur-Marne, March 21-May 19, 2013). Mathieu Copeland’s second movement for the Satellite program is a direct, simultaneous echo of the first movement presented at the Jeu de Paume.

This “Exhibition without Texts” offers a counterpoint to the spoken word and considers the moment when the text serves as image, when writing (in the widest sense of the term) vanishes in favor of abstraction and the disappearance of meaning. Exploring the superimposition and accumulation, deletion and tearing, re-painting and obstruction, obliteration and disfigurement of, and in, the work, this exhibition is thus conceived around an explicit (and stated) desire to delete all text and all images. This approach to the most formal aspect of the exhibition emphasizes the existence of the work through our own representation of it and the words that we communicate.

With Vito Acconci, Francis Baudevin, Stefan Brüggemann, Delphine Coindet, Gilles Furtwängler, Matt Golden, Idris Khan, Alison Knowles, franck leibovici, Loreto Martínez Troncoso, Raffaella della Olga, Francesco Pedraglio, Giandomenico Tonatiuh Pellizzi, Claude Rutault, Aki Sasamoto, Benjamin Seror, Cally Spooner, Jacques Villeglé, Gil Joseph Wolman…

Also at the Jeu de Paume (Paris)
on the occasion of Satellite Program 6
« A Spoken Word Exhibition »
February 26-May 12, 2013
« The first exhibition conceived by Mathieu Copeland as part of the Jeu de Paume’s Satellite program envisages the exhibition of the word and the diffusion of an entire work orally. Combining writing and mental image, reading and listening, it questions the uniqueness of reading and speech, the place of the word in the exhibition, the question of the exhibition and the catalogue – or rather of the exhibition of the catalogue . . . »
Suite for publication(s),
second movement

filibuster (a reading), by franck leibovici

This publication is the result of a reflection on forms of political discourse undertaken by the poet and artist with Valérie Pihet and Mathieu Copeland.

“A filibuster is a parliamentary device used by American senators for obstructing legislation. Filibustering simply entails speaking continuously for an excessive amount of time in order to delay the vote, while hoping that all the speeches during these days and nights will increase the number of people who are opposed to the legislation. During some filibusters, people have read the works of Shakespeare and Victor Hugo, the phone book and recipes. To date, the record is 24 hours and 18 minutes nonstop (achieved by Strom Thurmond when he unsuccessfully attempted to oppose the Civil Rights Act of 1957).

Senator Huey Long’s filibuster on June 12, 1935 lasted more than 15 hours.

Contrary to Capra’s depiction in Mr. Smith Goes to Washington, it is not really a long, continuous monologue, full of pathos, but rather a group operation in which numerous senators agree to take part, taking advantage of a whole range of complex rules that authorize people to speak under certain conditions. The aim is to slyly lure your opponent into a trap so that he “loses the floor.” A filibuster (a reading) is an attempt to show a type of political speech that, far from the clichés and great flights of rhetoric, nevertheless takes the form of a performance. A genuine duration piece.

« dana coty, a gag man who later sold ideas to barks for the comics, came up with the euphonious names huey, dewey and louie, with the names taken from huey long, governor and later senator of louisiana; thomas dewey, governor of new-york, and subsequently a presidential candidate; and louis schmitt, an animator at the disney studio in the 1930s and 1940s. » (source : thomas andrae, carl barks and the disney comic book: unmasking the myth of modernity, univ. press of mississippi, 2006)

franck leibovici
Franck Leibovici

For four years Franck Leibovici has been working on a mini-opera for non-musicians, performed sequentially in the form of choirs, performances, choreographies, lectures, publications, both in France and abroad. In Paris, some sequences have been given at the MAC/VAL, the Bétonsalon, the Centre Pompidou, the Fondation Cartier, La Vitrine, and the Théâtre de Chaillot.


Franck Leibovici and Mathieu Copeland worked together on “une exposition (du) sensible” (Synagogue de Delme, 2010), “une chorégraphie polyphonique” (HEAD, Geneva; Institute for Contemporary Art, Philadelphia, 2011–2012), and on “le confort moderne” (Confort Moderne, Poitiers, 2012).

Franck Leibovici is a member of the steering committee at SPEAP (Sciences Po-Ecole des Arts Politiques), a program created and directed by Bruno Latour.

Valérie Pihet, executive director of SPEAP, has collaborated with Bruno Latour since 2002. In particular, she coordinated the exhibitions Iconoclash and Making Things Public at the ZKM, and created and runs the Médialab at Sciences Po, the laboratory of digital resources. She works or has worked with artists (Pierre Huyghe, Armin Linke) and researchers (Luc Boltanski, Antoine Hennion).

Catalogue

Filibuster (a reading)
Suite for Exhibition(s) and Publication(s), second movement
Satellite 6 Program
Text by Franck Leibovici
Publication: March 2013
64 pages, 15 x 21 cm
Bilingual French / English
Éditions du Jeu de Paume / Maison d’Art Bernard Anthonioz
12€
Mathieu Copeland, curator

Born in 1977. Lives in London. Mathieu Copeland has developed a practice that seeks to subvert the traditional role of exhibitions and to renew the way they are perceived. In particular, he was co-curator of the exhibition “Vides, une rétrospective” at the Centre Pompidou in Paris and the Kunsthalle in Bern, and has organized numerous exhibitions, including “Soundtrack for an Exhibition” and “Alan Vega” at the Musée d’Art Contemporain de Lyon, “Une exposition chorégraphiée” at the Kunsthalle in Sankt Gallen and at the Ferme du Buisson in Noisiel, and initiated the series of “spoken exhibitions,” and “exhibitions to be read.” He teaches at the Haute École d’Art et de Design in Geneva and is active at numerous universities and art schools.

He is the curator of the Gustav Metzger solo exhibition at the Musée d’Art Contemporain de Lyon (February 15–April 14, 2013), as well as the Phill Niblock retrospective at Circuit and at the Musée de l’Elysée in Lausanne (January 30–May 12, 2013). He is preparing an anthology of the writings of Gustav Metzger, to be published in February 2013 by the Presses du Réel, and the volume Chorégraphier l’exposition for March 2013.

www.mathieucopeland.net
Related events

I Tours and cultural activities

Tuesday, April 2, 18 am
Tour of the exhibition
Registration: +33 (0)1 48 71 90 07 / contact@maba.fnagp.fr

Tuesday, April 9, 12 am
Tour of the exhibition
Registration: +33 (0)1 48 71 90 07 / contact@maba.fnagp.fr

Wednesday, April 10, 4:30 pm
Talk « Une histoire de… La dématérialisation de l’œuvre dans la création contemporaine »
Registration: +33 (0)1 48 71 90 07 / contact@maba.fnagp.fr

Saturday, April 27, 11 am
As part of the Samedis du Taxi tram program: gallery talk in the company of Mathieu Copeland, curator of the Satellite 6 program
Registration: taxitram@tram-idf.fr
Schedule

Satellite Program 6
Suite for Exhibition(s) and Publication(s)

First movement
« A Spoken Word Exhibition »
Jeu de Paume

February 26-May 12, 2013
Second movement
« An Exhibition without texts »
Maison d’Art Bernard Anthonioz (Nogent-sur-Marne)

March 21- May 19, 2013
Third movement
Jeu de Paume

May 28-September 1, 2013
Fourth movement
Jeu de Paume
October 15, 2013- January 26, 2014
Press images

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EST01
Une exposition à être lue (vol. 1 et 3) by Mathieu Copeland, published by the Centre d’art contemporain – la synagogue de Delme (vol. 1) and the David Roberts Art Foundation, Londres (vol. 3)
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Photo : Jeu de Paume, Adrien Chevrot

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Photo : Jeu de Paume, Adrien Chevrot

EST03
Matt Golden
Cloud, 2012
Screenprint on paper
30 x 21 cm environ
Courtesy of the Artist and Limoncello Gallery
© Matt Golden
EST04
Jacques Villeglé
Buenos Aires, février 2003
Lacerated posters mounted on canvas mounted on chassis
25 x 40 cm
Private Collection

EST05
Jacques Villeglé
Les Cryptographes, 2013
Bombage vert et feutre 4 couleurs sur papier d’étude
100 x 79 cm avec cadre
Private Collection

EST06
Idris Khan
every... page of the Holy Quran, 2004
Lambda digital C print mounted on aluminium
249 x 195 cm
Courtesy the Artist, Victoria Miro Gallery and Yvon Lambert
© Idris Khan

EST07
Giandomenico Tonatiuh Pellizzi
Auto Da Fe, 2012
Canvas, board, wood, acrylic and gesso
Variable dimensions
© Giandomenico Tonatiuh Pellizzi
Practical Information

Maison d’Art Bernard Anthonioz


Access

RER A : station Nogent-sur-Marne then bus 114 or 210, station Sous-préfecture
RER E : station Nogent-Le Perreux toward Tribunal d’instance
Underground line 1 : Château de Vincennes then bus 114 or 210, station Sous-préfecture

Opening hours

Everyday but Tuesdays and public holidays: 12-18 am

Free admission

Press visuals

Copyright-free visuals can be downloaded from the website www.jeudepaume.org
Section: Professionnels / User name: presskit / Password: photos

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