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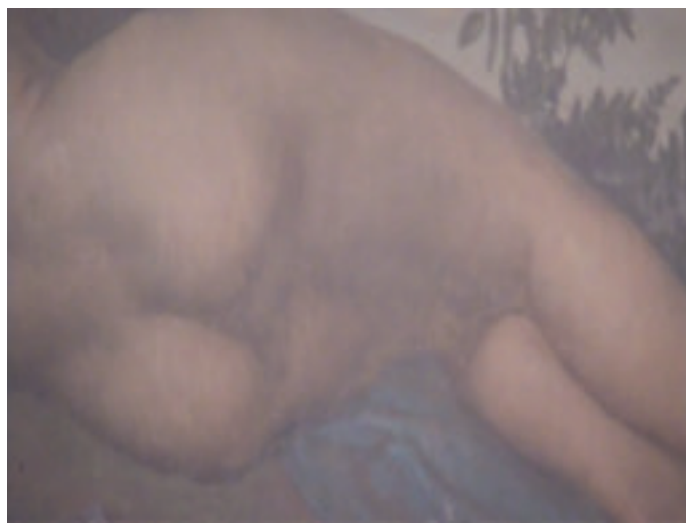
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# Jules Spinatsch

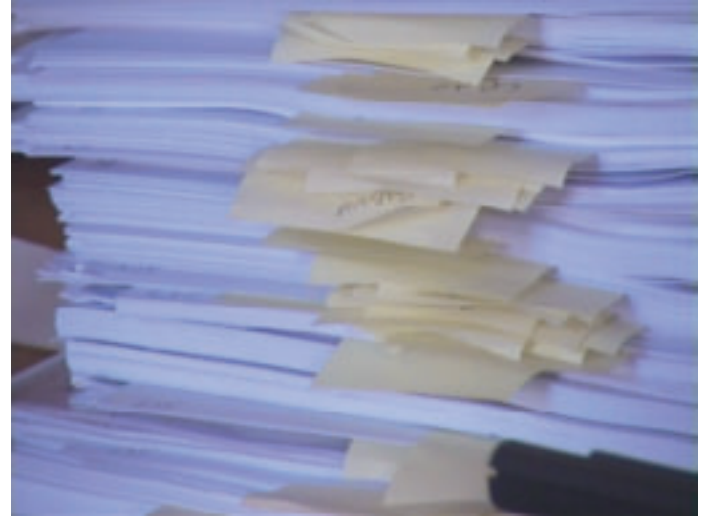
par Joerg Bader

Que l'on commence par observer pour mieux contrôler, c'est un lieu commun. Que des images de manifestations diffusées par les médias finissent par servir le pouvoir mis en cause, c'est monnaie courante. Mais qu'un ancien photoreporter mette en place des dispositifs destinés à mettre au jour les liens de connivence entre le choix du point de vue et le pouvoir, ce n'est pas seulement rare, c'est unique. Jules Spinatsch ne serait pas artiste s'il n'y ajoutait une dimension absurde : ce qu'il observe se trouve encore, par hasard, dans le champ, mais le lieu de l'action est restitué jusqu'au moindre détail.

Spinatsch a fait une première démonstration en 2003 avec "Temporary Discomfort. Chapter IV, Pulver Gut", créé à Zurich à la galerie Walcheturm, puis reconstitué au Centre de la photographie à Genève. Au Forum économique mondial de Davos, l'artiste a utilisé une webcam programmée pour balayer jour et nuit tout le panorama de la station de ski ("J'ai détourné une de celles qui surveillent l'état des pistes", avoue-t-il). Les données étaient transmises dans la galerie à Zurich, la ville où atterrissaient et décollaient tous les puissants de ce monde. Et là, elles composaient un panorama d'images fixes, étiré sur vingt mètres de long.

L'incroyable finesse de détails ne nous épargne aucune information sur le village idyllique transformé en lieu assiégé et hautement sécurisé. Un deuxième panorama rend compte de la manifestation des altermondialistes. Comme il était très difficile de faire coïncider à l'avance le mouvement de la caméra avec le trajet du cortège, nous ne voyons qu'un manifestant muni d'une pancarte, perdu dans le paysage enneigé destiné aux touristes, et, un peu plus loin, un groupe, moins mobile, de policiers harnachés jusqu'aux dents. L'ensemble ne nous dit rien sur la manifestation proprement dite, et n'évoque pas non plus les débordements de violence dont les quotidiens font leurs choux gras lors des contre-forums de Davos. Mais ce qui est visible, c'est la disproportion entre les forces de l'ordre et les militants altermondialistes.

Jules Spinatsch a appliqué la même méthode au match de qualification pour le Mondial 2006 qui a opposé la Suisse à la France au nouveau stade de Suisse Wankdorf, à Berne, le 8 octobre 2005. Il nous propose une vue du stade à 190°, avec la même multitude infinie de détails que sur une miniature persane, mais l'objet principal visé par les centaines de caméras installées autour de la pelouse fait cruellement défaut, car on ne voit pas le



ballon. En revanche, Spinatsch enregistre tous les hors-champs qui échappent aux observateurs plus ou moins officiels, tels que les journalistes, les forces de sécurité, les entraîneurs et autres soignants. Ce n'est pas un hasard si Spinatsch appelle cette œuvre "Heisenbergs Abseits" ("Le hors-jeu de Heisenberg"), par allusion à l' *Unschärfe Relation* (relation d'incertitude) énoncée par Werner Heisenberg dans la *théorie des quanta* de 1927, selon laquelle on ne peut déterminer simultanément l'emplacement et la vitesse, paramètre de trajectoire effectif d'un électron.

"Faites vos jeux" est la suite logique dans la démarche de l'artiste. Cette fois-ci, il se penche (il faut bien un point de vue élevé) sur l'instance représentative de toute démocratie : le parlement, détenteur du pouvoir législatif, partagé à Toulouse, en France lors du conseil municipal du 30 juin 2006. Mais à l'opposé d'un Luc Delahaye qui se veut peintre d'histoire, par exemple face au discours de Kofi Annan à l'assemblée des Nations unies, Spinatsch décortique les structures de ces "machines" de la politique et du divertissement, sans avoir l'air d'y toucher.

Commande du Centre national des arts plastiques, Paris.

## Fondation Espace Écureuil

### Margaret Salmon

#### Work Statement

These works represent a film language that draws upon both documentary and fictional devices in order to portray specific social characters. Experimenting with the combination of sound and moving image, each film utilizes the friction between image and word as a platform for the interaction of character and viewer. Contrasting imagery propels the films, portraying subjects who exist within fragmented glimpses of a real and imagined life. These contradictions help us to examine the roles, often private but universal, represented by the footage and sound.

Having been inspired by Soviet and US propaganda films from the 40's onwards as well as the Cinema Verite, New Wave, and Neorealist movements, I feel drawn to portraying the common struggle of working and middle class subjects. Looking at these films as time based portraits, my intention is to construct documents that represent characters and class in a social context. Concerned with the connection between humans and nature, work and relaxation, family roles and class structure, these films move beyond the personalities portrayed and become studies of everyday activities and the life of the individual within their specific world.

### Ten Concepts Following Cathy Wilkes's Practice by Simon O'Sullivan

[...]

9. Woman's Work. This concept procedurally comes first. It is difficult to make claims for woman's work when I myself am necessarily outside this work. What can be said, however, is that if woman is a particular way of being in the world, then women too is a bundle of affects, a history of certain becomings, certain phases and cycles. Woman is also a certain regime of signification. We might call this latter regime the domestic, which includes as a key component the maternal. Here women's work might involve the production of an alternative diagram, an alternative 'representation' for, and of, woman. This might involve the ordering of already existing elements from the world – commodities – in a new organisation. It might also draw attention to those forms of work – usually invisible – that have not been commodified, that subsist alongside the commodity form. Here woman's work operates as an animating force, converting objects into desiring-machines, putting them to work in strange and unpredictable ways. It is in this sense that woman's work is also art work.

10. Faciality. [...] The faciality machine produces us as signifying subjects just as it produces a "meaningful" world. However, "beyond the face lies an altogether different inhumanity", "probe-heads", or simply different modes of organisation, that form "strange new becomings, new polyvocalities".<sup>1</sup> Part-objects will play their part in this diagrammatic functioning that has a specifically future orientation. This might involve alluding to anthropomorphic form so as the assemblage "works" – impacts on our own form as it were. It might also involve the utilisation of aspects of faciality albeit in a different way. At its extreme edge such probe-heads work themselves as abstract machines that call an audience forth – understood as a new subjectivity masked by the dominant.<sup>2</sup> It is in this sense that art, and especially Wilkes's practice, is difficult. It is not made for a subjectivity in place but to draw forth a subjectivity yet to come.

1. Giles Deleuze and Felix Guattari, 'Year Zero: Faciality', *A Thousand Plateaus*, London: Athlone Press, 1988, pp. 190-191. See also Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, London: Continuum, 2003, pp. 20-21

2. For a discussion of the abstract machine and its diagrammatic functioning see G. Deleuze and F. Guattari, *A Thousand Plateaus*, op. cit., pp. 141-143 and pp. 510-514.

"Ten Concepts Following Cathy Wilkes's Practice", , Excerpt, originally published in *Afterall*, Issue 12, 2005, pp. 65-70.

## Le Château d'Eau

### Les Femmes Déviolées\*

In 1960, the photographer Marc Garanger, then doing national service in the war in Algeria, made a series of portraits of Algerian women for the French army. Many of them were not wearing a veil. Their heads and hair were bared for the needs of ID likeness.

These images, made in so-called "regroupment" camps (and as we have known since the Rocard Report of 1959, these were more like concentration camps than refuges), have enjoyed an unexpected artistic career since the war as the prints have been reproduced in coffee table books and shown in exhibitions (over three hundred of them).

In other words, it is as if these images produced under the authority of a colonial army within an undeniably violent, repressive system suddenly and miraculously switched status and morphed into disturbingly beautiful photo-artistic icons.

Without calling into question the artist's intentions here (he has always claimed he wanted to pay homage to these women who were taken by force, but, at the same time, has never stopped exploiting these images over the last twenty years), the

sculptural work undertaken here does seek to get as close as it can to the deep nature of these photographs, at once aesthetically, historically and politically, and on a simple human level.

And so, in addition to the packing materials I usually employ in his sculptural "remixes" (Scotch tape, Kraft paper, cardboard), there are also hospital examination sheets and disposable paper undersheets which go to make the veils, and turbans transformed into the national flag of these "deviolated" women.

At a time when (not only in Iraq) post-colonialism seems to be imposing itself so brutally that some artists even take the liberty of transforming, for example, a press photo of a woman howling with pain into a medieval "Madonna" exuding the obscurest Catholicism, the sculptures exhibited here try to re-establish a political and historical vision in all its dry and raw reality, without aesthetic sing artifices, and to assert the critical power of sculpture through the full deployment of its physical presence.

\* Literally, de-violated women, but also de-veiled.

## Espace Croix-Baragnon

### Chaotic Harmonies by Pascal Pique

Laurent Montaron is an artist hallmarked by disjunction and breach. Using enigma, his work thwarts the accepted coherence between what we perceive of reality and the apparent truth of things. It thus reveals an intermediate space, a kind of free zone of our perception, from which, oddly enough, we possibly derive the sensation of an intimate relationship with the world.

As a response to "Broken Lines", his two propositions are organized around paradoxical situations, somewhere between agreement and disagreement, harmony and disharmony.

The work, which is being made specifically for the exhibition, is made up of a soundtrack and an image. It involves a dislocated audio-visual work in which the sound is disconnected from the image. The acoustic part has been produced with the cooperation and complicity of a philharmonic orchestra (the Toulouse-based Orchestre du Capitole), which was asked to try and attune itself to a pre-recorded acoustic modulation. This line was conceived on the basis of the A--'la'--key which a telephone emits when it is taken off the hook. This technique is incidentally used by certain musicians. The speeded-up listening to this recording which is being broadcast in the exhibition makes a sort of spare melody surrounded by chaotic harmonies: the orchestra produces a static music that evolves imperceptibly. The "A" or la does not give the tempo of a preconceived order, but rather the stuff of an endlessly helter-skelter melody. As in a kind of primitive or "savage" music, without any preordained structure where order and disorder reflect and duplicate each other. The image shown plays with a duplication or splitting comparable to the unhooked telephone as a central factor in the composition. The whole creates a wavering between image and sound, between the agreement and disharmony which re-form another unit of space-time.

The second work titled "Rounded with a Sleep" is a video film showing a group of teenagers involved in a strange ritual in a wind-buffed moorland scape. In fact the teenagers are daringly playing a kind of dangerous game which consists in suffocating themselves to the point of momentarily losing consciousness (as in strangulation games, using scarves). By way of this motif, what is also involved is a fleeting breakaway of the body and the consciousness from the overly framed and responsible experience of our participation in the world.

With these two works, Laurent Montaron ushers in, in the manner of a seismograph, the discrepancies and gaps between our methods of perception and the apparent order of things. By piercing the surface of our representations (visual and acoustic alike), he frees up a projection space, a breach that is at once infinitesimal and fathomless, into which we are invited to plunge to once again see the agreements (or disagreements) between our mental images and what they imprint on the texture of the world.

### Jules Spinatsch by Joerg Bader

It's a commonplace to start by observing in order to better control. It's common practice for images of events broadcast by the media to end up by serving the power called into question. But the fact that an old photo-journalist introduces devices designed to shed light on the bonds of connivance between the choice of the viewpoint and power is not just rare, it's unique. Jules Spinatsch would be no artist if he didn't add on an absurd dimension: what he observes is still, by chance, in the field, but the place of action is reconstructed down to the tiniest detail. Spinatsch came up with an initial demonstration in 2003 with *Temporary Discomfort*. Chapter IV, *Pulver Gut*, produced in Zurich in the Walcheturm Gallery, then re-created at the Centre de la Photographie in Geneva. At the World Economic Forum



in Davos, the artist used a webcam programmed to scan, day and night, the entire sweep of the ski resort (“I hijacked one of the webcams keeping watch on the state of the ski runs”, he confesses). The data were sent to the gallery in Zurich, the city where all the world’s potentates were flying into and out of. And there they formed an overview of frozen images, drawn out over a distance of 20 yards.

The incredible delicacy of details spares us no information about the idyllic village turned into a place that is both under siege and under high security. A second overview records the anti-globalization demonstration. Because it was very hard, in advance, to align the movement of the camera with the route taken by the march, all we see is one demonstrator brandishing a placard, lost in the snowclad landscape intended for tourists, and, a bit further away, a less mobile group of policemen in full riot regalia. The whole scene tells us nothing about the demonstration itself, nor does it conjure up the violent excesses which the daily papers have a field day with during the alternative forums at Davos. What is visible, however, is the lopsidedness between the forces of law and order and the anti-globalization militants.

Jules Spinatsch has applied the same method to the qualifying match for the 2006 World Cup between Switzerland and France in the new Swiss Wankdorf stadium in Bern, on 8 October 2005. He offers us a 190° view of the stadium, with the same host of details as in a Persian miniature, but the main thing being focused on by the hundreds of cameras installed round the pitch is cruelly missing, because there is no ball to be seen. On the other hand, Spinatsch records all the off-screen moments which escape the more or less official observers, such as journalists, security agents, trainers, and medical attendants. It is no coincidence that Spinatsch called this work Heisenbergs Abseits (Heisenberg’s Offside), in an allusion to the “Unschärfe Relation” (uncertainty principle) spelled out by Werner Heisenberg in the “quantum theory” of 1927, whereby it is not possible to determine simultaneously both placement and speed, the effective trajectorial parameter of an electron.

Faites vos jeux (Place your bets) is the logical sequel in the artist’s approach. This time around, he focuses (and a lofty viewpoint is indeed required) on the authority that is representative of any democracy: parliament, wielder of legislative power, split at Toulouse, in France, at the meeting of the city council held on 30 June 2006. But unlike someone of Luc Delahaye’s ilk, who sees himself as a history painter, for example watching a speech by Kofi Annan at the UN Assembly, Spinatsch takes to pieces the structures of these “machines” of politics and entertainment, without seeming to touch them.

### The Formal Trajectory by Lonnie Van Brummelen

The film triptych “Grossraum” (2005) explores the composition of the landscape along the fringes of Europe. Three outlying crossings are traced empirically by optical traveling. Divided landscapes are heavily guarded by the military and photography is forbidden without the permission of proper authorities. The publication *The Formal Trajectory* is an expression of the negotiations with authorities that preceded filming. Phases in the application process are illustrated by a selection of correspondence with officials and associates at the different locations.

*Request for permission to film the border landscape*

Dear Mr., Mrs.,

In my capacity as a visual artist, I am working on a series of film works on landscapes at the borders of Europe. The European territory is expanding: internal borders are taken down, external borders are reinforced. For many Europeans, ‘Europe’ nevertheless remains an abstract entity. The impact of the recent developments of the EU seems difficult to grasp. With a silent 35mm landscape film of three crossings in the European outline, I would like to give an impression of the wide range of landscapes and inhabitants Europe contains.

The series will cover the frontier post Hrebenne connecting Poland and Ukraine and the market area in Ceuta, at the border between Spain and Morocco. Anticipating Turkish membership of the European Union, I would like to include one of the Turkish border landscapes in the series. The exact location of this third chapter has not yet been decided.

I appreciate the delicacy of the request to film border crossings. Therefore, I would like to ask your assistance in acquiring the permission for making these recordings. The camera will observe the landscape from a high point of view at an appropriate distance from the frontier post, so that individual persons cannot be recognized. Of course, the precise perspectives can be conferred with the authorities involved. The crew consists of two persons: Siebren de Haan and I. I wish to emphasize that the footage is for artistic purposes only.

If you require additional information, please do not hesitate to contact me.

Yours sincerely,  
Lonnie van Brummelen

Extract from *The Formal Trajectory*, 2005, page 3.

## Hôtel Dieu

### Gert Verhoeven

For Gert Verhoeven drawings, sculptures and videos are not so much the results of a creative process as working tools. Inventing forms or styles matters less to him than exploring the possibilities of the visual arts and determining the place(s) of art within the complex of social practices.

Whether they involve drawing, sculpture/installation or video, his works almost always give the impression of staging: a table becomes a podium, a series of drawings is introduced by a sheet with “dramatis personae”. Together the drawings form screenplays in several “acts”, suggesting that there is a certain chronology that has got to be respected. Theatrical metaphors recur constantly, yet the work is not theatrical in the usual sense of that word...

“What”, asks Verhoeven? “is history, or art history, if not the staging of a chronology? In any case, history, as it’s presented, has the form of a comic strip (...) I have always been very much aware of my position as an artist on the stage where history is being played out. There is absolutely no reason why that chronology has to be respected, yet it seems that it has to be kept there for the mechanism of meaning to operate. A meaningful event is justified and confirmed by what came before it. That’s why I like the French conditional tense so much, those inflexions used by children in their games. In the Marguerite Duras film *Le camion*, Gérard Depardieu asks, ‘Is it a film?’ And Duras answers, ‘It would have been a film.’ As a result of this the film becomes much more than cinema and its relation to reality is completely different.”

For Toulouse, Gert Verhoeven has miniaturised the fountain and transposed it into an artistic/domestic context. The fountain spouts black or pink water sculptures, raising questions about the artwork’s intrusion into public space. A set of spotlights driven by a small computer lights up the fountain like the stage of this watery choreography.

### Places (Lieux)

“We still have to get used to thinking “place” not as something spatial, but as something more original than space; perhaps, as Plato suggested, as a pure difference, yet so endowed that “what is not, in a certain sense, is, and, conversely, what is, in a certain sense, is not.”  
Giorgio Agamben: *Stanzas*.

From around 1987 till around 1992, I was involved with a work, which I developed, by its own necessity, through a series which I named TOMBEAUX. And so, these works – each individual work and the whole series – became TOMBEAUX. To be more precise: these works remain and are TOMBEAUX – each individual work and the whole series. The reason why I named these works TOMBEAUX, in French, is that only in French culture the word “tombeau” indicates, besides the obvious meaning of “tomb”, also a poem or a musical composition dedicated to ‘someone who is no longer here’. And, contrary to what one might commonly suppose, these dedications are, most often, not about ‘mourning’. They are occasions to remember someone, to send a tribute.

Mallarmé wrote a “Tombeau of Edgar Poe”, and Ravel composed a “Tombeau of Couperin”. Above all, this idea and this practice of “tombeau” is the expression, the concretisation of a “dialectic momentum” (this formulation should be a tautology) and is “memory being an active energy”.

Starting from this concept, it was clear that the name – which is not a title – of these works had to be “TOMBEAUX” and, by their own definition, never to be translated. It also was clear that, by its/their ontological reason, the name of each individual work and of the whole series had to be named in plural, since one TOMBEAUX signifies any other and all other and the whole series and, consequently, all TOMBEAUX and the whole series signify one TOMBEAUX.

(It must be clear by now that, in strong opposition to the Anglosaxon analytical (language) philosophy and to the particularly French semi-sociological approach, I do accord an ontological existence to objects in general and to works of art in particular).

I conceived the TOMBEAUX works as *places for memory*, where ‘memory’ is understood as ‘the human faculty of memory’. Any shape – object – form, existing or to be invented, which could function as a “container”, I could use. From cabinet-like structures through empty shelves (in any kind of material, up to the impossible), through blue glass chairs, attached on iron coat racks, to musical instruments in blue glass. All these physical appearances and presences became TOMBEAUX. I tried in the same moment, in the *making* of these works, to render the physical quality of the object/work into a meta-physical presence.

In 2005, I started a new work which, by its own necessity, I am developing through a series and which I name PLACES. Reflecting on memory, insisting that memory is an active energy and knowing that the loss of the human faculty of memory prepares all totalitarianism, I conceive these works as *places of memory*. The fact that their physical appearance and presence, which will be very restricted, doesn’t reveal at first glance and at once their content is, *of course*, a matter of art.

\*Giorgio Agamben: *Stanzas*, Einaudi, Torino, 1977, english translation by Simon Pleasance.