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**MFC-MICHÈLE DIDIER**  
**BOOTH O.E28**  
**Central Nave, Grand Palais, Paris**

**October 23-26, 2014**  
**Opening Wednesday October 22, 2014**

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**ROBERT BARRY**  
**CLAUDE CLOSKY**  
**YONA FRIEDMAN**  
**ON KAWARA**  
**CHRISTIAN MARCLAY**  
**ALLAN McCOLLUM**  
**ALLEN RUPPERSBERG**  
**UNTEL**

# INTRODUCTION

In order to be in tune with the monumentality of the Grand Palais, mfc-michèle didier has chosen, for this 2014 edition of FIAC, to deliver a presentation that is also literally «monumental».

The display will be modeled according to the structure of the dovecote, a typical and amazing architectural model conceived during antiquity and destined to house doves in series of pigeonholes.

The dovecote symbolizes for the bird a place of resting, but is also a place that's favorable for the animal's reproduction. This second function of the monument obviously resonates with the publisher's purpose of multiplying art works.

mfc-michèle didier's booth, a 6 meter long wall, will thus stand as a refuge where multiplied art works will take place one next to the other on shelves that will serve as bird perches.

This display proposal also makes sense through its content. Amongst the artworks that will be taking shelter on this wall, there are major artworks such as *One Billion Colored Dots* by Robert Barry and the *Trilogy: I GOT UP, I WENT, I MET* by On Kawara.

These works will be joined by artworks of the same nature, such as *The Book of Shapes* by Allan McCollum, a generator of 31 billion unique shapes, *The Novel That Writes Itself*, the autobiographical novel-artwork by Allen Ruppersberg that gives a look at the most essential facet of the œuvre the artist created during almost forty years, *LA BOÎTE UNTEL* which is nothing less than a retrospective of the group UNTEL's activity, *Ephemera*, a musical score made from eclectic and decorative musical notes, gleaned by Christian Marclay for several years, the drawings of Yona Friedman's first studio, never published before and gathered in *1001 nuits + 1 jour* or Claude Closky's *Inside a Triangle*, a compulsive collection on the internet of photographs showing an identical and systematic frame, a perspective and vanishing point in the centre of the horizon, showing roads, not as infinite lines inviting to walk across the landscape and beyond, but as triangles drawn in front of us, catching and capturing our glance.

Finally, the greatest masterwork of this selection is also the most discrete one. Consisting of two small and compact volumes, *One Million Years* by On Kawara manages to contain two times a million years.

# ROBERT BARRY

*One Billion Colored Dots*

25 volumes

2008 pages each

Total 50200 pages

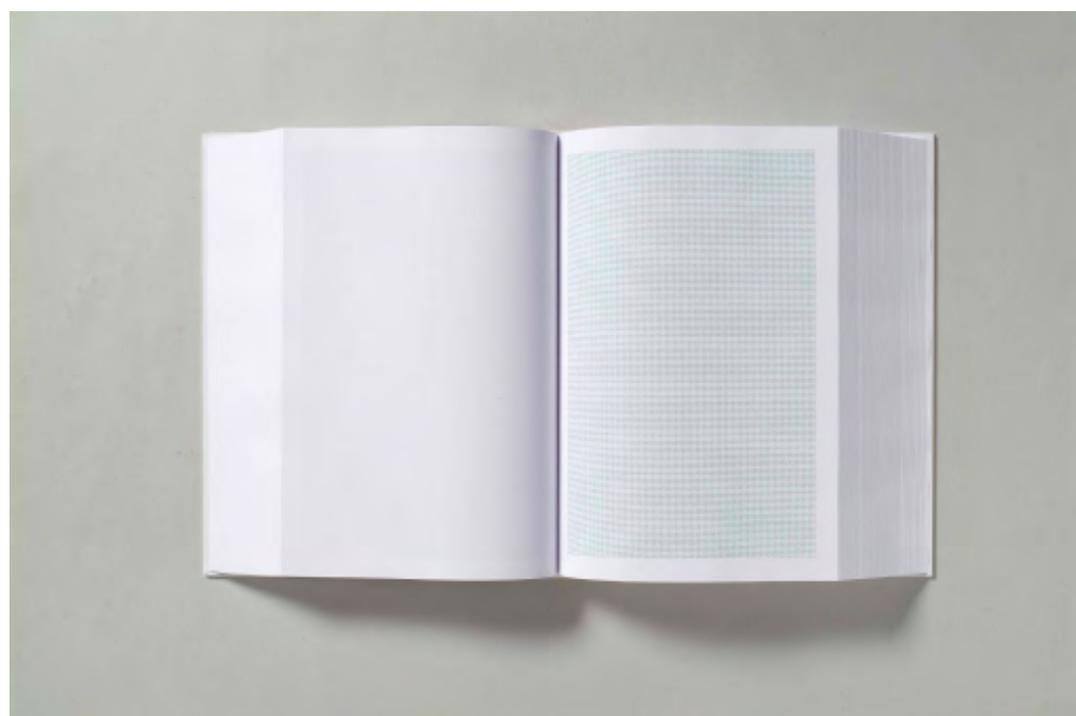
27,6 x 18,6 cm each

Limited edition of 30 numbered and signed copies and 5 artist's proofs

Produced and published in 2008 by mfc-michèle didier

©2008 Robert Barry and mfc-michèle didier

**Price upon request**



# ROBERT BARRY

## *SOMETHING IN A BOX*

62 statements on index cards

Each index card, 10,2 x 15,2 cm

Box made of walnut wood, 12,4 x 17,4 x 4,9 cm

Limited edition of 24 numbered and signed copies and 6 artist's proofs

Produced and published in 2014 by mfc-michèle didier

©2014 Robert Barry and mfc-michèle didier

**Price upon request**



HAS NOT YET YIELDED ALL ITS SECRETS

# CLAUDE CLOSKY

*Inside a Triangle*

28 x 22 cm

204 pages

Limited edition of 140 numbered and signed copies and 35 artist's proofs

Produced and published in 2011 by mfc-michèle didier

©2011 Claude Closky et mfc-michèle didier

**Price upon request**



# YONA FRIEDMAN

*1001 nuits + 1 jour*

286 pages

24 x 34,2 cm

Limited edition of 75 numbered and signed copies and 25 artist's proofs

Produced and published in 2014 by mfc-michèle didier

©2014 Yona Friedman and mfc-michèle didier

**Price upon request**



# ON KAWARA

## *Trilogy*

On Kawara's trilogy is composed of *I GOT UP*, *I WENT* and *I MET*

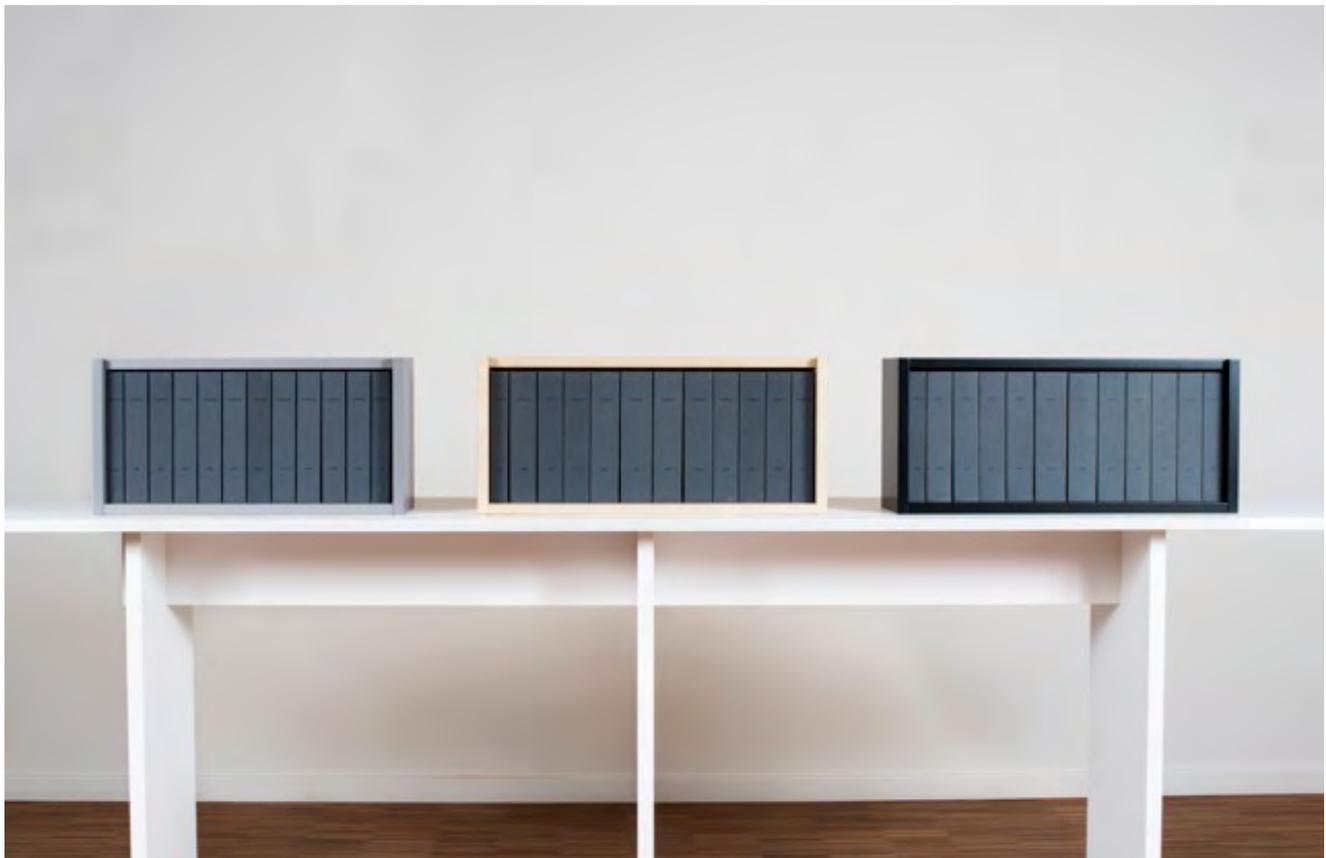
36 volumes (3 x 12 volumes)

21 x 14,8 cm each volume

Total 13 690 pages

The 3 parts of *Trilogy* are signed and numbered by the artist

**Price upon request**



# ON KAWARA

## *I GOT UP*

12 volumes

21 x 14,8 cm each

Total 4160 pages

Grey wooden slipcase, 25,8 x 51,2 x 19,2 cm

Limited edition of 90 numbered and signed copies and 10 artist's proofs

Produced and published in 2008 by mfc-michèle didier

©2008 On Kawara and mfc-michèle didier

**Price upon request**



# ON KAWARA

*I WENT*

12 volumes

21 x 14,8 cm each

Total 4740 pages

Grey wooden slipcase, 25,8 x 57,3 x 19,2 cm

Limited edition of 90 numbered and signed copies and 10 artist's proofs

Produced and published in 2007 by mfc-michèle didier

©2007 On Kawara and mfc-michèle didier

**Price upon request**



# ON KAWARA

## *I MET*

12 volumes

21 x 14,8 cm each

Total 4790 pages

Grey wooden slipcase, 25,8 x 57,3 x 19,2 cm

Limited edition of 90 numbered and signed copies and 10 artist's proofs

Produced and published in 2004 by Editions Micheline Sz wajcer & Michèle Didier

©2004 On Kawara and Editions Micheline Sz wajcer & Michèle Didier

**Price upon request**



# ON KAWARA

*One Million Years*

2 volumes

2012 pages each

14,4 x 10,5 cm each

Slipcase, 16,2 x 11,5 x 9,2 cm

Limited edition of 60 numbered and signed copies, 500 numbered copies and 10 artist's proofs

Produced and published in 1999 by Editions Micheline Szwajcer & Michèle Didier

©1999 On Kawara and Editions Micheline Szwajcer & Michèle Didier

**Price upon request**



# CHRISTIAN MARCLAY

*Ephemera*

28 folios

40 x 60 cm each

Cardboard slipcase, 41 x 30,4 x 3,2 cm

Limited edition of 90 numbered and signed copies and 10 artist's proofs

Produced and published in 2009 by mfc-michèle didier

©2009 Christian Marclay and mfc-michèle didier

**Price upon request**



# ALLAN McCOLLUM

*The Book of Shapes*

2 volumes

21,6 x 27,9 cm each

Volume I: 632 pages, volume II: 360 pages

Limited edition of 70 sets of 2 volumes and 10 artist's proofs

Certificate numbered and signed by the artist

Produced and published in 2010 by mfc-michèle didier

©2010 Allan McCollum and mfc-michèle didier

**Price upon request**



# ALLEN RUPPERSBERG

*The Novel That Writes Itself*

Binder

468 printed pages

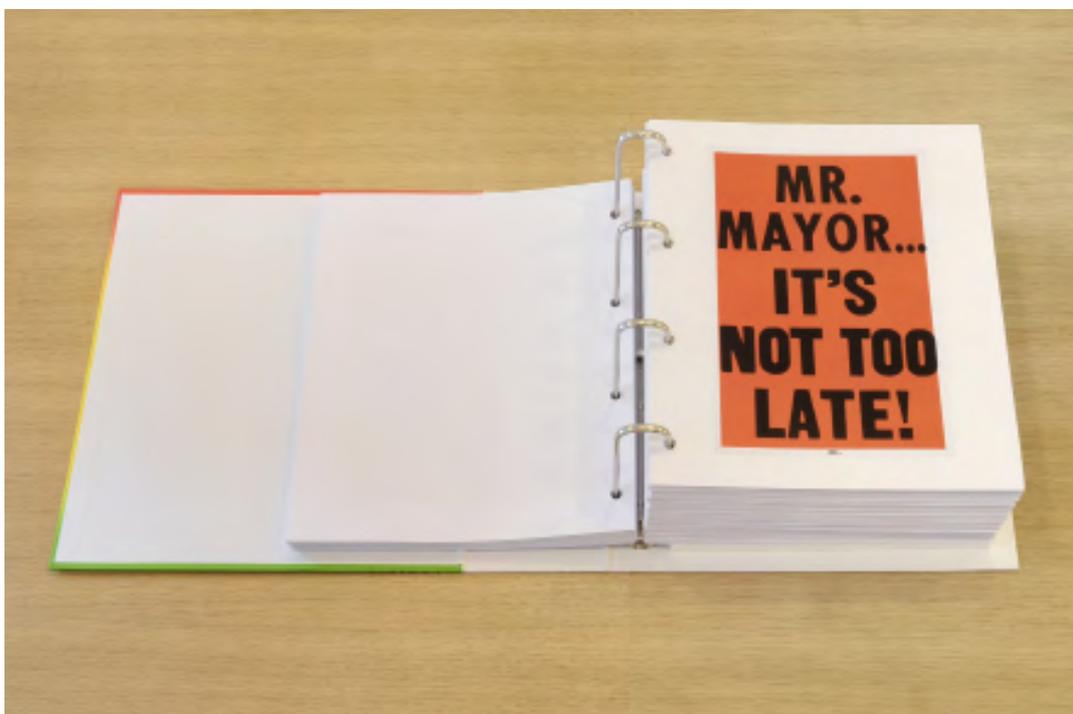
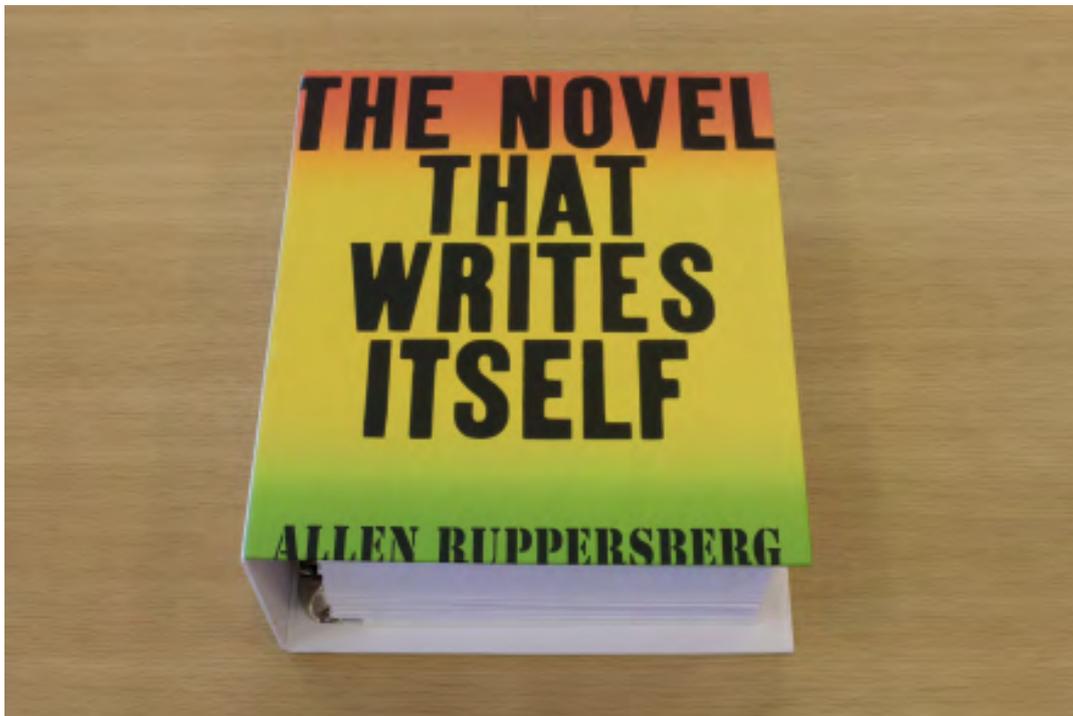
30,2 x 24,8 cm

Limited edition of 24 numbered and signed copies and 6 artist's proofs

Produced and published in 2014 by mfc-michèle didier

©2014 Allen Ruppertsberg and mfc-michèle didier

**Price upon request**



# UNTEL

## *LA BOÎTE UNTEL*

The work consists of a wooden box, gathering different types of archives: 396 cards, a newspaper, a catalogue, 3 DVD, a CD, a paperweight, leaflets, a stamp, etc.

36,5 x 30 x 24 cm

Limited edition of 24 numbered and signed copies and 10 artist's proofs

Produced and published in 2013 by mfc-michèle didier

©2013 UNTEL and mfc-michèle didier

**Price upon request**



# EXPLANATIONS ABOUT WORKS

## ROBERT BARRY

Robert Barry is one of the four artists who are considered by art history as the founders of conceptual art: Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner. Critic Gabriel Guerci even uses the acronym BHKW to name the four artists together, the same as with the Paris-based art group BMPT. More than the singularity of their works, it's perhaps the way they display them that distinguishes them from other artists from their time, for example through the catalog-exhibitions held by Seth Siegelaub such as the January Show in 1969: the dematerialisation of the exhibition, and thus of art, is one of these artists' main concerns.

Robert Barry's ambition to discard the object of art in order to concentrate on the idea is particularly strong. His interest for questions of perception bring him to the renouncement of visuality. He adopts a radical position, developing invisible works, in series such as *Inert Gas* in 1969, or conceiving mental works, which are based on thoughts, such as the series of *Psychic: All the things I know but of which I am not at the moment thinking: 1:36 pm; June 15, 1969*.

Hence, Robert Barry exclusively uses language to render his psychic works public. — All the things I know but of which I am not at the moment thinking — This is one of the most famous Statements made by Robert Barry on June 15, 1969 at 1:36 pm. This work only exists thanks to its formulation, its time frame is even recorded in the formulation itself to testify to its existence; later, the statement would be displayed on the gallery walls and materialized with vinyl letters. The exhibition *Live in your Head: When Attitudes Become Forms*, quickly appeared decisive, revealing the main questioning of contemporary art.

**SOMETHING IN A BOX** gives the opportunity to replay on another scale — 10,2 x 15,2 cm — the measurements of the card — here 62 — that were distributed about forty years ago. We are confronted with a box made of walnut wood, containing 62 index cards. Each card of *SOMETHING IN A BOX* proposes a different statement by Robert Barry — 62 Statements. The first one introduces the 61 following: SOMETHING THAT ... and then 61 statements that are supposed to define SOMETHING, the essence of which remains irrevocably unknown. Reading this new text by Robert Barry won't change that.

**One Billion Colored Dots** consists of 25 volumes and counts one billion colored dots at the rate of 40.000.000 dots per volume and 4.000 dots per page. The work is printed in as many colors as there are volumes: each volume has its own color. The accumulation of dots is oriented towards the edification of sense. Quantity constitutes the work.

What kind of readers are we when we peruse the 25 volumes of *One Billion Colored Dots*? Does experience result from reading? Certainly not. It assumes an appearance thereof because a book is involved, but this book does not contain any information, except on the title page and at the end of each book on the page containing the colophon. And no imagery is disguised in these expanses of dots, even if all you would have to do is link up some of them, in a certain order, to bring out thousands of images! So regarded as a set of books, *One Billion Colored Dots* is empty. And regarded as a reservoir, it is full. Full, but contentless. In front of Robert Barry's billion dots, we are lost, alone in front of the host and we flit from one volume to another, without either order or method, like the pilot in Saint-Exupéry's *Vol de Nuit* [Night Flight]. For it would be silly to start on page 1 and hope to end up one day on the 50,200th page. Just as it would be absurd to slip in a bookmark, promising to resume one's reading later, where one had left off. Robert Barry's accumulations of dots are part of a very specific category of books which exist in their own right, without it being necessary to open every page... if one has leafed through very superficially at least once.

The best conditions for presenting the *One Billion Colored Dots* are when the 25 volumes can be opened simultaneously on one and the same desk or similar surface, at a height where you can consult them standing up. The reader-cum-peruser can thus move freely about from right to left and left to right, from one colour to another, renewing associations as the mood takes him, with colour being allocated an unusual function that could not be assumed by Sperone's monochrome edition. Apart from the title page (bearing no mention of the date or any explanation of the edition on the latest publication, where these data and many more are included in detail in the colophon, at the end

of each volume ), the 25 volumes printed in 1971 were all identical.

The physical experience is complicated in the Michèle Didier edition by the very fact of colour, which prompts readers to leaf through the books, or at least jump from one to another. In 1971, the books could remain closed. In 2008, they must be used, i.e. handled. The colour must be revealed by light. For this is a different experience when you lean over a page peppered with blue and red dots. And further back in the process, the artist makes a specific experiment when he selects the colours and when he names them. Questioned about his choices, his answer was nevertheless laconic: «I wanted all the basic and secondary colors plus white, black, grey, gold, etc.» Asked about the principle of colour classification, he offered a painter's reply: «No system, just what I thought felt right.»

## **CLAUDE CLOSKY**

***Inside a triangle*** propounds an exploration of landscapes and especially of their representations. The book consists of photographs, taken around the world, of roads and paths that seem to extend to infinity. Each panorama is framed very precisely: a road starting at our feet fills the whole bottom edge of the image and moves towards the horizon which is placed exactly on the upper edge of the image.

In the center of the horizon, perspective and vanishing point show the roads, not as infinite lines inviting to walk across the landscape and beyond, but as triangles drawn in front of us, catching and capturing our glance. The vast areas in the photographs are brought on the surface of the pages of the book. They are like signs, like writing. The flow goes then vertically, from page to page, rather than horizontally, from one vanishing point to another.

## **ON KAWARA**

The first volume of ***One Million Years, Past – For all those who have lived and died***, starts in 998031 BC and ends in 1969 AD, namely One Million Years later. At this date starts the *One Million Years* in the oeuvre of On Kawara, transcribed here for this edition on 2000 pages. The second volume, *Future – For the last one*, starts in 1993 AD and ends *One Million Years* later, in 1001992. This period is equally transcribed for the edition on 2000 pages. The text of each page is laid out in 10 columns, rigorously aligned and subdivided in 5 blocks of 100 years. Each block contains 10 lines and each line contains a decennium. The two volumes of the book correspond, their internal organization is identical.

### ***Trilogy***

#### ***I GOT UP***

Between May 10, 1968 and September 17, 1979, On Kawara sent everyday a postcard stating where he was. On the back of each card he stamped the words "I GOT UP AT", followed by the time at which he stood up that day. The date, the name and the address of both recipient and artist are also stamped on the card. *I GOT UP* brings together this corpus in twelve volumes and the information within intersects with the facts reported in *I MET* and *I WENT*, the two other parts of the trilogy.

#### ***I WENT***

Between June 1st, 1968 and September 17, 1979, On Kawara used a red line to trace each of his daily trips on a map. Each day of this twelve-year period is represented in the twelve volumes of *I WENT*. The date of every trip is stamped at the bottom of each map. This publication enables to view the entirety of the work, making one more sensitive to the temporal dimension of the work.

#### ***I MET***

During twelve years, from May 10, 1968 to September 17, 1979, the artist noted every day chronologically the names of the people with whom he conversed. This work was published as a twelve-volume edition. On each page, the list of names appears together with the day's stamp in the footnote. Geographical location changes are signaled

by grey page dividers with the city's name. Raising fundamental questions regarding name, encounter, time or space, *I MET* creates a poetry of the moment by provoking the feeling that each day is like an empty page before it is transcribed in book-matter.

The three parts of *I GOT UP*, *I WENT* and *I MET* gathered in the *Trilogy* create of the artist a rigorous self-portrait that On Kawara has completed daily without exception, during twelve consecutive years.

## YONA FRIEDMAN

*Animaux, Mythes, Villes, Contes nègres, Fragments, Miracles* are the six revealing titles of the leading chapters of Yona Friedman's illustrated tale **1001 nuits + 1 jour** (literally: 1001 nights + 1 day). The drawings in *1001 nuits + 1 jour* originally covered the walls of the architect's first Parisian studio, on boulevard Pasteur. 168 drawings of them all are reproduced today in the artist's book *1001 nuits + 1 jour*.

Caroline Cros underlines «The question of decor is fundamental in Friedman's case (...) he does not conceive architecture without the design of its decoration»<sup>1</sup>. It is thus impossible for him to visualize his studio with empty walls, «what counts the most for him is to personalize his living space» she continues. «...I have created my own world, in order to assimilate my lifestyle. I am convinced that everyone can do so» Yona Friedman confirms. This idea that each individual is responsible for the enhancement of his/her environment by being himself the subject of its evolution underlies all of Friedman's thought process.

This is exactly what the architect focuses on in this book. He offers each of us the possibility to recreate the display with the drawings from his studio on boulevard Pasteur on our own walls. Indeed, all the drawings in *1001 nuits + 1 jour* are detachable and can therefore recreate a decor. Depending on how they are laid out, new associations are born and new stories can be told. It is also possible to put the drawings back in the position in the book, where they were initially. Today, the colour of the drawings have faded slightly under the sunlight and the architect's eye, only the most resistant pigments are left unchanged. We can only guess the initial rich variety of hues chosen by Friedman.

The studio on boulevard Pasteur was small, its surface measuring 27m<sup>2</sup>, but Yona Friedman's imagination knew no boundaries. He broke free of this restrictive reality to reach other places drawn up by himself: places in which he would have liked to live – in Atlantis or in an oasis without desert (in reference to the title of the images, *Atlantis* and *Oasis sans désert*) – or with the delicious company of women, his girlfriends' girlfriends, «les amies de mes amies», as the artist writes... Friedman also escapes by illustrating legends and made-up tales, twisted or readapted to his liking as we can see in the stories of *Samba Gana à Ségou* or that of saint Georges who Friedman confronts to a crocodile instead of a dragon. The book consists of 168 drawing-scenes illustrated in a « naïve » manner. The African influence shows in his drawings as well as in his choice of subjects, although Yona Friedman does include the adventures of *Don Quijote* in the chapter *Contes nègres*. Such mixing of genres reflects the freedom of thought that the artist cherishes so. Myths merge with each other, the centaur meets Adam and Eve, Noah and Gilgamesh both face lions. In Friedman's world as it is depicted in *1001 nuits + 1 jour*, the traditional order of things is mixed up, the hunter and the rhinoceros chat with each other and the lion wants nothing but love, but he's scary (in reference to the image entitled *le lion ne veut que l'amour, mais il fait peur*). As for Men, they return to their animal state. In accordance with the architect's classification, the lovers outside the city (*Les amants hors de la ville*) and many others, take place next to the bulls, the horses and the birds, which are in turn associated with other legendary images: a lesson of syncretism and of equality offered once more by Yona Friedman.

<sup>1</sup> Excerpts of Caroline Cros' text written in the context of the exhibition *Yona Friedman, des Utopies réalisées* at Espace de l'Art Concret, centre d'art contemporain at Mouans-Sartoux in 2010.

## CHRISTIAN MARCLAY

*Ephemera* is the result of the long-term accumulation of eclectic and decorative musical notations, gleaned from here and there in various advertisements, illustrations, menus, candy wrappings etc. These ephemera have been assembled, photographed and reproduced in a series of 28 folios. From this ensemble of printed motifs, Christian

Marclay has created a musical score named *Ephemera*, which is intended to be played by professional musicians.

## **ALLAN McCOLLUM**

*The Book of Shapes* completes *The Shapes Project*, a project initiated by McCollum in 2005. The artist created a system for producing over 31 billion different shapes, made from the combination of six groups of type-elements. Each shape is destined to be assigned to a single individual. Volume I contains all the patterns, while volume II includes the guides for creating all possible combinations. Finding its method in the analysis of mass production, The Shapes Project proposes a paradox: the artist's wish to produce a work of art at a massive scale, but at the same time ensuring that none of these objects, although created from the same mold, are similar. The Book of Shapes lets us grasp the magnitude of this ambitious plan.

## **ALLEN RUPPERSBERG**

*The Novel That Writes Itself* is a new edition by Allen Ruppertsberg, the fourth production of the artist published by mfc-michèle didier. The Novel That Writes Itself is a finished whole of a novel in progress, initiated in 1978 by the artist. This work includes, gathered in a binder of more than 10 cm thick, the text *The Torn-Apart Book* by Jan Tumlir, in introduction, and a series of 460 single-sided perforated sheets. Page after page, we discover the posters produced by the artist at the Colby Poster Printing Company up until its closing down in 2013, the posters Colby had produced that the artist had collected, and several photographs of past installations of *The Novel That Writes Itself* which come to punctuate the narration.

This binder, a heavy object, will give each person the chance to feel the magnitude of the novel-artwork *The Novel That Writes Itself*. The work is meant to be Allen Ruppertsberg's autobiography, as fictionalized as it may be, and must therefore embrace the essence of the artist's work during the past 40 years.

## **UNTEL**

UNTEL is a group of artists consisting originally of three French artists, Jean-Paul Albinet, Philippe Cazal and Alain Snyers. (Wilfrid Rouff replaces Alain Snyers when he leaves the group in 1978.) During its brief but passionate existence, from 1975 to 1980, the group has led numerous actions in the public sphere. The focal point of the group's actions is the examination of the day-to-day life, shaped by social and political questioning, and impregnated to the revolutionary ideas of May 1968 and situationism. The idea of an art that first and foremost has to be experienced and lived, seems in line with UNTEL's considerations.

*LA BOÎTE UNTEL* (THE UNTEL BOX) compiles a series of testimonies of the group's actions led in the second half of the seventies, providing a coherent collection of objects and documents. The box includes carefully selected items: index cards, historical articles and critic's reviews, flyers, the famous inepad "PLUS RIEN À VENDRE TOUT À ÉCHANGER" (Nothing for sale any more, everything for trade), or the ironic "TOURISTE" badge, one of their favorite accessories.

In addition, we can find the soundtrack of the environment *Vie Quotidienne* (Everyday life), which was initially presented in 1977 at the Musée d'Art Moderne de la Ville de Paris; exhibited alongside are several videos testifying to a selection of the most striking interventions they made in the urban area, like the performance of *Le déjeuner sur l'herbe* in 1975 are exhibited.

In addition, a rubber stamp, an inepad, a badge, 396 index cards are preserved in *LA BOÎTE UNTEL*. They come from the catalogue *UNTEL, ARCHIVES 1975-1980* and propose, in a series of successive chapters, a photographic documentation for each intervention led during the group's existence. These 396 unbound cards, coming with an instruction sheet, provide an UNTEL retrospective, creating an "exhibition kit" the same way you might have a furniture kit.



michèle didier

FOR ANY FURTHER INFORMATION  
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