
ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited

mfc-michèle didier is pleased to announce its participation to **Art I Basel**

We will present a selection of major artists on our **BOOTH E2**

As well as *Colby Sign* by Allen Ruppersberg on **Edition Spotlight**

And also the exceptional set entitled *Halifax Collection* by Martha Wilson on **Unlimited**

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
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Summary

Details about our booth	p.3
Edition Spotlight	p.10
Unlimited	p.12
Contacts	p.16

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ART | BASEL
June 12-16 | 2019
 Booth E2, Hall 2.0
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Details about our Booth

Our booth (E2) will offer a selection of major pieces of conceptual artists whom art foremost concerns are about intimacy's or women's representation. **Leigh Ledare, Mathieu Mercier, Annette Messenger, Carolee Schneemann** and **Martha Wilson** all have in common to have created artworks exploring the complexity of sexuality and its representation, sometimes revealing at the same time, in a more or less obvious manner, their own personal sexuality. Their works may reflect not only their own intimacy, but also viewer's most private sphere or own taboo.

Double Bind, by the artist Leigh Ledare, consists of 3 volumes entitled *Husbands, Diptychs* and *Ephemeras*. It is based on a protocol established by the artist himself. He organized two three-days work sessions, two months apart. The first session documents the encounter between the artist and his ex-wife, Meghan Ledare-Fedderly, in a hotel room in New York's countryside. For the second session, Meghan returned to the same place with her current husband, the photographer Adam Fedderly. During these two sessions, 742 photographs were taken by Leigh Ledare and Adam Fedderly and trace the course of the days, reflecting the couple's intimacy from each husband's perspective. *Double Bind* challenges the couple, creates an anachronistic duality between two individuals, but in the end reveals the intimacy of only one man: Leigh Ledare. *Double Bind* is a deeply mysterious work, despite its position of assumed voyeurism. But let's not forget that this apparent transgression is also a code for a wider reflection on photography.

This echoes to Mathieu Mercier's *Journal*, a limited edition newspaper of 28 pages, containing a series of nude photographs, all coming from Mathieu Mercier private collection. Where do these images come from? From a lost paradise? Mathieu Mercier tries to provide an answer. "These images are fascinating as they don't reveal any stylistic indication - the models don't have any cloths nor accessory and the scene always shows an exterior, rural decor. Nonetheless, we can guess the era thanks to the women's hairstyle, the way they pose and the quality of the picture. Even if they give the impression of a lost paradise, they clearly seem dated..."

Following Mathieu Mercier's *Journal* which reveals a part of the artist's intimacy, this leads to Annette Messenger's works, offering a woman artist's vision of her own sexuality. Artist-collector and handywoman, Annette Messenger has made nearly sixty "collection albums" between 1972 and 1974. Inspired by words, writings and images, she has created her albums from an accumulation of texts, photographs, notes and miscellaneous items, cautiously collected and sorted. *Mes desins secrets* is one of these albums, where the content is gathered in bulk. Consisting of 76 erotic drawings facsimile, drawn freehand by the artist on various papers from notebooks and booklets, these drawings are torn or detached from their original support and are collected in this bulk folder.

We will also present an exceptional piece entitled *Fuses* by Carolee Schneemann. Recently de-

ART | BASEL
June 12-16 | 2019
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Edition Spotlight
Unlimited

ceased, Schneemann appropriated her own body through her « no limit » experiences, going so far as to mutilate herself, constantly seeking the limits of what can be shown. Combining sexual imagery and images of violence against the female body, her performances appear as a solution to re-appropriate this body in a society that is in charge of assaulting and subjecting it.

To complete our selections, it also appears pertinent to present American artist Martha Wilson's own exploration of appearance and intimate identity. A real pioneer as well in using performance as an artistic medium in itself, she frequently takes herself as subject, creating innovative photographic and video works exploring her female subjectivity through role-playing, costume transformations, and "invasions" of other people's personae, as in her work *Makeover: Melania*.

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Leigh Ledare

Double Bind

Set of 3 volumes:

Vol 1 of 3, Husbands: 27.9 x 21.6 cm - 96 pages

Vol 2 of 3, Diptychs: 38.3 x 30 cm - 112 pages + 10 photographs on Baryta paper

Vol 3 of 3, Ephemeras, consisting of 6 revues : 41.3 x 30.9 cm each - 80 pages each

The volumes are inserted in a cardboard slipcase, measuring 46.9 x 35.8 x 7 cm

Limited edition of 85 sets of 3 volumes and 15 artist's proofs

Certificate numbered and signed by the artist

Produced and published in 2012 by mfc-michèle didier

©2012 Leigh Ledare and mfc-michèle didier

mfc-michèle didier

66 rue Notre-Dame de Nazareth, 75003 Paris, France

T + 33 (0)1 71 27 34 41 - P + 33 (0)6 09 94 13 46

info@micheledidier.com - <http://www.micheledidier.com>

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



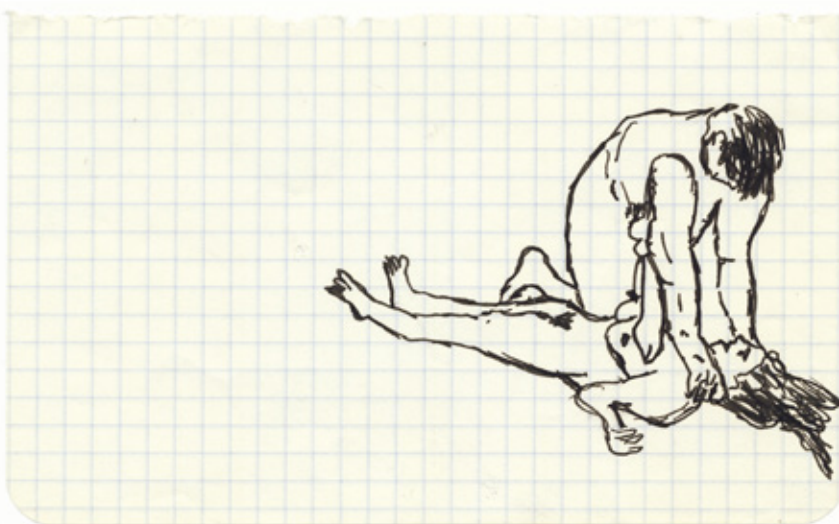
Mathieu Mercier
Journal
Newspaper on a wooden newspaper stick
28 pages
Size of the newspaper: 50 x 35 cm
Size of the newspaper stick: 66 cm
Limited edition of 130 copies and 20 artist's proofs
All copies are stamped, numbered and signed by the artist
Produced and published in 2015 by mfc-michèle didier
©2015 Mathieu Mercier and mfc-michèle didier

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Annette Messenger
Mes dessins secrets
76 drawings facsimiles in a cardboard album
Dimension of the drawings facsimile: variable
Dimension of the album: 32 x 24 cm
Limited edition of 24 numbered and signed copies and 6 artist's proofs
1972 - 2011
Produced and published in 2011 by mfc-michèle didier
©2011 Annette Messenger and mfc-michèle didier

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



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ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
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Carolee Schneemann
Fuses
1965/2016
Inkjet on paper
165.1 x 111.8 cm
Edition #2/4

ART | BASEL
June 12-16 | 2019
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Edition Spotlight
Unlimited



Martha Wilson
Makeover: Melania
Single-channel video,
color, silent
1:00'
Edition of 10
2017

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ART | BASEL
June 12-16 | 2019
 Booth E2, Hall 2.0
 Edition Spotlight
 Unlimited

Edition Spotlight

We are glad to announce that we are the winner of this year's contest **Edition Spotlight**.

The Edition Spotlight allows one gallery to exhibit a large-scale project that they would otherwise not be able to exhibit in their booth. It consists of a 7.45-meter long wall, directly adjacent to the Edition Sector, along the highly trafficked main aisle that faces the courtyard windows.

We will present the fascinating work *Colby Sign* by **Allen Ruppertsberg**, published by mfc-michèle didier in 2014, a limited edition of 5 numbered and signed copies, each one different.

«Colby Posters were the ultimate graphic design “ready-mades” and I think Marcel Duchamp would agree.» says Julia Luke of the Hammer Museum.

When the Colby Printing Company closed its doors, Allen Ruppertsberg recovered the printer's original sign that was installed above the entrance of the factory. Based upon this yellow wooden sign, the artist decided to make an edition, entitled *Colby Sign*. The work consists of a small size reproduction of the Colby sign, accompanied with 16 Colby posters on which the artist laminated photos of the second part of the sign, the letters P O S T E R P R I N T I N G CO. Each copy of the edition is unique, as in each series the Colby posters are different.

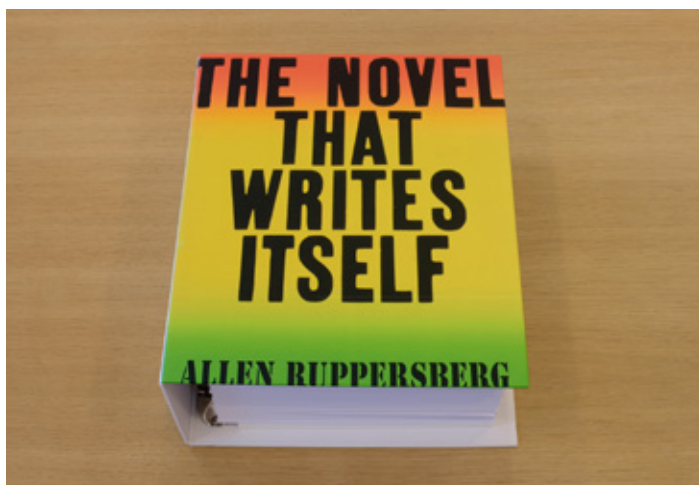
Following this exceptional presentation, we will also present Ruppertsberg's *The Novel That Writes Itself* on our booth: the piece is a finished whole of a novel in progress, initiated in 1978 by the artist. This work includes, gathered in a binder of more than 10 cm thick, the text *The Torn-Apart 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.

Since the late 1960s, Ruppertsberg's work has been the subject of over sixty solo exhibitions and nearly 200 group shows. His work can be found in permanent collections of museums internationally, including the Museum MMK in Frankfurt, Germany, the MoMA in New York, the MoCA in Los Angeles and the Whitney Museum in New York, United States, or the FRAC Poitou-Charentes, France.

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Allen Ruppersberg
Colby Sign
Installation consisting of a sign + 16 different posters
Sign: 55 x 90 cm
Each poster: 56 x 35,4 cm
Limited edition of 5 numbered and signed copies, each different
Each copy is unique.
Produced and published in 2014 by mfc-michèle didier
©2014 Allen Ruppersberg and mfc-michèle didier



Allen Ruppersberg
The Novel That Writes Itself
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 Ruppersberg and mfc-michèle didier

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ART | BASEL
June 12-16 | 2019
 Booth E2, Hall 2.0
 Edition Spotlight
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We are also pleased to communicate our participation in **Unlimited**. We will present an exceptional collection of forty vintage works by American photographer and performer Martha Wilson, in collaboration with the PPOW Gallery in New York.

Born in Philadelphia in 1947, Martha Wilson began her work in the early 1970s. She is one of the first artists to explore the effects of the "presence of the camera" in self-representation, using masquerade as a form of resistance; for it is by erecting the body as an obstacle to ideologies that she defeats coercive regimes.

A true pioneer in using performance as an artistic medium in itself, Wilson stages her body, and as an actress would do, makes herself up and transforms herself, creating multiple self-portraits becoming subversive characters. She creates innovative photographic and video works exploring her female subjectivity through role-playing and costume transformations.

This pioneering work was formed during four crucial years spent in Halifax, in the Canadian province of Nova Scotia, from 1971 to 1974. During this period, Martha Wilson created a considerable body of photographs and performances, which used the argumentation inherent in feminist practices and questioned how identities and appearances were constructed and treated.

This set presented in a unique installation as part of Unlimited allows becoming aware of the scope and importance of these works, a certain number of which point to territories later conquered by other contemporary artists, such as Cindy Sherman or Martha Rosler.

As part of the installation will be presented the 1973 performance *Self Portrait*, in which Wilson poses as herself and invites the audience to give their own impressions, which are then integrated into the performance. In the 1972 paper work *Choice Art*, composed of sixteen colour samples and typed texts, Martha Wilson tries to objectively assess her mood and chooses the colour that best reflects her feelings in the "Luscher Color Test". Swiss psychotherapist Max Luscher believed that colour choices were guided by the unconscious, revealing the person as they really were, not as they perceived themselves, or as they would like to be perceived. In the series of photographs and texts *Posturing*, Wilson poses as a man posing as a woman (*Posturing: Drag*, 1972) or as a twenty-five-year-old woman posing as a fifty-year-old woman trying to look like a twenty-five-year-old woman (*Posturing: Age Transformation*, 1973).

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Martha Wilson
Choice Art, 1972
Sixteen color swatches with type
6.3 x 8.9 each

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Martha Wilson
Posturing: Drag, 1972
Color photograph
25.4 x 20.3 cm

ART | BASEL
June 12-16 | 2019
Booth E2, Hall 2.0
Edition Spotlight
Unlimited



Martha Wilson
Posturing: Age Transformation, 1973
Color photograph and text
40 x 26.6 cm

ART | BASEL
June 12-16 | 2019
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mfc-michèle didier

66 rue Notre-Dame de Nazareth,
75003 Paris
France

annakarine@micheledidier.com
benedetta@micheledidier.com
micheledidier@gmail.com
info@micheledidier.com

www.micheledidier.com

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