
ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0



Detail of *Art Lovers* by Robert Barry, 2006

.....

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Vanitas vanitatum, omnia vanitas by mfc-michèle didier

If the theme seems ancient – it has been found in the Antiquity and became an autonomous genre circa 1620 in the Netherlands before spreading in Europe during the 17th century – vanities have not vanished from the 20th and 21st century artistic production. Even though Vanity is now characterised by a large variety of expressions, the artistic interest it inspires is not fading.

Skull and still life certainly stay indisputable symbols of Vanity – in this respect, mfc-michèle didier saves them a prominent place in its booth with the poster *Heart of Darkness* from **Fiona Banner's** series *The Greatest Film Never Made (Fiona Banner and Name Creative)* – though it is far away from being the only subject of representation for this recurrent theme in Art and Human History.

As demonstrated by the refined artwork selection that mfc-michèle didier presents on its booth for this new Art Basel 2017 edition.

Since the dawn of time, artists have tried to substantiate not only life and death matter but rather the transition between these two and its inscription in time. In this regard, contemporary artists make no exception.

As such, is it not **On Kawara's** work the most contemporary Vanity ?
 With the *I Got Up, I Went and I Met* trilogy – to which *I Read* is to be added in 2017 – the artist pushes his personal archive work towards an extreme point, not only because of the huge amount of information it contains but also for the rigour and discipline he forced himself to obey to. Conscientiously collected, these figures reflect a certain narcissism, particularly displayed by the use of the first person singular. They also are a proper challenge to time, as is evident from the art piece *One Million Years* which endless litany of numbers sieves years like a hourglass – another symbolic object of Vanity – turning them into laborious witnesses of the race of time.

With *Mes dessins secrets*, **Annette Messager** allows us to penetrate her most personal life, her private diary-like erotic drawing collection. Starting with the possessive pronoun " my ", same as On Kawara's use of " I ", the title suggests the autobiographical nature of these images. Playing with a falsely naive exhibitionism, the artist offers us the contemplation of the illustrated tales of her fantasies and passionate sexual life.

In a very different way, **Allan McCollum's** *The Shapes Project* consists of a system generating more than 31 billions different shapes composed from various combinations of 6 standard elements groups. Every shape is intended to one particular individual, each person owning his unique shape as his own genetic map.

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Beyond this subject implication, what differs in contemporary practices of Vanity, is the intention that has been given: during the 17th century it was moralizing whereas today it can stand a critical position on society.

The Fountain Archives is a perfect example of the art world Vanity. First, thanks to **Saadane Afif's** interest in a special art piece – the most famous *Fontaine* by Marcel Duchamp presented as the first ready-made in Art History – Then, because of the vertiginous amount and variety of its representations collected by the artist.

Still in this critical perspective towards the artistic sphere and its protagonists, **Robert Barry's** work *Art Lovers* displays 31 photographs of artists, art collectors and amateurs. These portraits implying their model's Vanity are however purposely covered by a flat black ink layer, opened by the shape of a word that uncovers only a glimpse of the photograph below. Masked identities then create an archetype of the various art world actors.

In a more political matter, the group of feminist artists **The Guerrilla Girls** produces posters displaying texts, printed in a black bold uppercase font, occupying the entire space and taking a critical and ironical look at the limited position allowed to women by the art world and more generally the whole society. *The Advantages Of Being A Woman Artist* or *Bus Companies Are More Enlightened Than NYC Art Galleries*, are social Vanities that reflect contemporary discriminations.

Referring to this particular way of understanding society by the filter of humour and irony, **Antoni Muntadas's** poster *We are Fantastic* deals with national expressions and what they imply in terms of identity and representation. The expression, printed in a bold font similar to the one used by The Guerrilla Girls, discusses with the fulfilling background image in a contrasted text/image relation. Uruguay is represented here by the presumptuous statement "We are Fantastic", however the background photograph showing the top of an elderly bald man's head is not very flattering. Death is not far away...

Death or at least disappearance. Disappearance of words, forms, images, even of content itself like in the artwork *No Image Available* published by **Fiona Banner's** own editorial structure named Vanity Press, which directly refers to self-publishing process. Very common in the 60's and the 70's, self-publishing had promoted the artist book development in times when it was easier for artists to create and edit their books themselves (or amongst them) . We keep in mind Ed Rusha's Heavy Industry Publications and Dieter Roth's Forlag.

With a piling of 43 prepared canvases by **Claude Rutault** used as a base for **Allan McCollum's** *Collection of Four Perfect Vehicles*, the two artists jointly attempt to coun-

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

ter time impact on their respective artworks. Through this singular collaboration might hide a comforting strategy: a promise of reactivation for one of them; the hope of an escape to the danger of uniqueness for the other?

As a Vanity gathering of this world goods, mfc-michèle didier's booth displays its own publications – books or torn off pages as symbols of knowledge, and paintings, drawings, posters as symbols of vain arts (!) – in a perfect *Vanitas vanitatum*, (Vanity of the vanities).

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Since 2008, **Saādane Afif** collects and archives publications where the famous *Fountain* by Marcel Duchamp is reproduced and commented. It results in a large amount of pages ripped from several publications that include Duchamp's ready made. Each of these pages is individually framed. Through the years this work – in progress generates comments and publications – that can therefore become part of the work. The project becomes in a way a material for the project, the comment of the work is the producer of the piece. In all of this Afif continues the thinking initiated by Duchamp in terms of production and reproduction, unique and multiple.



Saādane Afif
The Fountain Archives - FA.0612 b
2008 - 2017
Framed ripped page
24 × 31 cm
Unique work
Certificate numbered and signed by the artist

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

In 1917, *Fountain* by Marcel Duchamp was rejected from the Society of Independent Artists. The work's fame following its disappearance was in part due to its photographic reproduction. The image by Stieglitz is taken head-on, which abstracts the form, distancing the object from its function. The article titled "Buddha of the Bathroom" appeared in *The Blind Man* with this illustration, proposing an analogous interpretation of the Fountain, significantly through the comparison to a Buddha figure. Thus, with *Object for Bathroom*, **Saâdane Afif** reverses this analogy by asking the buyer to place this representation of the Buddha in Limoges porcelain with the face towards the sky, in the place of a urinal. The mirrored R.Mutt signature painted on the left of the sculpture's drapery comes to assert this process of overturning.

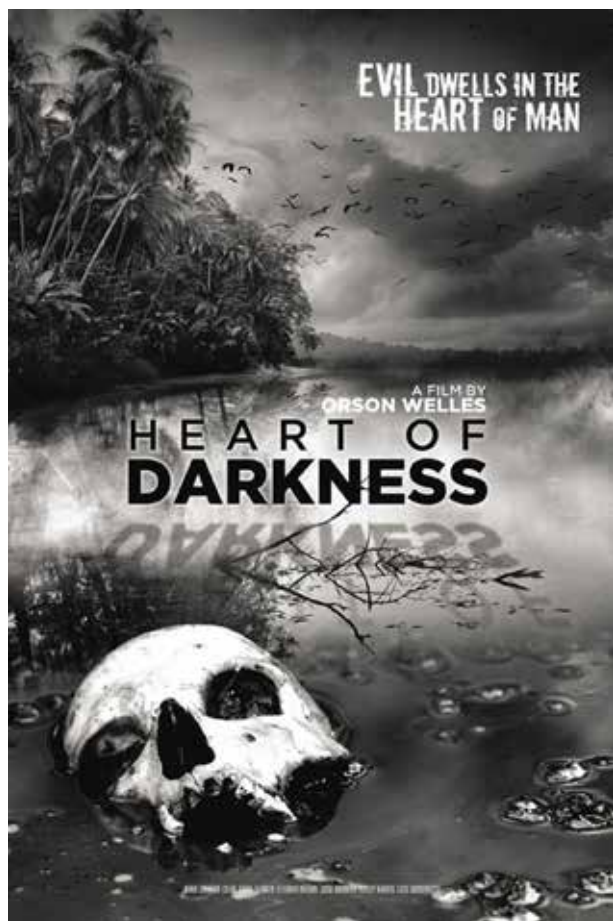


Saâdane Afif
Object for Bathroom
1917 - 2017
Paint on porcelain
13.5 × 13.5 × 13.5 cm
Limited edition of 25 copies
Certificate numbered and signed by the artist

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Thought as promotional tools for Fiona Banner's film *Phantom*, the posters from the series *The Greatest Film Never Made* were commanded by the artist to three London based graphic studios specialized in the movie industry. They recall the dramatic intensity of Joseph Conrad's *Heart of Darkness* published in 1899. This story and its narrative structure have since interested several generations of director like Orson Wells or Francis Ford Coppola.



Fiona Banner
The Greatest Film Never Made (Fiona Banner and Name Creative)
2015
Print
133 × 88.4 cm
Limited edition of 7 copies and 3 artist's proofs
Each copy is numbered, embossed with the initials "FB" and signed by the artist.

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0



Fiona Banner
No Image Available
2012
Book in a Perspex case on plywood base
400 pages
Book: 24.4 × 18 × 4.5 cm
Plywood base: 110 × 31.5 × 25.5 cm, Perspex case: 31.5 × 25.5 × 15 cm
Unique work

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Each plate of this unbound book superimposes two layers: a photographic portrait taken by the artist himself and an outlined word cut into a dark surface. The portrait is covered by the black layer and the frame shaped by the word creates a fragmented portrait seen through a keyhole. In *Art Lovers*, there is a great mystery and obscurity resulting of the indistinguishable, vague elements. It is up to the viewer to infer their subjects and reconstitute the portraits based on sparse and vague elements. The 31 "Art Lovers" in question were photographed by **Robert Barry** himself.



Robert Barry
Art Lovers
2006
72 pages
Pages: 27.6 × 27.6 cm
Slipcase: 28.8 × 28.8 × 2.5 cm
Limited edition of 270 numbered copies and 30 artist's proofs
Produced and published in 2006 by mfc-michèle didier
©2006 Robert Barry 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 15-18 | 2017

Booth E8, Hall 2.0

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

The Guerrilla Girls

The Advantages Of Being A Woman Artist

Detail from the Portfolio by The Guerrilla Girls

Print

43 × 55.6 cm

The Portfolio contains all posters produced by The Guerrilla Girls between 1985 to 2017

Limited edition of 50 numbered and signed copies

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 15-18 | 2017

Booth E8, Hall 2.0

I Got Up is part of the trilogy by **On Kawara**. Between May 10, 1968 and September 17, 1979, On Kawara sent a postcard every day 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 the recipient and the artist are also stamped on the card. *I Got Up* brings this corpus together 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.



On Kawara
I Got Up
2008
12 volumes
Total of 4 160 pages
Volume: 21 × 14.8 cm each
Grey wooden slipcase: 51.2 × 19.2 × 25.8 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

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 15-18 | 2017

Booth E8, Hall 2.0

I Met belongs to On Kawara's trilogy. During twelve years, from May 10, 1968 to September 17, 1979, the artist noted every day the names of the people with whom he conversed in chronological order. 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.



On Kawara
I Met
2004
12 volumes
Total of 4790 pages
Volume: 21 × 14.8 cm each
Black wooden slipcase: 57.3 × 19.2 × 25.8 cm
Limited edition of 90 numbered and signed copies and 10 artist's proofs
Produced and published in 2004 by Éditions Micheline Szwajcer & Michèle Didier
©2004 On Kawara and Éditions Micheline Szwajcer & Michèle Didier

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

I Went is one of the three parts of the trilogy by **On Kawara**. 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 allows one to view the the work as a whole, making sensitive the spatial and temporal movements.



On Kawara
I Went
2007
12 volumes
Total of 4740 pages
Volume: 21 × 14.8 cm each
Wooden slipcase: 57.3 × 19.2 × 25.8 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

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

The first volume, *Past – For all those who have lived and died*, starts in 998 031 BC and ends in 1969 AD, namely *One Million Years* later. At this date starts the *One Million Years* in the work 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 1001 992. The textual structure 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.



On Kawara
One Million Years
1999
Set of 2 volumes
14.4 × 10.5 cm each
2.012 pages each, total of 4024 pages
Slipcase: 16.2 × 11.5 × 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 Éditions Micheline Szwajcer & Michèle Didier
©1999 On Kawara and Éditions Micheline Szwajcer & Michèle Didier

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

This book completes *The Shapes Project*, a project initiated by **Allan 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 identical. *The Book of Shapes* lets us grasp the magnitude of this ambitious plan.



Allan McCollum
The Book of Shapes
2010
2 volumes
Volume I: 632 pages, volume II: 360 pages
27.9 × 21.6 cm each
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

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 15-18 | 2017

Booth E8, Hall 2.0

The *Shapes Silhouettes* are produced in the framework of Allan McCollum's *Shapes Project*, a project initiated in 2005: the artist created a system for producing over 31 billion different and unique shapes, each shape destined to be assigned to a single individual. 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. A series of unique works, all derived from this project, were made in different kinds of materials, such as the *Ornaments*, hand-cut wooden shapes, or here the *Silhouettes*, shapes cut out of black paper.

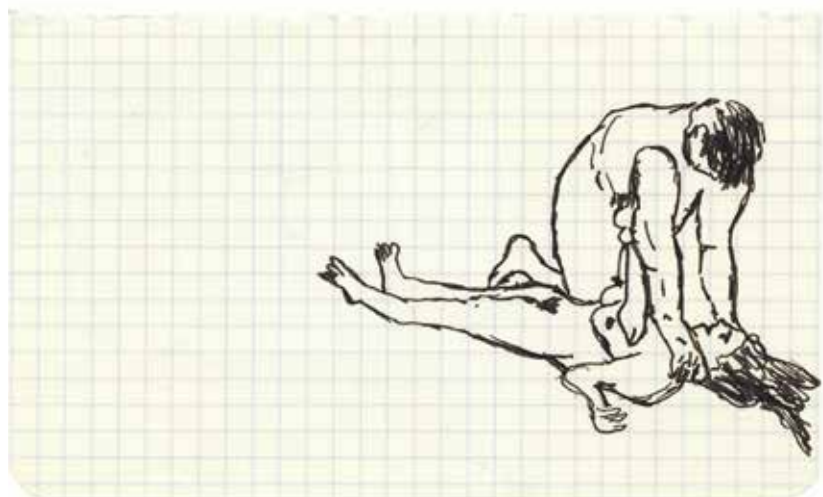


Allan McCollum
The Shapes Project: Shapes From Maine Shapes Silhouettes n°73-84
2005 - 2008
Collection of 12 framed silhouettes
Black acid-free hand-cut silhouette paper on museum board
16.8 × 21.9 × 1.9 cm each frame
Unique work

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

Artist-collector and handywoman, **Annette Messenger** has made nearly sixty "collection albums" between 1972 and 1974. *Mes dessins secrets* is one of these albums, where the content is gathered in bulk. Consisting of 76 erotic drawings, 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.

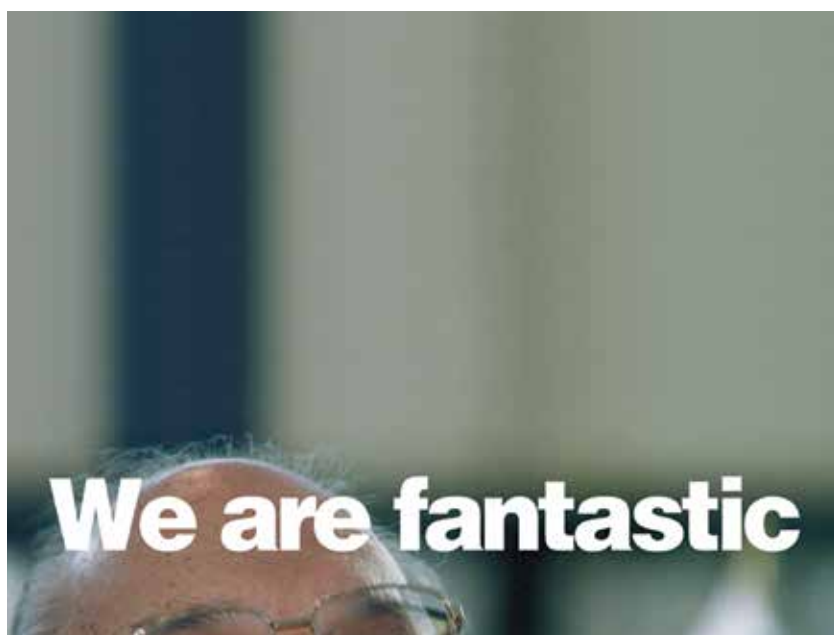


Annette Messenger
Mes dessins secrets
1972 - 2011
76 drawings
Drawings: variable dimensions
Album: 32 × 24 cm
Limited edition of 24 numbered and signed copies and 6 artist's proofs
Produced and published in 2011 by mfc-michèle didier
©2011 Annette Messenger and mfc-michèle didier

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0

We Are Fantastic, by **Antoni Muntadas**, emerged from a series of prints that investigates national expressions and what they represent for the construction of identity and the nation as a collective. Uruguay becomes symbolized by the presumptuous affirmation "we are fantastic" while associated with the unflattering image of a bold character with half of his head frame outside.



Antoni Muntadas
We are fantastic
2005
Silkscreen on rag paper
70 × 100 cm
Limited edition of 42 numbered and signed copies

ART | BASEL
June 15-18 | 2017

Booth E8, Hall 2.0



Allan McCollum & Claude Rutault
Collection of Four Perfect Vehicles
2016

A Collection of Four Perfect Vehicles by Allan McCollum on a stack of 43 prepared canvas by Claude Rutault

Emanel on plaster, prepared canvas

Four Perfect Vehicles of Allan McCollum: 49.5 × 22.9 × 21.6 cm

43 prepared canvas of Claude Rutault: 58.4 × 55.9 cm

Total dimension of the work: 145 × 58 × 56 cm

Unique work

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>

