

FIAC

October 17-20 | 2019

Booth B58 - Nave of Grand Palais



Martha Wilson

*Breast Forms Permutated*

Numbered and signed copy

Black and white photographs, text

45 x 36.5 x 3 cm

Artist's proofs 2/3 from an edition of 4 + 3 artist's proofs

1972/2008

mfc-michèle didier

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For this new edition of FIAC, mfc-michèle didier proposes a selection of works that testify to a particular use of the image: the image as a relation to space and time.

Walter Benjamin states that: "In even the most perfect reproduction, one thing is lacking: the here and now of the work of art—its unique existence in a particular place.", we will therefore present a selection of artists whose work is a personal and intimate narration that reminds us of the time and place of their creating.

**John Miller's** *Shooting Log* testifies to human activity at a specific time of day: between noon and 2pm. Begun in 1994 and continued to this day, John Miller's *The Middle of the Day* gathers hundreds of photographs taken at that precise time of the day. The special edition, *Shooting Log*, contains the book and a set of ten photographs from *The Middle of The Day's* corpus. It is impossible here to describe the subject of these photographs, the real subject, "between noon and 2pm", remaining irremediably invisible.

All the postcards from *I GOT UP* by **On Kawara** testify to the authenticity of the artist's place and time of getting up. Between May 10, 1968, and September 17, 1979, On Kawara sent a postcard every day attesting to his whereabouts. On the back of each card, he stamped the words "I GOT UP AT", followed by the time he got up that day. The date, name and address of the sender and recipient are also stamped on the card.

*Fuses*, **Carolee Schneemann's** iconic 1965 film in which she is seen in the sexual act through the placid eyes of her cat, was reworked in a rich variety of ways: the film is blown up, printed, painted, covered in acid, coloured. In this work, Carolee Schneemann broke the chains that bound the body, particularly the female body, at the time but also nowadays. *Fuses* is a central piece as it draws together all the themes found in Schneemann's work. It is both a starting point and a manifesto.

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We will also present two artworks by **Martha Wilson**. Her photographic practice, which began in the 1970s and is now considered as precursor, points to a territory later conquered by many contemporary artists, such as Cindy Sherman or Martha Rosler. In *Breast Forms Permutated*, Martha Wilson applies permutation, a method for arranging objects according to a variable, to the female anatomy. Thus the artist humorously criticises the tendency to police the female body, crucial in the feminist struggles of the 1970s. We will also present *I Make Up the Image of My Perfection/I Make Up the Image of My Deformity*.

In *Double Bind*, the images based on an assumed voyeurism attest to the moment experienced by two men and the woman who binds them. *Double Bind* is built based on a protocol established by the artist **Leigh Ledare**. He organised two 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. The two subjective archives resulting from the photo shoots provide the basis of this project and evoke an ontological and phenomenological comparison of the subject, seen through the circumstances of the two relationships.

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John Miller

*Shooting Log*

Special numbered and signed edition with the book and 10 photographs

112 pages

29.9 x 21.6 cm

Slipcase, 29.8 x 22.5 x 2.9 cm

Limited edition of 90 copies and 10 artist's proofs

Certificate numbered and signed by the artist

Produced and published in 2009 by mfc-michèle didier

©2009 John Miller and mfc-michèle didier

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On Kawara

*I GOT UP*

Set of 12 volumes - 21 x 14.8 cm each volume - Total of 4160 pages

Grey wooden slipcase: 51.2 x 19.2 x 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

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Carolee Schneemann

*Fuses*

Inkjet on paper

157 x 111.8 cm

Edition of 4

1965/2016

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Carolee Schneemann

*Women's Travel Plans*

Signed, dated, numbered

Photo silkscreen on paper

76 x 107.5 cm

Edition of 250 + 6 printer's proofs

84/250

1979

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Carolee Schneemann

*The Men Cooperate*

Signed, dated, numbered

Photo silkscreen on paper

77 x 108 cm

Edition of 250

233/250

1979

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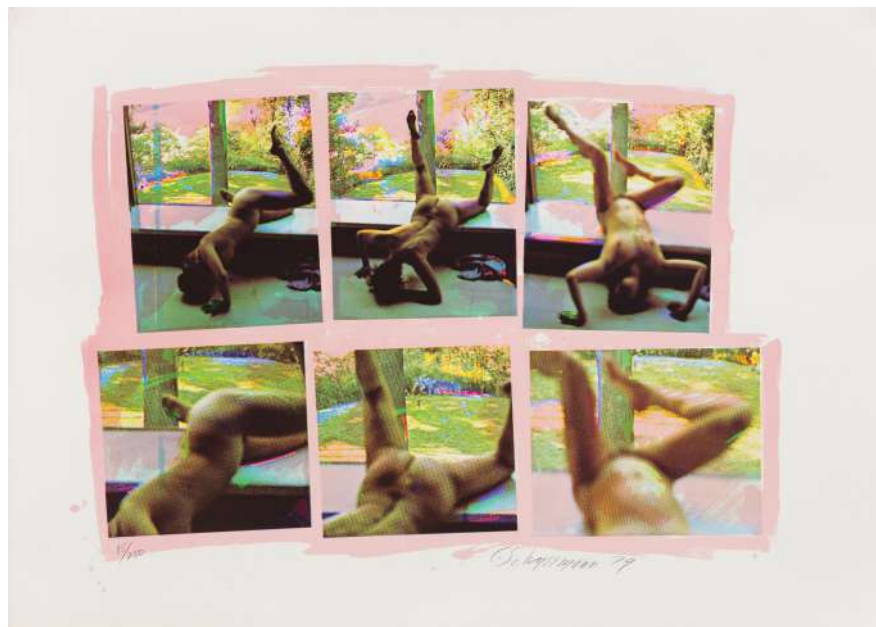


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Carolee Schneemann  
*Forbidden Actions-Museum*  
Signed, dated, numbered  
Photo-silkscreen on paper  
77.5 x 108 cm  
Edition of 250  
242/250  
1979

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Martha Wilson

*I Make Up the Image of My Perfection/I Make Up the Image of My Deformity*

Numbered and signed copy

Colour photographs, text

60 x 50 x 3 cm

Edition 2 of 4 with 2 artist's proofs

1974/2008

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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 Baryte paper

Vol 3 of 3, *Ephemeras*: consisting of 6 journals: 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

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