
Paris + by Art Basel - Booth A23

Suzy Lake, Lynn Hershman Leeson, Martha Wilson

Press release

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Paris+ by Art Basel - Booth A23

At Grand Palais Éphémère

Suzy Lake - Lynn Hershman Leeson - Martha Wilson

From October 20 to 23, 2022

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PARIS+
par Art Basel

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Press release

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On the occasion of the first edition of Paris +, we will be honoured to present an exhibition of the work of famous america-canadian artist Suzy Lake* put into perspective with the work of two major artists of her generation, Lynn Hershman Leeson** and Martha Wilson***. This exceptional event will be a first in Europe. We will show major historical artworks at the fair from the seventies that are getting increasing attention from international curators and institutions, with some works like: *On stage* (1972-74) a series of 84 prints, presented and acclaimed this year in Art Basel.

While comparable to experiments by Ana Mendieta, Lake exerts high levels of exacting labour and compositional craft, using a range of masks and stencils in order to achieve the effect of a seamless transition from one self to another. In the booth, we will also associate Lake's works with three significant works by Lynn Hershman Leeson from her Roberta Brightmore series and a work by Martha Wilson, thereby presenting to the public of Paris+ a different but relevant approach.

*Born in 1947 in Detroit (USA), **Suzy Lake** moved in 1968 to Montréal, in a context following the murderous Detroit riots and the Viet Nam war specific context of the United State. In Montréal, Suzy Lake first worked as a life model in several art schools in 1968. From 1969 she began to work as an art teacher, and continued until 2008. From 1970, she took an even more active part in the local artistic scene by co-founding the artist run space Véhicule Art Inc, and getting involved with guests artists such as Sol Lewitt, Alisson Knowles, Martha Wilson, General Idea, Marina Abramovic, Vito Acconci or Bill Viola. At this time, she created major artworks that had a large influence and audience on artists, such as Cindy Sherman that has acknowledged the determinant significance of Lake's artworks in her own career. Suzy lake founded a work initially based on performance, activism, and feminism. It questions self-perception and self sentience, by creating large series of photographs and performances. She revealed being influenced by Nancy Sperro and Adrian Piper for those early works.

Born in 1941 in Cleveland (USA), **Lynn Hershman Leeson has created works that are imbued with impersonating fake identities and posturing. In 1968, she created three avatars that were published as real art-critics and journalists. From 1974 to 1978 she bring to life Roberta Breitmore an alter ego she impersonated but also bring to existence by claiming for her real documents such as a driving licence, or a credit card. Her work is one of the most influencing of her generation for the question raised between human and technology but also identity and media.

***Born in 1947 (USA), **Martha Wilson** lives and works in New York City. Recently celebrated on the occasion of her first solo show at the Centre Pompidou, she is one of the most important artist of her generation. From Conceptual Art to performance, and as the director of the Franklyn Furnace in New York, she has a significant influence on the 70's art scene in New York. On the occasion of Paris+, we are presenting one of the last available artwork from the iconic *Halifax series. Posturing: Drag* stages a mise-en-abime process as it depicts the artist trying to appear as a drag — a female trying to look like a male posturing as a woman.

NB: during Paris+, a solo exhibition of Suzy Lake will be presented at the gallery with other works to discover. This exhibition is supported by The Canadian Cultural Centre.

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Suzy Lake
Miss Chatelaine
1973

Selenium-toned gelatin silver print, on FB paper,
printed in 1996
Image: 22.3 × 22.4 cm
Paper: 50.5 × 40.5 cm
Edition of 10 + 3 AP (AP 2/3)
Signed: "S. Lake", dated "1973/96": front,
bottom right in pencil

Inquire

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Suzy Lake, Lynn Hershman Leeson, Martha Wilson



Suzy Lake
12 Over 28
1975

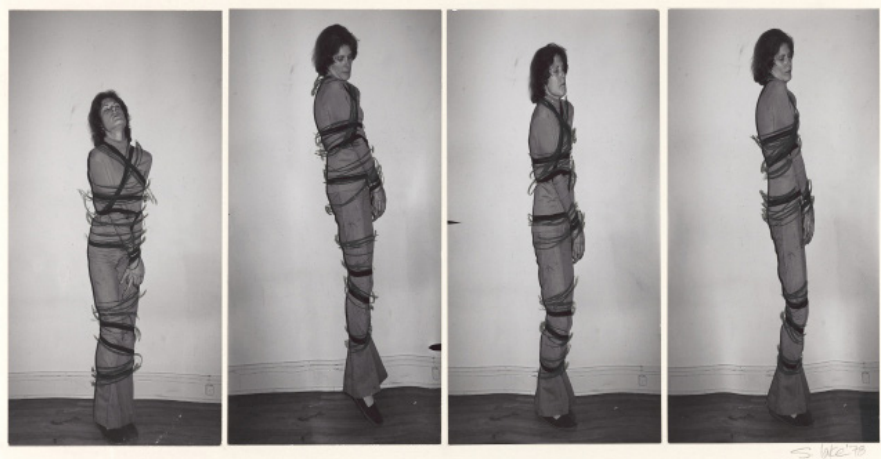
Gelatin silver print, graphite drawing
96.5 x 71 cm
Unique work

Dated, signed on front, bottom right of image:
"S Lake" in black ink

Inquire

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Suzy Lake, Lynn Hershman Leeson, Martha Wilson



Suzy Lake

ImPositions Study #2 (maquette)

1977

4 gelatin silver prints, grease pencil, photo oil

Image: 24.2 x 12 cm each

Print: 24.2 x 48.6 cm each

Framed: 42.55 x 66 cm

Signed "S. Lake" and dated "'78" in pencil on
lower front right

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Suzy Lake
Are You Talking to Me #9
1978–79

4 gelatin silver, fiber-based prints, photo oil, 2 chromogenic colour prints

1. image: 92.71 x 60.96 cm, frame: 93.6 x 63.6 x 3.5 cm
2. image: 96.52 x 59.69 cm, frame: 97.2 x 60.4 x 3.5 cm
3. image: 99.8 x 50.5 cm, frame: 100.7 x 51.4 x 3.5 cm
4. image: 80.64 x 54.93 cm, frame: 81.5 x 55.5 x 3.5 cm
5. image: 88.4 x 45.44 cm, frame: 89.3 x 46.3 x 3.5 cm
6. image: 93.98 x 63.5 cm, frame: 94.7 x 64.2 x 3.5 cm

Unique work

Inquire

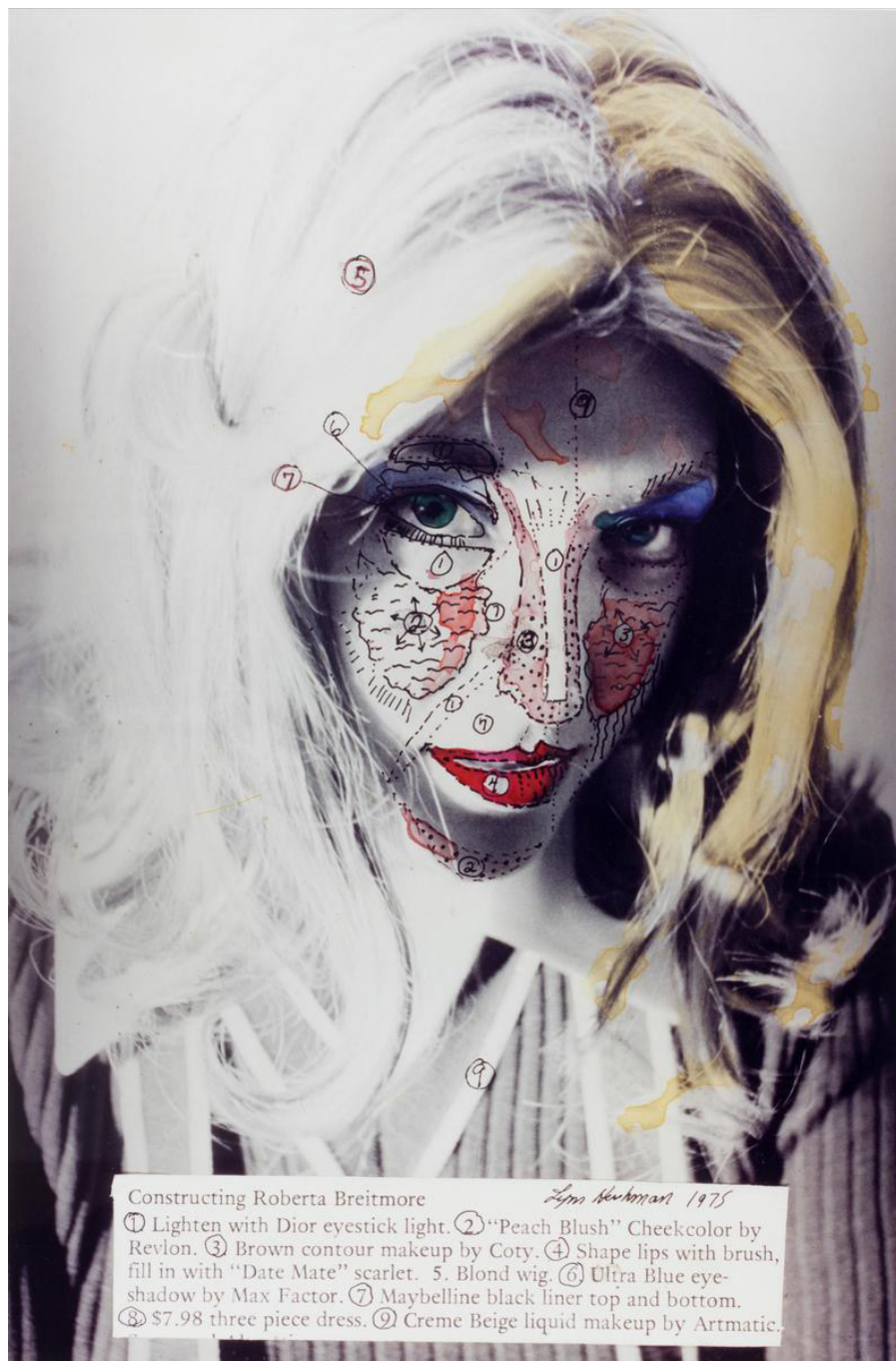
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Lynn Hershman Leeson
Roberta Construction Chart #1
1975

Archival digital print and dye transfer
101.60 × 76.20 cm
Edition of 12 + 1 AP

Inquire



Constructing Roberta Breitmore

Lynn Hershman, 1975

① Lighten with Dior eyestick light. ② "Peach Blush" Cheekcolor by Revlon. ③ Brown contour makeup by Coty. ④ Shape lips with brush, fill in with "Date Mate" scarlet. 5. Blond wig. ⑥ Ultra Blue eye-shadow by Max Factor. ⑦ Maybelline black liner top and bottom. ⑧ \$7.98 three piece dress. ⑨ Creme Beige liquid makeup by Artmatic.

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Lynn Hershman Leeson
*Roberta Enters the Belmont Amusement Park in
San Diego*
1976

Gelatin silver print, 20.32 x 25.4 cm
Edition of 3 + 2 EA
Numbered and signed

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Suzy Lake, Lynn Hershman Leeson, Martha Wilson



Lynn Hershman Leeson
(S)mug Shot, No. 3
1974

Chromogenic Prints, printed 2007
Frame: 42.55 × 52.71 × 3.81 cm
Unique work
Signed

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Martha Wilson
Posturing: Drag
1972

Color gelatin silver prints, typewriting on paper,
mounted on matte board, printed 2008
50 x 36 x 3 cm
Edition of 4 + 2 AP
Numbered and signed AP 1/2

Text: "Form determines feeling, so that if I pose
in a role I can experience a foreign emotion. This
was an attempt at double sex transformation, I
am dressed in "drag" so that the transformation
is from female into male, back into female. The-
oretically, the uninitiated audience sees only half
of this process, from "male" into "female."

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Biographies

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SUZY LAKE

Born in 1947 (USA). Lives and works in Toronto.

Born in 1947 in Detroit (USA), Suzy Lake move in 1968 to Montréal, in a context following the murderous Detroit riots, the assassination of Martin Luther King, and the Viet Nam war specific context of the United State. In Montréal, Suzy Lake first worked as a life model in several art schools in 1968. From 1969 we began to work as an art teacher, and continued until 2008 in various reknown institutions and university in Canada. From 1970, she took an even more active part in the local artistic scene by co-founding the artist run space Véhicule Art Inc, and getting involved with guests artists such as Sol Lewitt, Alisson Knowles, les Levine, General Idea, Marina Abramovic, Vito Acconci or Bill Viola. At this time, she created major artwork that had a large influence and audience on artists, such as Cindy Sherman that has aknowledged the determinant significance of Lake'artworks in her own career. Suzy lake founded a work initially based on performance and activism, and a burgeoning feminism. It question the self-perception and self sentience, by creating larges series of photographs and performances. The photography is there used for its technical capacity and its documentary aspect, but also in its relation to the then ever-increasing overload of popular imagery with movies, magazine and television in the 70's. She revealed being influenced by Nancy Sperro and Adrian Piper for those early works.

On stage (1972-74) is a series of 84 prints featuring the artist a a role model performing in various setting, balancing between her true identity, decorum and role playing. (Coll. Art Gallery of Ontario, Toronto).

Miss Chatelaine (1974) is a series of twelve collage, featuring the artist with several trendy «haircuts». Lake's whitened face and shoulders are comically combined with collaged images of different fashionable hairstyles mirroring the magazines mass-market representation of women. (Coll. Met Museum).

In *ImPOSITIONS* (1978) and *Choregraphed puppet* (1976), she deals with the idea of being sentient, but controlled and bound by others, society or men. *Are you talking to me* (1979), explicitly made as a tribute to Robert De Niro famous scene in *Taxi driver*, is a series of 88 portraits of the artist focusing of the temporal nature of identity and in perpetual flux. (Coll. MoMA).

A genuine simulation of... (exhibited in Art Basel 1974 in the New Trends section to then represent Canada) Suzy Lakes photo grid considers female identity as performance, dealing with white make-up as a mask or a revealing process of the self.

Suzy Lake as... series are grids that documents the gradual transfer of an other face to hers. While comparable to contemporaneous experiments by Ana Mendieta, Lake exerts relatively high levels of exacting labour and compositional craft, using a range of masks and stencils in order to achieve the effect of a seamless transition from one self to another.

In 1993, she was the subject of a major mid-career retrospective, *Point of Reference*, organized by the Canadian Museum of Contemporary Photography in 1993. Suzy has participated in significant conceptual or feminist exhibitions such as: *WACK ! Art and the Feminist Revolution* (LA MOCA, 2007-2008), *Identity Theft : Eleanor Antin, Lynn Hershman, Suzy Lake, 1972-1978* (Santa Monica Museum of Art, 2007), *Held Together With Water* (Sammlung Verbund, Vienna, 2008) and *Traffic : Conceptual Art in Canada 1965-80* (2010).

Suzy continues to address the relationship of the individual to societal forces in order to reveal constructions and restraints that have been built into our culture.

Her works are part of the collection of MoMA (NY), du Metropolitan Museum of Art, (NY), Albright Knox Gallery, Buffalo, (NY), National Gallery of Canada, Ottawa, Sammlung Verbund, Vienna...

COLLECTIONS (SELECTION)

Albright Knox Gallery, Buffalo, NY
Art Gallery of Hamilton, Hamilton, ON
Art Gallery of Ontario, Toronto, ON
Canada Council Art Bank, Ottawa, ON
Glenbow Art Gallery, Calgary, AB
London Regional Art Gallery, London, ON
Montreal Museum of Fine Art, Montréal, QC
Musée d'Art Contemporain de Montréal, QC
Museum Lodz, Wroclaw, Poland
National Gallery of Canada, Ottawa, ON
Nickel Arts Museum, Calgary, AB
Royal Bank of Canada, ON
Sammlung Verbund, Vienna, Austria
The Metropolitan Museum of Art, New York, NY
The Museum of Modern Art, New York City, NY
Vancouver Art Gallery, Vancouver, BC
Winnipeg Art Gallery, Winnipeg, MN

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LYNN HERSHMAN LEESON

Born in 1941. Lives and works in San Francisco, California

Over the last five decades, artist and filmmaker Lynn Hershman Leeson has been internationally acclaimed for her art and films. Cited as one of the most influential media artists, Hershman Leeson is widely recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. Over the last fifty years she has made pioneering contributions to the fields of photography, video, film, performance, artificial intelligence, bio art, installation and interactive as well as net-based media art. ZKM | Center for Art and Media Karlsruhe, Germany, mounted the first comprehensive retrospective of her work titled Civic Radar. A substantial publication, which Holland Cotter named in The New York Times "one of the indispensable art books of 2016."

Her six feature films – *Strange Culture*, *Teknolust*, *Conceiving Ada*, *!Women Art Revolution: A Secret History*, *Tania Libre*, and *The Electronic Diaries* are all in worldwide distribution and have screened at the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others. She was awarded the Alfred P. Sloan Foundation Prize for writing and directing *Teknolust*. *!Women Art Revolution* received the Grand Prize Festival of Films on Art. A retrospective of Lynn's work, 'Lynn Hershman Leeson: Twisted' opened at the New Museum in July, 2021.

« In 1971, I had an exhibition at the Berkeley art museum. It was a work called *Self Portrait as Another Person*, which included audio tapes in which people were interviewed as they approached the work. The exhibition was closed because I was told that media was not art and did not belong in a museum. This led me to open a room at the Dante Hotel, where people signed in at the desk, received keys and trespassed a room comprised of fictional essences of an identity. It was site specific, and lasted a year, when someone called the police, who took wax body parts to central headquarters, which seemed like an apt ending to that narrative. I believe it was one of the first site specific pieces in America.

No one saw this as art, until Sophie Calle did a piece somewhat similar 14 years later.

There were other site specific pieces, like in San Quentin Prison, the Windows of Bonwit Teller and Shopping Malls. Because my work was ignored because there was no critical language or context for it, I was forced to write about it myself, both to historicize and explain its content. I wrote under 3 names, Prudence Juris, Herbert Good and Gay Abandon. They published these texts internationally, one had a weekly column. I would show the articles in order to obtain exhibitions, because the articles gave the work credibility.

I created a work that grew out of the Dante, a ten year piece called Roberta Breitmeyer, which was one of a successive series of works that critics, curators, and dealers also said was not art. She was a breathing, simulacrum persona, played first by myself, and then by a series of multiple individuals. Roberta existed in both real life and real time and during the decade of her activity engaged in many adventures that typified the culture in which she participated. She had a checking account and driver's license, and saw a psychiatrist. Her existence was proved by the trackings of her psychiatric reports and credit ratings. Her construction included specific language and gestures as well as a stereotyped cosmetic ambience. By accumulating artifacts from culture and interacting directly with life, she became a two-way mirror that reflected societal biases absorbed through experiences.

Roberta always seen as a surveillance target. Her decisions were random, only very remotely controlled. Roberta's manipulated reality became a model for a private system of interactive performance. Instead of a disc or hardware, her records were stored on photographs and texts that could be viewed without predetermined sequences. This allowed viewers to become voyeurs into Roberta's history. Their interpretations shifted depending on the perspective and order of the sequences. Everyone thought I was schizophrenic.

Almost no one saw this objectification of identity as Art, until Cindy Sherman did something similar 5 years later.»

Excerpt of a Talk at MoMA NY (1994) by Lynn Hershman Leeson

COLLECTIONS (SELECTION)

Brooklyn Museum, Brooklyn, New York
Carl & Marilyn Thoma Art Foundation, Santa Fe
CA2M Centro de Arte Dos de Mayo, Madrid
Fine Arts Museums of San Francisco, San Francisco
Hammer Museum, Los Angeles
Los Angeles County Museum of Art, Los Angeles,
Museum of Modern Art, New York
San Francisco Museum of Modern Art, San Francisco
Tate Modern, London
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
The Whitworth, The University of Manchester
ZKM, Karlsruhe, Germany

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MARTHA WILSON

Born in 1947 (USA). Lives and works in New York

Born in 1947 in Newtown, near Philadelphia Pennsylvania, Martha Wilson grew up in a Quaker community. In 1969, she moved in Halifax in Canada with her former boyfriend, to continue her scholarship. He was studying at the Nova Scotia College of Art and Design (NSCAD) while Martha was studying English literature. She then hanged out for a time with the artistic community from the NSCAD and met some invited artist who has later revealed significant for her own life and work.

In 1970, following an advice that Vito Acconci gave her, she read Erving Goffman's *The Presentation of Self in Everyday Life*, and then decided to embrace an artistic career. After numerous twists, she began to work as an english teacher at the NSCAD, where she found the material resources needed to develop her practice.

For five years, influenced by conceptual art that was trendy at the time, she used her body and subjectivity as a tool but also as a subject to produce works, while continuing to resort to text and writing. It is that Corpus entitled *Halifax Collection* that will be presented this fall at the Centre Pompidou. Her work, which conformed to the codes of art, was however crossed and nourished by the feminist theories of the time, and like other women artists, Wilson caught the attention of Lucy Lippard, who contextualized the artist's first works in the conceptual practice in her major book *From the Center: Feminist Essays on Women's Art*.

Still in Canada, she began to cooperate and establish a correspondence with other women artists such as Jacki Apple, Rita Meyers, Alice Aycok and Simone Forti and others from New York. In 1973, she definitely moved to New York, where she was welcomed by the artistic community.

In 1976, she founded the *Franklin Furnace* to promote artist's and artist's production, that were not really considered at the time. As an artist run space, it was dedicated to the avant garde medium such as performance, installation, artist's book and video.

The same year, her own work went one step further, as she created DISBAND, a girl's band with Barbara Ess, Ilona Granet, Donna Henes, Daile Kaplan, Barbara Kruger, Ingrid Sischy, Diane Torr. The concept was that no one was skilled to play any instrument. The band lasted until 1982.

From this time, she began her live performance series, mimicking political figures or first ladies, declaiming parodic speeches, songs and elocution that will remain characteristic of her work until today, as in the recent production featuring Melania and Donald Trump.

Wilson's work has been considered by many as prefiguring some of Judith Butler's ideas, inspired by those of John Langshaw Austin, on the performativity of gender..

In 2001, the Art Historian Jayne Wark wrote: «In her conceptually based performance, video and photo-text works, Wilson masqueraded as a man in drag, catalogued various body parts, manipulated her appearance with makeup and explored the effects of «camera presence» in self-representation. Although this work was made in isolation from any feminist community, it has been seen to contribute significantly to what would become feminism's most enduring preoccupations: the investigation of identity and embodied subjectivity.»

Martha Wilson's early works are now considered precursory. Many of her works, made up of photographs and texts, point to territories later conquered by other contemporary artists, such as Cindy Sherman or Martha Rosler. Her role as an artist, but also as a federator through the creation of the Franklin Furnace Archive or the DISBAND* group, led her to be described by the New York Times art critic Holland Cotter as one of the most emblematic people of art in Manhattan in the 1970s.

COLLECTIONS (SELECTION)

Museum of Modern Art, New York
Whitney Museum of American Art, New York
Guggenheim, New York
Sammlung Verbund, Vienna, Austria
Smith College, Northampton, Massachusetts
Banco Espirito Santo, Lisboa, Portugal
Moderna Museet, Stockholm, Sweden
Centre Pompidou, Paris, France
Frac Bourgogne, Dijon
Arter, Istanbul, Turkey
François Pinault Foundation, Paris

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mfc-michèle didier, founded in 1987 in Brussels by Michèle Didier, is an independent publishing house. mfc-michèle didier produces and publishes original artworks by contemporary artists such as artist's books, prints, installations, multiples, etc.

Since 2011, the mfc-michèle didier in Paris represents artists of different generations, related to the editions produced by the publishing house, but also develops specific projects with particular invitations. Since its creation, the gallery has favored collaborations with artists in a conceptual and political vein, notably international artists who are now considered historical. The Paris gallery also supports artists from the French scene through the production of works and exhibitions.

ARTISTS

AALLIICCEELLEESS...	PIERRE HUYGHE
SAÂDANE AFIF	ON KAWARA
DENNIS ADAMS	MATT KEEGAN
CARL ANDRE	JUTTA KOETHER
FIONA BANNER	LEIGH LEDARE
ROBERT BARRY	SUZY LAKE
BERNARD BAZILE	CHRISTIAN MARCLAY
SAMUEL BIANCHINI	LAURENT MARISSAL
BLESS	ALLAN MCCOLLUM
MEL BOCHNER	MATHIEU MERCIER
BROGNON ROLLIN	ANNETTE MESSENGER
AA BRONSON	GUSTAV METZGER
STANLEY BROUWN	JOHN MILLER
PHILIPPE CAZAL	JONATHAN MONK
LUDOVIC CHEMARIN©	ROBERT MORRIS
CLAUDE CLOSKY	ANTONI MUNTADAS
HANNAH COLLINS	MAURIZIO NANNUCCI
DAVID CUNNINGHAM	PHILIPPE PARRENO
CHARLES DE MEAUX	MICHELANGELO PISTOLETTO
BRACO DIMITRIJEVIC	HUBERT RENARD
PETER DOWNSBROUGH	ALLEN RUPPERSBERG
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YONA FRIEDMAN	RAY SANDER
JAZON FRINGS	JOE SCANLAN
PAUL-ARMAND GETTE	KLAUS SCHERÜBEL
LIAM GILLICK	CAROLEE SCHNEEMANN
NICOLAS GIRAUD	JIM SHAW
CARI GONZALEZ-CASANOVA	JOSH SMITH
JOSEPH GRIGELY	UNTEL
FERENC GRÓF	LAWRENCE WEINER
THE GUERRILLA GIRLS	ELSA WERTH
CARSTEN HÖLLER	MARTHA WILSON
JENNY HOLZER	CHRISTOPHER WOOL

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CURRENT AND UPCOMING EXHIBITIONS AND FAIRS

Brognon Rollin

I'm All Tomorrow's Broken Hearts

From September 9 to October 8, 2022

Suzy Lake

On Stage

From October 14 to December 23, 2022

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