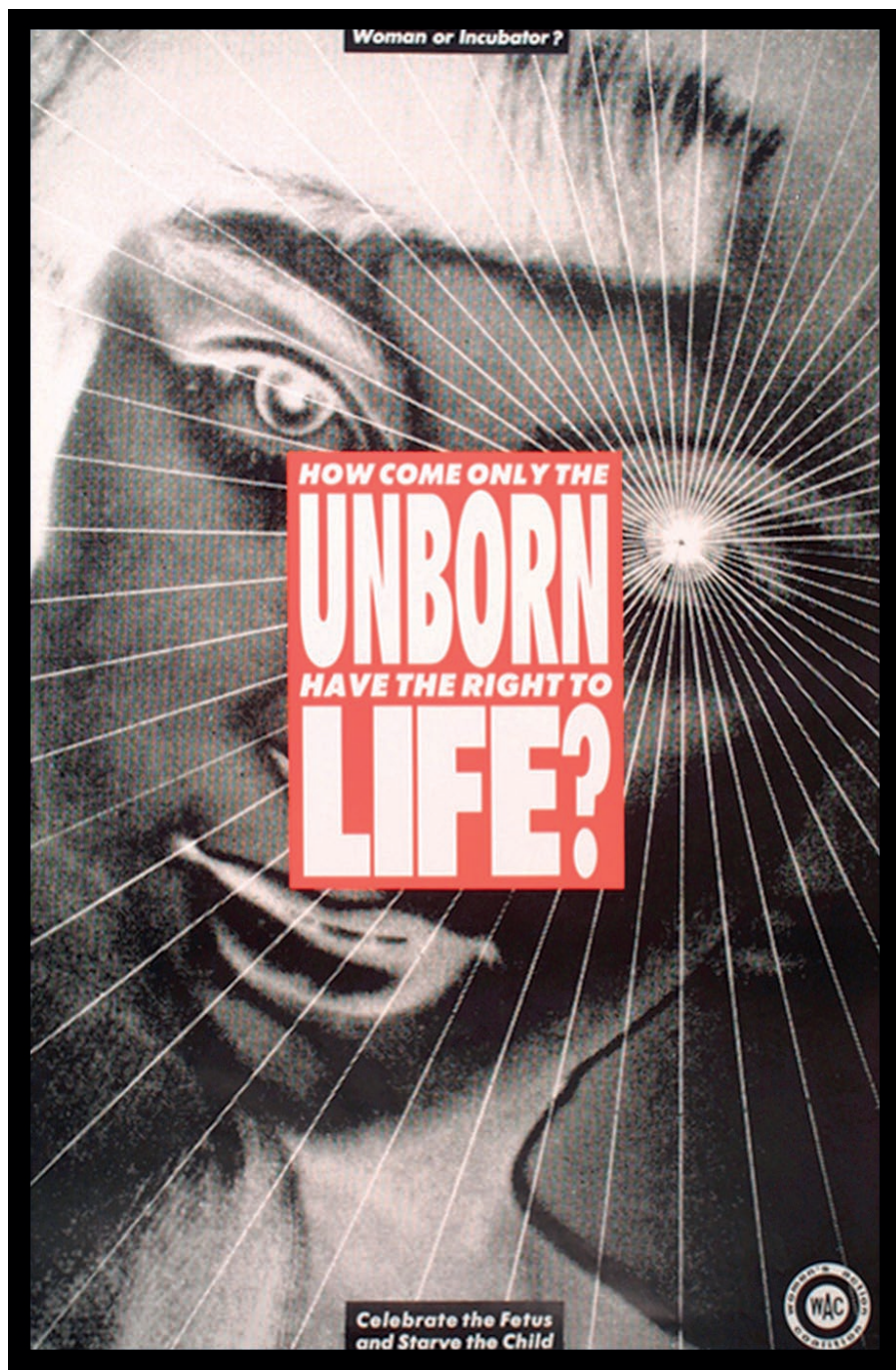

Art Genève

02.03 - 06.03.2022, Booth A45

Exclusive preview

mfc-michèle didier



Art Genève 2022

With works by:
Vito Acconci
Brognon Rollin
Jenny Holzer
On Kawara
Barbara Kruger
Suzy Lake

Opening reception

Wednesday, March 2 - from 2 pm to 9 pm

Openings hours

Thursday, March 3 - from 12 am to 7 pm
Friday, March 4 - from 12 am to 8 pm
Saturday March 5 - from 12 am to 8 pm
Sunday March 6 - from 12 am to 7 pm

Art Genève

02.03 - 06.03.2022, Booth A45



Vito Acconci

Hand & Mouth (Film Stills & Text), 1973

Two film stills and one text panel from *3 Adaptation Studies (Hand & Mouth)*

Film stills: each 101.6 x 74.9 cm

Text panel: 74.9 x 75.6 cm

Unique piece, signed

Three Adaptation Studies is an experimental film, an early work by Vito Acconci, dating from the mid-sixties and early seventies, when he began to develop performative actions with the objects and spaces of his environment. In *Three Adaptation Studies*, Acconci physically resists three very simple but uncomfortable actions. In the first, the artist, with his eyes covered by a scarf, tries to dodge a series of balls thrown at him. In the second, he tries to keep his eyes wide open while his face is filled with soap. And in the third action, he tries to put his whole fist in his mouth. These are casual situations, between the playful and the absurd, that the artist uses to test the senses and subject the body to external, often hostile, stimuli.

Hand & Mouth consists of two film stills and a text from the third action of the film; the work was shown in the exhibition *Vito Acconci: Headlines & Images* (November 1978 - January 1979) at the Stedelijk Museum in Amsterdam.

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02.03 - 06.03.2022, Booth A45



Brognon Rollin
Classified Cloud

Five framed newspaper clippings
Each 40.5 x 30.5 cm

Edition of five numbered and signed copies and
one artist's proof
Each copy is unique
Certificate numbered and signed

Produced and published by mfc-michèle didier
in 2020

In *Classified Cloud*, an evaporating cloud was photographed at five stages of its disappearance. Each stage was published in the ads section of five different newspapers in Greenland, Russia, Greece, the United States and Belgium. The work, consisting of the five pages of torn-out newspapers, produces a cinematic effect that freezes this fleeting moment of transformation.

Art Genève

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Jenny Holzer
Truth Before Power

Set of four Inkjet prints
Signed and numbered on the colophon
Size of the paper: each 55.6 x 45.1 cm
Size of the image: each 50.2 x 40 cm

Edition of 40 signed and numbered copies
Édition #24/40



The four images that make up *Truth Before Power* are derived from the paradigms of the artist's aesthetic and of her singular approach to public art, which she creates in the form of projections. In this work, she combines famous satires, poetry and documents from the archives of the American government. The artist reminds us how language can either expose or reinforce the dominant thinking of power.

Art Genève

02.03 - 06.03.2022, Booth A45



On Kawara
I READ

Natural wooden box, 37 × 41 × 31.5 cm
Contains 6 volumes, each 28.6 x 23.1 x 5.1 cm
3272 pages in total

Limited edition of 50 numbered copies and 10
H.C.
1966-1995/2017

Produced by One Million Years Foundation and
mfc-michèle didier in 2017
Published by mfc-michèle didier in 2017
©2017 The Estate of On Kawara et mfc-michèle
didier

Unlike the three parts of the *Trilogy*, *I GOT UP*, *I WENT* and *I MET*, published respectively in 2008, 2007 and 2004, *I READ* by On Kawara is not a daily work but is connected to the *Today Series*, artwork gathering all the *Date Paintings* realized from 1966 to the eve of the death of the artist, in 2014.

If *I READ* also begins in 1966 and stops in 1995, by publishing *I READ* post-mortem, mfc-michèle didier respects the last will of the artist to pursue the work until his death.

On both sides of each of the 3272 lined paper sheets that make up the piece, On Kawara has meticulously pasted annotated and dated press cuttings. Pages are filled with juxtaposed or layered articles from daily newspapers. There are no apparent links between the cuttings themselves besides the date on which the events related took place, meaning the dates on the selected newspapers occasionally differ slightly from the one written on the top of the page belonging to *I READ*. Each sheet corresponds to a day when On Kawara completed a *Date Painting*.

I READ is thus directly linked to the *Today Series* and each page is corresponding to a *Date Painting*. The artist's interest in world news as well as the rhythm of the work of painting by On Kawara are revealed in *I READ*.

Art Genève

02.03 - 06.03.2022, Booth A45



On Kawara

I GOT UP

Grey wooden slipcase, 51.2 x 19.2 x 25.8 cm

Contains 12 volumes, each 21 x 14.8 cm

4160 pages in total

Edition of 90 numbered and signed copies and

10 artist's proofs

1968-79/2008

Produced and published by mfc-michèle didier
in 2008

Public price:

21.000 euros

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*.

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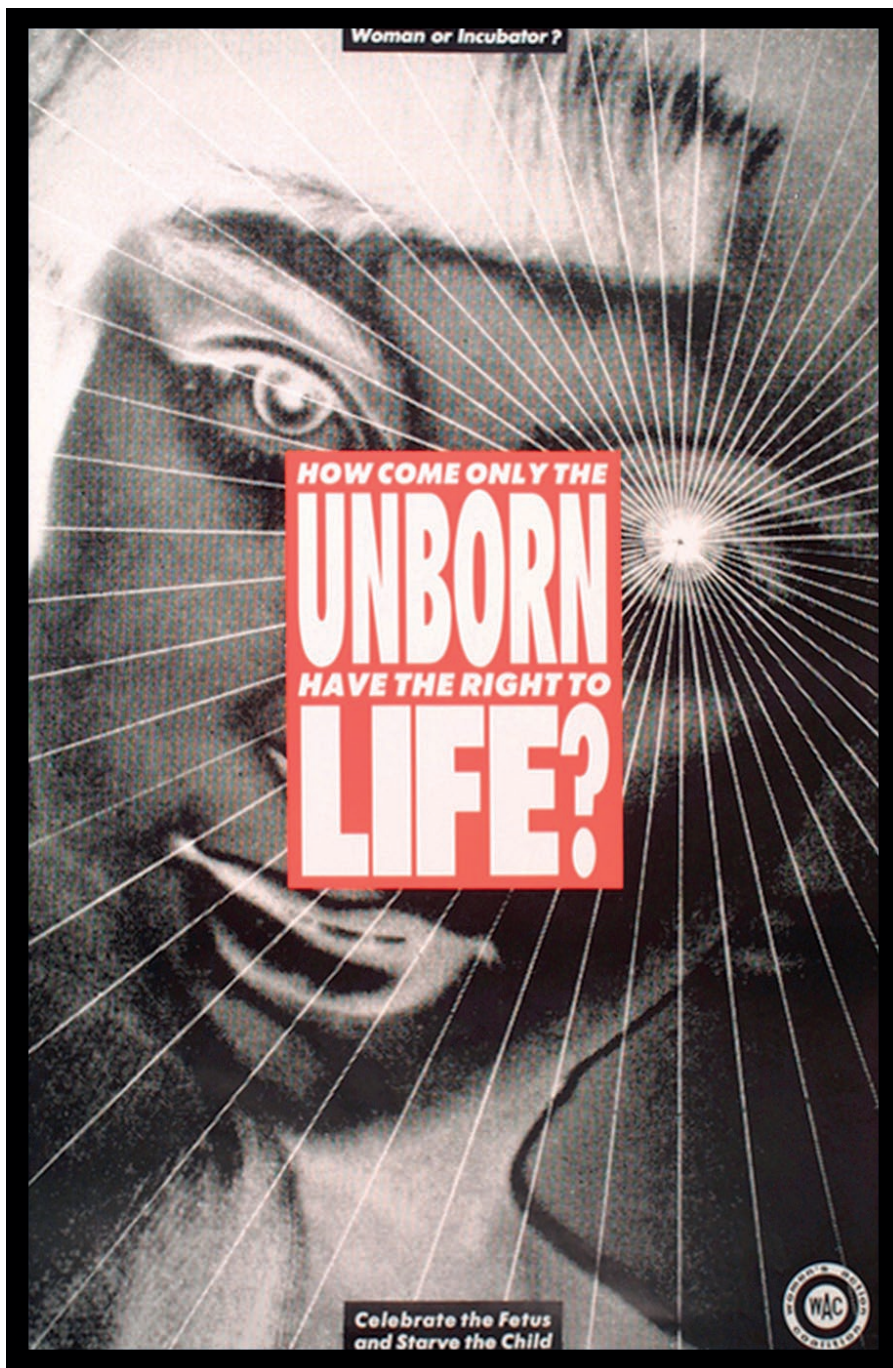
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02.03 - 06.03.2022, Booth A45



Barbara Kruger

HOW COME ONLY THE UNBORN HAVE THE RIGHT TO LIFE?

1992

Offset print

75 x 50 cm

Public price:

2.500 euros

After the 1989 poster *Your Body is a Battleground*, Kruger once again returns to the issue of abortion rights and the criticism of a society that legislates on a woman's body and her right to reproduce while neglecting poor children (at the bottom of the poster it says «Celebrate the Fetus and Starve the Child»).

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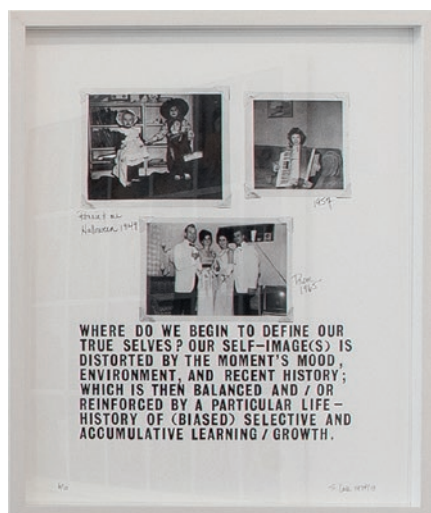
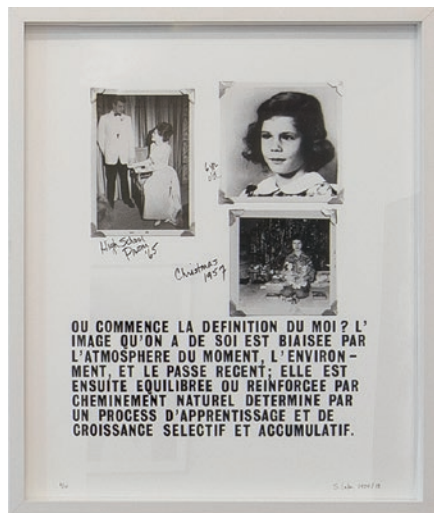
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Suzy Lake

On Stage #3 (Grade 1)

On Stage #4 (Accordion Pose)

1972-1974/2013

Set of two archival inkjet prints

61 x 51 cm

Edition of 10 numbered and signed copies

Edition #6/10

In the early 1970s, Suzy Lake explored how our identity is shaped by both ourselves and society through a series of photographs in which she is her own model. Her work would have a considerable impact on the North American scene. The American artist Cindy Sherman considers it as a major inspiration for her work.

On Stage became iconic as the forerunner of many recurring features in her oeuvre: the use of her own body as a constant reference point; the arrangement of the images in a grid sequence, much like the contact sheets common in advertising photography; the use of whiteface to erase her own individuality and provide a "zero" slate for the work; and her interest in the themes of feminism, identity, and protest. As Lake expressed it: "Art became a mode through which to explore the social, political, and philosophical concerns of the time."

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Art Genève

02.03 - 06.03.2022, Booth A45

VITO ACCONCI

**BORN IN 1940 IN NEW YORK (USA)
DECEASED IN 2017 IN NEW YORK (USA)**

Vito Acconci was born in 1940 in the Bronx, New York. He earned a BA with a major in literature from Holy Cross College in Worcester, Massachusetts, in 1962. Two years later, he completed an MFA in writing at the University of Iowa in Iowa City. After returning to New York, he went on to develop a diverse body of work in poetry, criticism, performance art, sound, film and video, photography, and sculpture.

In the second half of the 1960s, Acconci's work was centered on poetry and language. In 1969 he began using photography to document various actions, such as jumping, bending, and falling, that he executed in order to understand how his body moved in space. Also in 1969 he performed *Following Piece*, in which he followed passersby on the street until they entered private spaces. From 1969 to 1974 he continued to explore movement in space, using film and video and adding text panels to his photographs documenting his actions. Some of his performances questioned the nature of gender; other works interjected the private realm into public space. During the 1970 exhibition Information at the Museum of Modern Art in New York, for example, he had his mail forwarded to the museum and went there every day to open it. In *Seedbed* (1972), he masturbated, he claimed, under a temporary floor at the Sonnabend Gallery in New York, while visitors walked overhead and heard him speaking. In the second half of the 1970s, some of Acconci's works were comprised solely of his speech on audiotape, and many of his performances forced strangers to interact with one another.

In the late 1970s, Acconci began making sculptures referencing architecture and furniture.[...]

BROGNON ROLLIN

**BORN 1978 IN MESSANCY (BE) AND IN 1980
IN LUXEMBOURG - LIVE AND WORK IN PA-
RIS (FR) AND LUXEMBOURG**

David Brognon, born in 1978 in Messancy (BE), and Stéphanie Rollin, born in 1980 in Luxembourg (LU). They live and work in Paris and Luxembourg. Winners of the Best Solo Show at Art Brussels 2013 and 2015 finalists of the Prix Fondation Entreprise Ricard in Paris, Brognon-Rollin work with raw, often marginal social material where the recurrent themes are confinement, expectation and control...

With Fate will Tear us Apart (2011), the lines of destiny collected in the palms of hard drug users radiate the walls in a flash of neon. The *8m2 Loneliness* clock scans the interrupted time of the prisoner in his cell. With *Cosmographia (Gorée Island)* (2015), they create a crazy and monumental piece that physically archives the contradictory reality of the island between prison and escape: centimetre by centimetre, for 6 days, the 2.4 km of the island's layout is traced on paper, 3,066 layers sent by post to be stored and sealed in a stainless steel shelf. In 2017, they produce *Résilients*, a 6-metre-high sculpture, in collaboration with workers from the Caterpillar factory in Gosselies (Belgium) during the last months before the American manufacturer closes the site.

A work as a remnant of an immense know-how and which testifies to the psychological violence of a factory closure towards the 2,500 people concerned and a heavily affected region.

On the occasion of the Biennale d'Art Contemporain de Melle, with the work *Until Then* (Saint Savinien) (2018), they invite a line sitter from New York to wait in an 11th century church for the death of a patient by euthanasia. A performance that lasted 26 days. I

n 2020, on the occasion of their first museum monographic exhibition at the MAC VAL, Museum of Contemporary Art in Vitry-sur-Seine, entitled *The penultimate version of reality*, they present *24 H Silence (157 min/1440 min)*, a jukebox containing 80 45-rpm discs. On each side is engraved a minute's silence, observed somewhere in the world after a tragedy: a terrorist attack, an illustrious death, a natural disaster, a mass shooting...

JENNY HOLZER

**BORN IN 1950 IN GALLIPOLIS (USA)
LIVES AND WORKS IN NEW YORK (USA)**

After studying drawing, painting, and printmaking, first at Duke University and then at the University of Chicago and Ohio University, Jenny Holzer received a Master of Fine Arts degree from the Rhode Island School of Design. After being accepted into the Whitney Museum of American Art Independent Study Program, she moved to New York in 1977 and worked as a phototypesetter at Daniel Shapiro's Old Typographer design studio. She then gave up her abstract pictorial work, which was influenced by that of Mark Rothko and Morris Louis, and started using language to question representation. For her first series, *Truisms* (1977–1979), she used advertising media or public spaces to spell out sayings in capital letters, such as 'private property created crime' and 'everyone's work is equally important'.

Inspired by American street performers, minimal and conceptual art, the discoveries of female authorship, and the body art of Yvonne Rainer, she sees herself as an agitator. Referring back to the Russian constructivists, she ascribes a utilitarian function to art and uses the media culture in which she is steeped to her own ends. Her second series, *Inflammatory Essays* (1979–1982), consists of texts inspired by political and philosophical writers (including Emma Goldman, Lenin, and Rosa Luxemburg), which were originally printed on brightly coloured paper and pasted to public walls. She has also carved texts on granite benches and sarcophagi, presented them on electronic signs, and projected them onto public buildings.

She has created memorials against racism, against the atrocities of the Second World War, or that deal with the thoughts of people about death, at the moment of the battle against the AIDS pandemic (*Laments*, Dia Art Foundation, New York, 1989). In 1990, for the Venice Biennale, she exhibited a polemical work on the ambivalent ties and fears that bind mothers and their children (*Mother and Child*), for which she was awarded the Golden Lion. By shining a light on political and social stereotypes, she attempts to incite thought about fundamental issues, using communication methods designed to reach the largest possible public. In the 1990s, she began drawing from her personal history and the intimate relationship between body and language, moving from ideological messages and aphorisms towards meditations on the human condition. In part, she has explored these themes through the words of others, incorporating the writing of renowned poets into her work and drawing on government documents to highlight the effects of U.S. military activities in Afghanistan and Iraq. A retrospective of her work was held at the Guggenheim Museum in New York in 2009.

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ON KAWARA
BORN IN 1933 IN KARIYA (JP)
DECEASED IN 2014 IN NEW YORK (USA)

For over five decades, On Kawara (29,771 days) created paintings, drawings, books, and recordings that examined chronological time and its function as a measure of human existence. The artist began making his now signature "date paintings" on January 4, 1966 in New York City and continued to make them in different parts of the world until 2013.

His epic project, *One Million Years*, is a monumental series of twenty-four works comprising *One Million Years [Past]*, which was dedicated to «all those who have lived and died,» and *One Million Years [Future]*, addressed to "the last one." The *Past* volumes, noting each year over an entire millennium from 998,031 BC, were started in 1970 and took two years to complete, while the *Future* years, begun in 1980, were written over the span of eighteen years and finish at 1,001,997 AD. Together the volumes make up 2,000,000 years.

Since 1998, the artist has exhibited seven *Date Paintings* at kindergartens around the world under the title *Pure Consciousness*. Amongst other locations, the paintings have been presented in Abidjan, Cote d'Ivoire; Leticia, Colombia; Toliara, Madagascar; Thimphu, Bhutan; London; Bequia, Saint Vincent and the Grenadines; Yusuhara, Japan; Bethlehem; Tongyong, South Korea; and Brooklyn, New York, with future venues in Münster, Germany and new locations to be determined.

Work by the artist is represented in museum collections internationally, including the Centre Georges Pompidou, Paris; Hara Museum of Contemporary Art, Tokyo; Kunstmuseum Basel; The Metropolitan Museum of Art, New York; Moderna Museet, Stockholm; Museum of Contemporary Art, Tokyo; Museum Ludwig, Cologne; The Museum of Modern Art, New York; National Gallery of Art, Washington, DC; The National Museum of Modern Art, Tokyo; Philadelphia Museum of Art; San Francisco Museum of Modern Art; Tate, London; Toyota Municipal Museum of Art, Toyota City, Japan; and the Whitney Museum of American Art, New York.

BARBARA KRUGER
BORN IN 1945 IN NEWARK (USA)
LIVES AND WORKS IN NEW YORK AND LOS ANGELES (USA)

Barbara Kruger was born to a middle class family in New Jersey. She began her studies in 1965 at the Parsons School of Design in New York, where she was influenced by the photography of Diane Arbus and by the work Marvin Israel, a graphic designer at Harper's Bazaar. She worked for an advertising agency, then for the New York fashion magazine *Mademoiselle*, run by Condé Nast (who also publishes *Vogue*), where she learnt the protocols behind the construction of pictures of mass communication, and especially how to operate framings with the best visual impact to catch the eye – techniques she would later use in her first works as an artist in 1969.

This work consists in enlarging advertising images taken from magazines, applying them to large banners, and adding a slogan explicitly directed at the public and questioning white male authority and the stereotypes spread by the media. Her photomontages, limited to three colours (red, black, and white), evoke revolutionary agitprop or the collages of John Heartfield, Raoul Hausmann, and Hannah Höch. Her first significant exhibition was held in 1979 at the P. S. 1 contemporary art centre in New York. Her collages highlight some of the semantic relations present within the image through the use of political messages coupled with an instantly recognizable visual identity. The aggressiveness of the colours and layouts heighten the brutality of the visual codes, evoking the surveillance strategies of our societies.

Since the 80s, the artist's series combine words and images more closely, and address the themes of violence, power and sexuality rampant in the media.
[...]

SUZY LAKE
BORN IN 1947 IN DÉTROIT (USA)
LIVES AND WORKS IN TORONTO (CA)

Suzy Lake began her art practice in 1968. Following the social and political unrest of the 1960's she emigrated from Detroit to Montreal (1968), and then to Toronto in 1978. Active to the needs of her communities, she was a co-founder of *Vehicule Art Inc.* (Montreal, 1972) and the Toronto Photographers Workshop (Toronto, 1978). Lake was among the first female artists in Canada to adopt performance, video, and photography to explore the politics of gender, the body, and identity. 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, Viennea, 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), Albrigh Knight Gallery, Buffalo, (NY), National Gallery of Canada, Ottawa, Sammlung Verbund, Vienna...

mfc-michèle didier

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...

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DENNIS ADAMS

CARL ANDRE

FIONA BANNER

ROBERT BARRY

BERNARD BAZILE

SAMUEL BIANCHINI

BLESS

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NICOLAS GIRAUD

CARI GONZALEZ-CASANOVA

JOSEPH GRIGELY

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THE GUERRILLA GIRLS

CARSTEN HÖLLER

JENNY HOLZER

PIERRE HUYGHE

ON KAWARA

MATT KEEGAN

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CURRENT AND UPCOMING EXHIBITIONS

ArtGenève

From March 3 to 6, 2022

Leigh Ledare

From March 24 to May 21, 2022

Saâdane Afif

The Fountain Archives [Index]

From June 2 to July 21, 2022

Art Basel

From June 16 to 19, 2022