MAMCO, Museum of Modern and Contemporary Art, Geneva
Press kit

Kelley Walker

'Swiss Pop'

General Idea, 'Photographs (1969-1982)'

Jack Goldstein, Jenny Holzer, Sherrie Levine,
Cady Noland/Laurie Parsons/Felix Gonzalez–Torres

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Kelley Walker, *Mia Wasikowska Interview Summer 2016*, 2016. Four-color process silkscreen with acrylic ink and magazine collage on canvas .189 × 45,70 cm. Courtesy of the artiste / Paula Cooper Gallery, New York ; Thomas Dane Gallery, London ; and Galerie Gisela Capitain, Cologne

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May 31st—September 10th, 2017
Press conference Tuesday May 30 2017, 10 am
Opening from 6pm

MAMCO Geneva will present a major exhibition of the work of the American artist Kelley Walker (b. 1969, Columbus, Georgia). The exhibition will be on view from May 31st through September 10th, 2017, and will be installed throughout the 1000 m^2 of the museum's first floor.

In his work, Kelley Walker uses techniques common to Pop art, such as collage, photography, and silkscreen printing, as well as digital tools, to question today's frenetic circulation and consumption of images. The show, organized by Fabrice Stroun and Lionel Bovier, will provide a retrospective overview of one of the most innovative artists working today. It will include Walker's most notable bodies of work , specifically "Black Star Press" paintings, where layers of chocolate cover and partially obscure images inspired by Warhol ; intricate mirrors made of handcut acrylic plexiglas, and reminiscent of the inkblot test designed by the famous Swiss psychologist Hermann Rorschach; "Brick paintings," which combine silkscreen brick patterns with collage from newspapers and magazines; as well as more recent works that explore the transformation of image to object. A selection of new works, as well as site specific interventions, will also be included.

This exhibition, in succession to Wade Guyton's one in 2016, will provide an opportunity to address issues concerning the image and its corporeality in recent art history.
The Kelley Walker exhibition benefits from the support of Henri Harsch HH SA.

"Swiss Pop", based on a proposal by Samuel Gross, on view on the museum's third floor, will serve as an introduction to one of the Postwar Era's first interrogations of the status of the image, both in terms of its auratic unicity and its (mostly industrial) mode of fabrication.

An exhibition of images and photographic projects by Canadian collective General Idea extend, on the same floor, this reflection on the mediatic and physical versatility of the image within the McLuhanesque society taking shape after the Second World War.
The exhibition of General Idea, 'Photographs (1969 – 1982)' benefits from the support of Le Laboratoire.

Finally, works by Cady Noland, Laurie Parsons, and Felix Gonzalez-Torres on the second floor, conclude this examination of American practices linked to the "Pictures Generation," appropriation, and the politics of representation (Jenny Holzer, Jack Goldstein, Sherrie Levine). It ends a cycle of exhibitions organized by Lionel Bovier aiming at providing an overview of the main stakes shared by a generation of artists that one might call the "last iconologists": in short, artists for whom the image still possesses weight, presence, and semantic power—all features that the growing digitalization of the 1990s progressively erased to the benefit, in the 2000s, of an understanding of the image as a "liquid skin," able to mutate indefinitely and to be applied on any support.

Laurie Parsons, *Troubled*, 1989. Mixed media, variable dimensions. Exhibition view «The Third Mind», Palais de Tokyo, 2008. Collection Le Consortium, Dijon. Photo : Marc Domage

'Swiss Pop'

Sylvie Fleury, Franz Gertsch, Hans Ruedi Giger, Piero Gilardi, Alfred Hofkunst, Friedrich Kuhn, Luigi Lurati, Olivier Mosset & Andy Warhol, Meret Oppenheim, Markus Raetz, Hermann Rorschach, Niki de Saint-Phalle, Daniel Spoerri, Peter Stämpfli, Jean Tinguely, Rico Weber.

An exhibition organised by
Sophie Costes, Paul Bernard and Julien Fronsacq
On a proposition of proposition de Samuel Gross

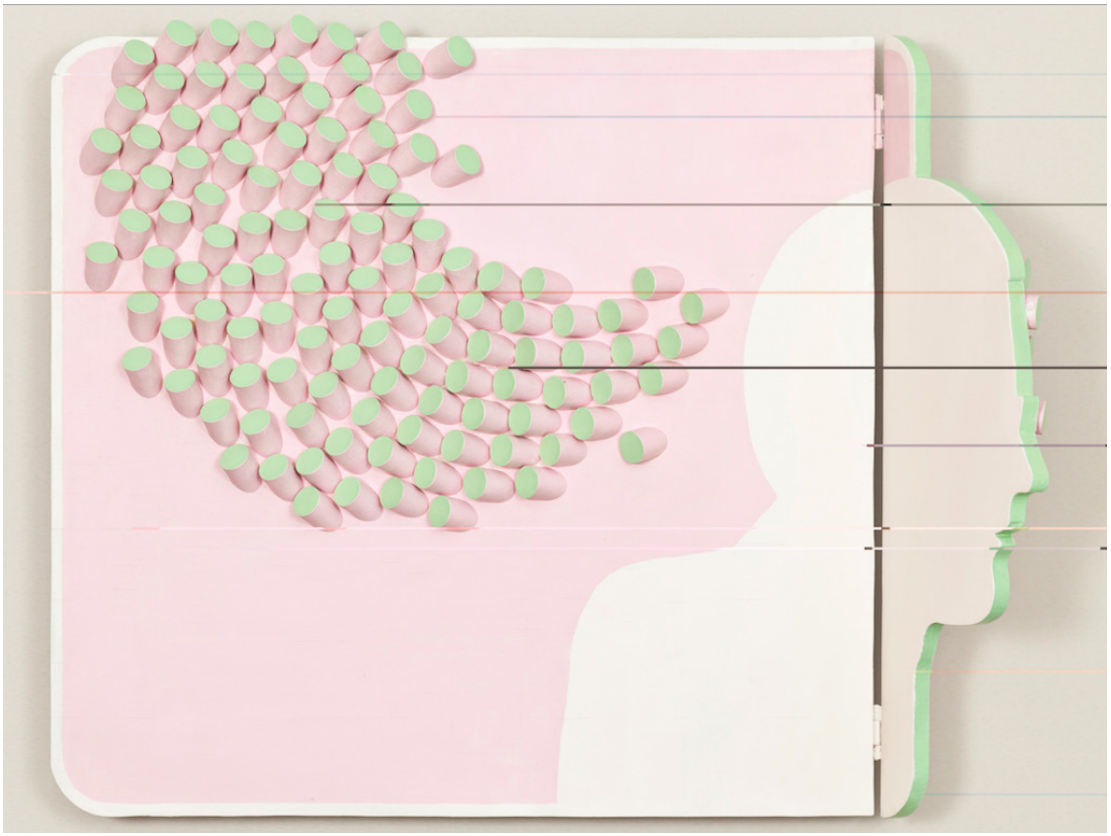
'Swiss Pop' is a polygraphic exhibition which, like its title, articulates terms which at first seem inadequate. Pop Art was indeed born in Great Britain around 1956 and later developed in the United States, without any particular historical occurrence in Switzerland. 'Swiss Pop' therefore ill-uses the geographical and temporal criteria proper to a historiographical exhibition in order to shed light on the origins and to measure the impact of Pop Art on Swiss art.

Although American Pop Art shared its premises with the Neo-Dada movement, the exhibition at the MAMCO is the opportunity to discover Swiss artists who have greatly been influenced by popular forms, artists who never ceased to explore vernacular forms, the possibilities offered by collage and unconscious associations. It will also be the opportunity to rediscover the work of renown artists—in particular Meret Oppenheim, Daniel Spoerri, Jean Tinguely and Hans Ruedi Giger—or unjustly forgotten such as Alfred Hofkunst or even Hermann Rorschach (b. 1884, d. 1922) whose works still echo in the practice of Andy Warhol as well as in Kelley Walker's whose retrospective will be on display at the MAMCO simultaneously.

The exhibition 'Swiss Pop' borrows its titled from one of Vern Blosum's works, an American artist discovered at gallery Leo Castelli in New York in 1961. It includes other back-and-forth: a monochrome by Olivier Mosset who made Warhol sign it, the revival of Claes Oldenburg's Be*droom Ensemble*, created in 1963 with memorabilia from hotel rooms, by Sylvie Fleury in 1997.

‘Swiss Pop’

Vern Blosum, *Swiss Pop*, 2014. Private collection



Markus Raetz, *Relief zweiteilig*, 1965-1966, acrylic paint on wooden pannel, Collection Banque Pictet, Geneva

General Idea, ‘Photographs (1969-1982)’

An exhibition organised by
Paul Bernard and Lionel Bovier

General Idea, *V.B. Gown in front of Calgary Skyline*, 1977. Silver photograph, black and white, detail. Courtesy Estate General Idea.

Founded by AA Bronson (b. 1946), Jorge Zontal (b. 1944, d. 1994) and Felix Partz (b. 1945, d. 1994), the Canadian collective General Idea produced one of the most striking oeuvre from the 1970s and 1980s. This multiform work took on the glam of popular images, the ideology of mass media and the commonplaces spread throughout the art world, always with a strong sense of irony. Each work is to be apprehended in a relation of interdependence with the others, like the pieces of a gigantic puzzle that is constantly being redefined.

Helped by the group’s archives, the exhibition at MAMCO tackles the first ten years of their career under the specific angle of photography. From the first creations to *FILE Magazine*, the exhibition allows to glance at the Pop strategy at work in the iconographic reiteration and the large-scale diffusion of these images.

A Collection of spaces

MAMCO's fourth floor re-opens after a few weeks of renovation works, in a brand-new configuration gathering artists' spaces. On one hand are artworks which have entered the museum's collection, and on the other, new spaces dedicated to archives and curated in collaboration with artists.

Claude Rutault's Inventaire (1989-1994) gathers the entirety of his definitions/methods, represented by raw canvases, canvases painted in white or painted over in gray, as a way to record their current state of realisation—respectively non-realised, realised, or cancelled. This ensemble, first presented at MAMCO in 1994 and integrated since within the museum's collection, is a form of seismograph of Rutault's practice. It is now re-installed following the artist's wish, and an outside wall allows the update of any of the works.

Sarkis' L'Atelier depuis 19380, set up at the MAMCO since 1994, is the only environment which still bears witness to the wooden "cabins" that characterized the museum when it first opened. The artist considers this space as a "travel studio" which, once or twice a year, he occupies to resume his work. What is on display in this space is however not the fabrication of a particular piece, but rather the sedimentation of his work. Some works are thus hung, displaced, sometimes removed, put in dialogue with one another, as if part of a maintenance ritual. Surrounding the studio the presentation of other projects from the artist of which the museum keeps an important number in its collection.

These two historical artists' spaces adjoin rooms dedicated to the Ecart Archives and the Concrete Poetry Cabinet of Maurizio Nannucci and Gabriele Detterer.

The post-Fluxus activities of the Ecart group have found a location for their re-emergence in Geneva, thanks to the HEAD Geneva, the Print Room of the Musée d'art et d'histoire and the complicity of John Armleder. They are exhibited through a new operatory mode which allows at once to resume the archives' inventory work and to update projects from the 1970s. This is the case, for instance, with a Dick Higgins' score, successively interpreted by the Ecart Group, and today by the museum.

Finally, the *Concrete Poetry Cabinet* is dedicated to an international artistic and literary movement which widespreads from Europe to South America as well as in Asia. As early as the 1950s, artists such as Augusto and Haroldo De Campos, Bob Cobbing, Eugen Gomringer, Jiri Kolar, Ferdinand Kriwet, Robert Lax, Franz Mon, Seiichi Nii-kuni, Dieter Roth, Gerhard Rühm, Emmet Williams, or Henri Chopin, produced poems, books, and sound pieces by using information technologies available at the time (typewriter, Verifax copier, Letraset, offset, etc.). The Cabinet is made of 30'000 artworks and documents brought together by Zona Achives, which under the auspices of Maurizio Nannucci, is one of the biggest private collection on Europe.

This gathering of artists' spaces on the fourth floor of the museum is intended both to offer a representation of the singularity of the MAMCO collections—through the emphasis on protocol, score and collaboration with the artist as nodal points of the collection's politics—, and to allow ephemeral, performative and living forms to find a place in its midst. This articulation between archives, collections, and performative formats is also a proposition which is new for the museographic field and its codified practices.

Sophie Costes, Curator in charge of the MAMCO collections, worked on the redeployment of Sarkis' studio and, with artist Emilie Parendeau, of Rutault's inventory; Paul Bernard, Curator at the MAMCO, was in charge of the organization of the Concrete Poetry Cabinet; and the Ecart display was organized by Lionel Bovier and David Lemaire, Curator at the MAMCO.

The Concrete Poetry Cabinet and the Ecart space are generously supported by Fondation Leenaards.

A Collection of spaces

Ecart, exhibition view at MAMCO, 2017. Collection MAMCO, don AMAM.
Photo: Annik Wetter – MAMCO, Geneva

Sherrie Levine

In the early 1980s, many figures in New York's art scene adopted quotation and appropriation as their favorite means of expression. One of them was Sherrie Levine (1947, Santa Fe). She copied or reproduced emblematic works of modernity in order to question and test its underlying aesthetic categories, such as authorship or originality.

Artists of this generation (Barbara Kruger, Richard Prince, Haim Steinbach, Cindy Sherman, Jenny Holzer, Richard Pettibone, Allan McCollum) combat the restoration of the romantic notions of art, part of a now deemed obsolete metaphysics. Several women took part in this adventure, claiming a place for themselves in an art history dominated by men, and in particular denouncing «the art world [as] an arena for the celebration of male desire.»

Levine is involved in a paradigm shift: the object of criticism was no longer the museum, as it had been in the 1970s with the work of Daniel Buren, Michael Asher or Marcel Broodthaers. Instead, criticism now focused on ideological discourses that sought to pervade and dominate the whole of society — especially outside museums, for instance in the mass media.

In response to the writings of Roland Barthes and Michel Foucault, Levine's work was initially seen as a death cer- ti cate for the author/artist. Such interpretations were quali ed by the later development of her work, suggesting that the notion of the author is foremost a historical construction. Rather than rejecting this notion and concluding that it no longer exists, she attempts to rede ne it. «We do believe,» says Levine, «that there are such things as authorship and ownership. But I think at different times we interpret these words differently. It's the dialectical nature of these terms that now interests me.»

This is also what to make of Levine's titles— *After Piet Mondrian, After Kazimir Malevich, After Marcel Duchamp, After Egon Schiele*. But what golden age do all these «afters» refer to, if not triumphant modernity? Her work is a manifest expression of the impossibility of mourning for the values of modernity. Hence her melancholy, hence her nostalgia for a history of constantly moving on, of successive breaks with the past, orchestrated by avant-gardes on the tabula rasa principle. Sherrie Levine undoubtedly subscribes to Theodor Adorno's view that the happiness promised by adventure—that of the historic early twentieth-century avant-gardes—never materialised. Her art is post-catastrophe—some might say post-Auschwitz and post-Hiroshima—but also post-failure of the avant-garde. Her work records this state of affairs, and nally puts this failure in its proper perspective without being able to find a suitable counterpart for this loss. Sherrie Levine's work can thus be seen as a monument to the glory of dashed hopes.

—Lionel Alèze

Jack Goldstein

"What can we make of an artist like Jack Goldstein who after performances, films, and painting that stressed spectacular effects, turns to "abstract" paintings—or, more precisely, painting of abstracted images or event ... ?" With this interrogation Hal Foster opened "Signs Taken for Wonders," an important essay published in 1986 that aimed to describe and evaluate practices by artists related to "appropriationism." Casting a critical eye on this "new painting," Foster remarks on its ability to instrumentalize styles inherited from the avant-gardes, its particular form of historical bad faith, and its more than ambiguous relationship with the market—a set of attributes it could share with neo-expressionism, the dominant trend of the time.

This text is symptomatic of Jack Goldstein's critical reception during the 1980s (born 1945 in Montreal, died in 2003 in Los Angeles, where he established in the 1990s having left New York). Indeed, his work played a pivotal role for many commentators reflecting on the rise of "appropriation" in the "Pictures Generation" and later of "Simulationism" and "Neo-Geo." First associated with post-Minimal sculpture, then linked to the development of performance in California (where he studied), to finally be affiliated with the critical return of a painting which foregrounded its own objecthood, Goldstein's protean figure was involved in most of the neo-avant-gardes of the 1970s and 1980s. His work seems to enable an entire generation of politically engaged critics, such as Douglas Crimp, Craig Owens, and Hal Foster, to make global prognostics on the fate of postmodernity.

Goldstein's practice is presented here by a selection of paintings ranging from the "war spectacles" period (1980–1983), and the "nature spectacles" one (1983–1986), to the "technology spectacles" (1986–1990), and also includes, in another room, a selection of his most well-known 16mm films (1972–1976).

The exhibition is curated by Lionel Bovier, who also organized the first European retrospective of Goldstein's work at the Magasin in Grenoble in 2002, and is supported by the artist's Estate.

Jenny Holzer

The work of Jenny Holzer (b. 1950, Gallipolis, Ohio) is based on language and on modes of communication typical of our modern capitalist society. At the beginning of her career, the artist appended her texts, which were often subversive messages, on billboards and signs, first painting them by hand, then printing them; the *Truisms* (1977–1979) and *Inflammatory Essays* (1979–1982) are examples of this practice, one of which is presented in this exhibition.

In 1982, she started using LED technology, first by deploying them on advertising billboards found in Western metropoles, and later in more immersive environments as she began to appropriate this electronic technology even more. The texts that parade on these screens are of a poetical and political nature, like her first posters series. They are meant to trigger personal reactions in the visitors by mixing public and private, social and physical, universal and individual. Since 1996, the artist mainly works with light projections of texts on building facades, mixing her own texts with that of writers such as poet Henri Cole, or Literature Nobel prizes Elfriede Jelinek and Wislawa Szymborska.

Heir of Minimal and Conceptual art, and influenced by the 1970s feminist movements, Jenny Holzer is part of this generation of artists questioning the space of galleries and museums, as much as the role of subjectivity and individualism in art. She was part of the Colab group in New York in the 1970s and often gave priority to the collaboration process. This principle is at the heart of a series of paintings created by graffiti artist Lady Pink since 1983. Lady Pink (b. 1964, Ambato, Ecuador) has been working in New York since the end of the 1970s where she became a pioneer of urban graffiti. Pink chooses the motifs she sprays on the canvas, while Holzer entrusts Ilona Granet, another artist, with reproducing a text she wrote especially for this work on the canvas. Less known than the parading light texts, and other electronic projection devices from the same period, two of these six-handed paintings are presented in the adjacent room.

This exhibition received the support of gallery Sprüth Magers.

Gordon Matta-Clark
Open House, 1972 (1985)

Gordon Matta-Clark (1943-1978) explored all manner of media: performance, drawing, sculpture, photography and film. Owing to the specific medium that brought them all together — decrepit buildings — few 'things' are left of his work. Yet these 'remains' are more than just traces, for they form a whole that still has political, social and aesthetic relevance. Despite his early death at the age of 35, Gordon Matta-Clark left a visionary legacy, an active dialogue developed through, and in opposition to, architecture: 'anarchitecture', 'non-monuments', and 'mental projectiles' — a multifaceted view of 'imminent ruins.'

In May 1972, Gordon Matta-Clark created *Open House*, a short-lived work produced in a street in New York's SoHo neigborhood, between 98 and 112 Greene Street, two alternative exhibition spaces that opened in 1969 and 1970 respectively. This work continued his investigations of garbage recycling, using a dumpster that he divided up with wooden partitions — doors from hotels and restaurants that were about to be demolished. *Open House* also owes its name to the opening in the façade and the lack of a roof, producing osmosis and permeability in the created space, the street, the buildings. *Open House* instantly became an experimental, playful center for dancers, performers, and artists. Providing more freedom than alternative exhibition spaces, it was an urban equivalent to the works created in connection with land art.

An eponymous Super-8 film made on the opening day documents the public's confrontation with this 'place thing' or 'personal spatial epiphany', as Richard Nonas put it. The poet Ted Greenwald recorded the sound of his truck doing delivery rounds for the *Village Voice* newspaper: 'Even though it can't move, *Open House* now has an engine and a sound — the sound of a team at work.'

In October 1972, a second version of *Open House* was set up outside 112 Greene Street, where Matta-Clark had an exhibition from 21 October to 10 November.

The coincidence in place and time made this new event a counterpart to the spaces at 112 Greene Street, which the artist covered with pictures of peeling, decrepit and yet attractive façades, giving the indoor space a street-like appearance. The larger container, made of irregular, deconstructed partitions, had an open flight of steps leading to a plateform with a brasero that occupied half of the structure. What Matta-Clark was trying to do here was juxtapose the disparaged world of urban wastelands and a festive activity perceived as typically suburban — a barbecue — in order to change the city.

Although, being events and conceptual projects connected with the recycling and 'contenairisation' of living spaces, the first two versions of the work did not survive, the Gordon Matta-Clark Estate, aware that there were few of the artist's spatial inventions still in existence, decided after his death to give his work and its way of presentation a lasting form. The permanent version, described in a detailed brief, made use of the industrial container from the second reconstitution of the work during Gordon Matta-Clark: a Retrospective, held at the Museum of Contemporary Art, Chicago, in 1985. This has now found a legitimate place at MAMCO close to Christo's *Corridor Store Front* (Matta-Clark assisted Christo on several occasions).

Christo
Corridor Store Front, 1967

Designed and built in 1967, and shown the following year at Documenta 4 in Kassel, Corridor Store Front is in many ways a key work in Christo's artistic output. Indeed, the piece brings together several particular features of art in those days, notably the questioning of art's commodification and the use of modern materials (Plexiglas, aluminum, and plywood, which were finding their way into Minimal art then). But *Corridor Store Front* was also a way for Christo (1935, Bulgaria) to connect his work with the history of modernism through one of its venerable motifs, the display window.

In 1963 Christo began showing shop display windows, covering up their insides with paper and opaque cloth. In 1964 he started producing life-size store fronts himself, initially with found objects and later new materials. To do *Corridor Store Front*, Christo transformed his SoHo apartment in New York into a true production and exhibition space. Once the piece had been built in his living space, it naturally took up a large part of the available volume; the half-open door seen at the end of the corridor here originally allowed people to reach other rooms in the loft. Moreover, it was possible to visit this piece of art. The production site thus became the exhibition venue. A year later the piece was transported to Germany. Christo didn't use a ready-made store display window. But to display and sell what exactly? Certainly not products offered to consumers in a so-called consumer society, which was just then grappling with major questions about its future (*Corridor Store Front* dates from the same period as May 1968 and the student protest movements). Rather, by removing every trace of marketable goods from this *Corridor Store Front*, it is emptiness, the void, that is put on display here, not a product to be admired (which also makes this piece a barely disguised homage to the 1958 void exhibition that Yves Klein mounted in Paris). *Corridor Store Front* appeared on the New York art scene just around the time that the question of art's relationship to the world of commerce was being raised. Indeed, in 1961, for instance, Claes Oldenburg had opened The Store in his studio. With that piece, the production site of artworks becomes a sales location like any other, and the artist in his shop offers all the requisite products for satisfying our daily needs, that is, what is for sale is on the order of immediately consumable goods. Thus, Christo is responding to Oldenburg here by emptying out the store.

This store front in the form of a hallway is also an integral part of the history of depicting shops. In the late 19th century, for example, Eugène Atget photographed the streets of Paris and in particular the fronts of shops. It is an iconography that overall devotes quite a lot of space to goods on sale and their public display in cities. Later, it would be the most inventive artists who were to seize on the shop window — or store fronts — as a place to make art. Marcel Duchamp, for instance, drew the door of the Gradiva Gallery, that André Breton opened in 1937 at 31, rue de Seine, in Paris. Several years after that, he was to create an installation, with the same André Breton, in the shop window of the Gotham Book Mart in New York, 9 and 10 April 1945, in conjunction with the bookshop's promotion of Breton's Arcane 17. In the autumn of the same year, Duchamp put together another installation, this time working with Enrico Donati, in the window of the Brentano's bookstore on New York's Fifth Avenue, to mark the sale of an expanded edition of Le Surréalisme et la peinture. A little closer to us, Andy Warhol showed his first paintings in 1961 in the window of the Bonwit Teller department store in New York, among the mannequins sporting high-fashion dresses. This diverse range of examples lays out a genealogy that clearly includes *Corridor Store Front*. Each moment of that genealogy may be no more than an exploration of what Marx calls in Capital the "fetishism of commodities." Except that Christo seems to have pushed that exploration to the limit. By removing the commodities from the shop window, now transformed into an empty site, he points up the inanity of the social and political play centered on it.

Sylvie Fleury
BE GOOD ! BE BAD ! JUST BE !, 2008

At first sight, Sylvie Fleury's grotto seems to have turned her work on its head, for here she counters its usual themes of consumption and luxury with a dark bareness; and the sidereal voyages suggested by her rockets and flying saucers with a place for withdrawing inside oneself. The grotto, a quintessentially womb-like place, invites us on an exploration that also entails looking back over our past and returning to our origins. As an observer of popular forms of esotericism, Fleury's response to this mystical recess is to enjoin us all to be ourselves: *Be Goo! Be Bad! Just Be!* — thereby returning to the world of consumption since this slogan has been lifted from a perfume advert.

One area of Sylvie Fleury's work consists in sounding the opposition between superficiality and interiority. By using quotations from the world of advertising, the artist is echoing Conceptual art, which uses language as the material for work that may sometimes, as in the case of Joseph Kosuth, have philosophical ambitions. This kind of sampling-with-a-twist is the same as that she employs in her pastiches of Piet Mondrian, Daniel Buren, and Carl Andre with fake fur and nail polish. Artists such as these inspire both fascination and iconoclastic longings in Fleury. *Be Good! Be Bad! Just Be!* could therefore be seen as a crucible in which the Geneva-based artist's multiple preoccupations are recast, for their better redeployment in the extravagant forms more usually associated with her work.

Created for the retrospective Sylvie Fleury (1961) had at MAMCO in 2008, this work was offered to the museum by the artist in 2011. It was restored in 2012, with the support of the Fondation BNP Paribas.

L' Appartement

The "Apartment" is no ordinary exhibition space. Located on the museum's third floor, it is a reconstruction of the Paris apartment where, from 1975 to 1991, Ghislain Mollet-Viéville worked to promote Minimal and Conceptual art. Calling himself an "art agent," Mollet-Viéville initially organized his living and work space to conform with the protocols of the works in his collection, before deciding to yield to the consequences of their "dematerialization" and move to a new apartment with no visible works. This meant his collection could be entrusted to MAMCO when it opened, in 1994. In 2016, the museum has begun to acquire a large part of it .

This selection of 25 works is representative of the work of the first-generation Minimalist artists such as Carl Andre, Donald Judd, and John McCracken, and of their Conceptual counterparts — Joseph Kosuth, Sol LeWitt, and Lawrence Weiner, for example. If the former explore a lexicon of elementary, logical, and radical forms that keep at bay any anthropomorphism and narrative features, the latter mainly offer protocols for execution, turning the collector into an agent on whom the works' material existence depends. Both have dispensed with pedestals, frames, lighting, and all other *mise-en-scène* props, in favor of an immediate intellectual and sensory experience.

Compared with MAMCO's other galleries, the "Apartment" sets the works the challenge of a domestic setting. For visitors this means the opportunity to experience them on more intimate terms, in a space where they are invited to step outside the conventions, whether attending a lecture, a special event, or simply pausing to read and to linger a while in the company of works that have been talking among themselves for several decades now.

Artists and photographs

In the 1960s, American Conceptual artists created books in which the photographic reproductions in offset prints on common paper are devoid of the artistic qualities usually characterizing art photography. In 1970, seven years after the publication of *Twentysix Gasoline Stations*, Ed Ruscha's founding book, gallerist Marian Goodman published *Artists and Photographs* which bears witness to the development of these experiments. This box set, now historic, serves as a point of departure for a presentation made up of the most emblematic artists' books from that period, kindly loaned by the Print Room of the Musée d'art et d'histoire in Geneva or belonging to MAMCO.

Artists and Photographs, whose box was designed by Dan Graham, gathers books and print contributions (leaflets, booklets, objects, envelops) by nineteen artists represented by gallery Marian Goodman. Although 1,000 copies were initially printed, only 200 were finished. The box includes an introduction written by Lawrence Alloway in which the British art critic observes that all the photographs manifest a refusal of expertise and "glamour." The break with previous practices is important as it is not anymore about distributing reproductions of works, but works themselves in a printed form.

Artists and Photographs is not only manifest of artists' interest for the industrial photographic reproduction technique, but also shows how much the artist's book has rapidly spread, helped by utopias of art's democratization. Artists appreciate the advantages of this object whose stages of fabrication they can control and whose reproducibility and trade circuits allow for a wider and more diversified audience. In parallel with this publication, on long-term loan, emblematic publications by Peter Downsbrough, Douglas Huebler, Hamish Fulton, Richard Long, Allen Ruppersberg and, of course, Ed Ruscha, are exhibited; works which have redefined the fields of photography, books, and art, as much by their formal radicalness as by the new ideology they contain.

Royden Rabinowitch

Royden Rabinowitch (b. 1943, Toronto) is a main figure from the renewal of post-Minimalist sculpture. His work, based on the explicit distinction made by Poincaré between the abstract (geometrical and continuous) space and that of the ordinary experience (discontinuous and localized), questions the notion of space. He works in series, giving priority to mechanically bent steel plates, and to wooden sculptures whose elements are doubly curved like barrels. Interested in the "anthropomorphic bodies" of David Smith, Rabinowitch also discovered, at the beginning of the 1960s, works by Donald Judd and Anthony Caro. Whereas to him, Judd and Caro respectively positioned their sculptures in relation to architecture and landscape, Rabinowitch created sculptures that enter into dialogue with the space of the body.

1st Address to "LeNez" (C): Central Order of Things and Events—1st Judgement on the Basis of Abstract Thinking (1962) is made up of a truncated cone partially closed inside from which is hung a weight—an object chosen for its metaphorical potential which also refers to the lengthening of the nose. The work is thought as a series of operations; coiling of the cone, then hanging of the weight. It belongs to an ensemble of five works all referring to Alberto Giacometti's oeuvre and to two sculptures by Boccioni: *Development of a Bottle in Space and Unique Forms of Continuity in Space*.

Grease Cone (1965) results from a series of operations: the coiling of the cone and the greasing of the surface which, as it cannot be spread evenly, makes the cone asymmetrical. The grease applied on the metal hides the underlying material and modifies the aspect of the sculpture.

Karakorum (1968–1971), name of the city founded by Genghis Khan to unify the vanquished tribes, aims at summing up his previous works in one construction. The artist proceeds to a synthesis through folding and stratification of previous forms, which herald the *Handed Manifold* (starting in 1972), a series of flat sculptures visible from multiple locations.

Although Royden Rabinowitch's complex process alienates him from the preoccupations of contemporary Minimalist artists, the materials used and the stripped-down geometrical forms confer his oeuvre a place within the emblematic experimentations of the 1960s—1970s.

The works presented here, and lent to MAMCO since its opening, were donated to the museum in 2016 by the collector who had gathered them.

Siah Armajani
Public sculpture in the context of american democracy

"I embrace the common. I explore the familiar, the low. Give me insight into today, you may have the antique and the future" Emerson

1. Public sculpture is a logical continuation of the modern movement and the enlightenment which was tempered and conditioned by the american revolution.

2. Public sculpture attempts to de-mystify art.

3. Public sculpture is less about self-expression and the myth of its maker and more about its civicness. Public sculpture is not based upon a philosophy which seeks to separate itself from the everydayness of everyday life.

4. In public sculpture the artist offers his/her expertise, therefore the artist as a maker has a place in the society. The social and cultural need support the artistic practice.

5. Public sculpture is a search for a cultural history which calls for structural unity between the object and its social and spatial setting. It should be open, available, useful and common.

6. Public sculpture opens up a perspective through which we may comprehend the social construction of art.

7. Public sculpture attempts to fill the gap that comes about between art and public to make art public and artists citizens again.

8. Generally speaking, public sculpture is not of a particular style or ideology. It is through action in concrete situations that public sculpture will become of a certain character.

9. Public sculpture has some kind of social function. It has moved from large scale, outdoor, site specific sculpture into sculpture with social content. In the process it has annexed a new territory for sculpture that extends the field for social experience.

10. Public sculpture believes that culture should be detectable geographically. The idea of region must be understood as a term of value. It is in politics. Why not in culture?

11. Public sculpture is not artistic creation alone but rather social and cultural productions based upon concrete needs.

12. Public sculpture is a cooperative production. There are others besides the artist who are responsible for the work. To give all the credit to the individual artist is misleading and untrue.

13. The art in public art is not a genteel art but a missionary art.

14. The ethical dimensions of the arts are mostly gone and only in a newly formed relationship with a non-art audience may the ethical dimensions come back to the arts.

15. We enter public sculpture not as a thing between four walls in a spatial sense but as a tool for activity.

16. There is a value in site in itself but we should keep our preoccupation with site to a minimum.

17. Public sculpture is not here to enhance architecture in or out, nor is architecture here to house public sculpture in or out. They are to be neighborly.

18. Art and architecture have different histories, different methodologies and two different languages.

19. The use of the adjectives *architectural* in sculpture and *sculptural* in architecture, for the purpose of establishing analogy,

simile, metaphor, contrast or similarity between public sculpture and architecture is no longer descriptive or valid.

20. Public sculpture puts aside the allusion, the illusion and the metaphysical supposition that the human being is only a spiritual being who was misplaced here on earth. We are here because home is here and no other place.

21. The public environment is a notion of reference to the field in which activity takes place. The public environment is a necessary implication of being in the community.

22. Public sculpture depends upon some interplay with the public based upon some shared assumptions.

23. There is a limit to public sculpture. There are also limits in science and in philosophy.

24. Public sculpture should not intimidate, assault or control the public. It should enhance a given place.

25. By emphasizing usefulness public sculpture becomes a tool for activity. Therefore we reject kantian metaphysics and the idea that art is useless.

26. Public sculpture rejects the idea of the universality of art.

Siah Armajani
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The Museum is open Tuesday through Friday from noon to 6pm, the first Wednesday of the month until 9pm, and Saturday and Sunday from 11am to 6pm. Closed on Mondays as well as April 14, 2017.

Regular admission: CHF8.–
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