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Interviews, conversations and collaborations

U. 112 371 GRAND, 14.06.06, 2006 – COURTESY REENA SPAULINGS FINE ART, NEW YORK



CLAIRE FONTAINE

Selfportait of a Ready Made (by a collective artist)

An interview by John Kelsey

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John Kelsey: Claire Fontaine describes itself as a fiction and as a ready-made artist. What does it mean, from the perspective of subjectivity, to say that a contemporary artist has become something like a urinal or a Brillo box?

Claire Fontaine: Claire Fontaine doesn't especially describe herself as a fiction; she is not meant to be a female character with a face, specific characteristics, or moods. She is a fiction in the way any proper name is a fiction. You use the strategy of the pseudonym yourself, and on two fronts even, with Bernadette Corporation and Reena Spaulings. These two names designate two spheres of collective activity that do not necessarily conform to the formats imposed by the

notions of artists collective or the gallery, etc. **Giving a name to a collective practice, signing certain things Claire Fontaine instead of the Ramones, Luther Blisset, or the Red Brigades, is very real: we do this to make it explicit that our works and actions come from here, from us. We are locatable and accessible, not invisible or mysterious. Somehow, using the name Claire Fontaine is more precise than signing the names of the people implicated in the work because what we produce is quantitatively and qualitatively different from the sum of our individual practices.**

For us, the creative process is primarily a form of participation and it involves quite a few gregarious components; it's the result of a lot of compromise and questioning, and that reinforces the work. That's also why we always talk about Claire Fontaine's 'assistants'.

Claire Fontaine is composed only of assistants, its management is an empty center.

Next, there is this fact of being a ready-made artist ... well, this doesn't just concern Claire Fontaine, underlying this we say we are all ready-made artists, just as in France in '68 they said 'we are all German Jews.' Wanting to be an artist today comes down to putting yourself in a strange situation, like that of some object that is suddenly declared a work of art. The subjectivization of contemporary beings is submitted to all forms of monitoring and formatting (this is not meant as a catastrophic statement). Old forms of containment are still disintegrating but they continue to act upon us (work, family, fatherland, prison, psychiatric hospital ...) And, on top of that, for the past thirty years we've been carrying the entire weight of targeted and socializing merchandise (with new communication technologies at the forefront), the effects of the crisis of institutions (neo-illiteracy, everything falling under the auspices of psychiatry, zero tolerance, poverty). In short, the aborted promises of the 70s liberated nothing. But all sorts of existential and social disasters have developed, and all of them within a relational space that was already too limited in 1968 and has only shrunk since. That makes for an awful lot of standardization of subjectivities.

At this point, the art world finds itself populated by more or less political refugees coming from all kinds of other professional realms and, of course, by people who always wanted to be artists too. But, at the moment, there's still no place to cultivate one's own exception. Fear has eaten away at the soul of whatever it was that used to make western cities attractive. They've become shopping centers where everything has a price and fewer and fewer things are left to chance. Anything that adventure subtracts from private property has the lifeblood sucked out of it by misery and need: squats, collectives or occupied houses, all of these experiences have become painfully difficult and harshly repressed. It's hard to keep laboratories of subjectivity open in these conditions because people always come together in normed contexts. Who hasn't overheard this discussion: where do we go? Berlin? Barcelona? New York? Istanbul? The desire to belong to an alterity expresses itself, to flee, to no longer be socially controlled and economically abandoned, and at the same time, here. One of the serious problems artists face is that the world that was supposed to shelter them has been devoured, and even the melancholy that streams from that fact is no longer a source of inspiration. Listening to Debord whining about destroyed Paris and vanished hoodlums can get on anyone's nerves nowadays. The artist is henceforth subject to the same conditioning and the same working rhythms as all the other producers, the poverty in experience included.





U.I. 118 EXHIBITION VIEW 'TACCUINI DI GUERRA INCIVILE', T293, NAPLES, 2007

JK: Given that you're a collective practice, an artist populated by more than one, does the division of labor in what you produce become an aspect of the work itself? Because it seems to me that your work has tended to hide its own realization and any productive relation from which it could flow or it could depend upon.

CF: **The division of labor is *the* fundamental problematic of our work. Claire Fontaine grew out of the impossibility of accepting the division between intellectual and manual work; the art world is the best adapted for fleeing this sort of hierarchy.** Other sets of problems arise afterwards because it is no longer possible for anyone to be self-sufficient (unless this coincides with insularity), and so there's the subcontracting of certain parts of the works, monetary relations. These are the terrifying dramas of capitalism and they are simultaneously present in the form and the content of what we make. Unresolved questions function as the motor and carburant of our artistic productions: we say all the time that if we could get down to changing this state of things we wouldn't make art. But I think your question refers to an old discussion we had where you upheld that the content of an artistic work does not determine its political position, and that its strategic choices comprise its effectiveness and its coherence. I am not sure that the attempt to extract contradictions through a position of purity is very fruitful. Claire Fontaine doesn't believe in exemplarity and the political and social relationships that flow from it. Even if it weaves political alliances and friendships, without which it couldn't go on, all the time. **Claire Fontaine is a ready-made artist among others means, for example, that it will never say 'you're in the shit, we're right.'** What would be the point? Do you really want to be joined

by people you scorn? Do you want to convert people to your political or artistic position because of their admiration for you? Because they secretly feel inferior and wish they were like you? Claire Fontaine seeks to produce horizontal relationships, which has become very difficult, for example, within militant spaces, but these are always, of course, relationships in a confined space. The class division of society has become even more strict, it's idiotic to think that you can undo it with good intentions or that you can extract yourself from it. It already takes a considerable effort to constantly present it as a problem, and a certain modesty with regard to what we produce and the situations in which we produce. We're not hiding very much, perhaps the conservative aspect of the work, the fact that we attempt to preserve the social and material conditions that allow us to work and we work for that. It's the vicious circle that only a revolution can break.



interruption and non-production are
strike is a singular or mass form of
and politically reactionary dynamic;

JK: Certain texts by Claire Fontaine contain theorizations on strategies such as the 'human strike' and the aggressive silences Italian feminists assumed during the seventies. How does non-production function in your work? Where exactly does it not function?

CF: It functions like an omnipresent horizon one never reaches. Let me explain: the concept of 'human strike', as well as the feminists' aggressive silences, were born out of militant contexts, in which some mobilize in order to block total mobilization. The human strike is meant to reveal the way in which the temporality of struggles is conditioned and colonized by the official temporality, and also with regard to affects, behaviors, daily existence, in short. Unfortunately, interruption and non-production are not always options: the human strike is a singular or mass form of behavior meant to break a harmful and politically reactionary dynamic; it changes according to circumstances. Most often this translates into zealous action, even if punctually. Silent persistence, opposition to those who claim to love us and act with our best interests in mind is already difficult and exhausting enough. Refusal is very important, vital, but after refusal it's constructive action that poses new problems. Because, for example, in the seventies, once the feminists succeeded in explaining to mixed-gender militant groups that their public words were empty, incoherent, bureaucratic, or whatever, the groups disbanded. And now it's often said that 'the feminists screwed up the revolutionary dynamic,' when this had been the result of a repressive wave of police action that was disproportionate to the forces of the movement. The human strike is not a solution; it is an additional problem, for those who practice it and for those who are subjected to it. But it's a displacement of the problem. In hypnosis, for example, one of the therapeutic options is to displace the patient's symptom through orders given during sleep. The symptom then appears in an unusual situation and moment, and it suddenly seems incongruous to the sick person. Most often, their first reflex is therefore one of not succumbing to this untimely symptom, of controlling it, and through that, they discover a new capacity, a strength they didn't think they had.

not always options: the human behavior meant to break a harmful



MERCI DE VOT

RE VIGILANCE

JK : How can we interrupt anything in the contemporary art world today?
Art circulates at a growing rate of speed, perfectly synchronized with the movement of capital and information.

CF : The contemporary art world is several different worlds at once, all of which are concealed in the large stomach and intestine of Capital. Without even criticizing the criteria that one has to fulfill and the Caudine Forks one has to traverse in order to take part in the visible surface of this world, we can say, more basically, that everything that circulates in this society depends on economic flux. So, how could art be an exception? There is, however, a strange connection between libidinal and monetary economy in the art world, which goes beyond the simple question of fetishism and is quite fascinating. There are surely things that could be done with that, with this specific state of desire. If flattery and provocation were the two pillars of the avant-gardes of the last century, two ways of relating two old forms of power, we've now entered into a period in which one has to interfere with the concerns of those who govern and who are governed. Through all that, art doesn't interrupt anything, it only expresses things that would otherwise be drowned out or simplified, it saves phenomena from the digestion and expulsion of the signifying field. Everything that appears as professionally connoted doesn't interrupt anything at all, and that's clear since the defeat of the workers' movement. The interruptions will come from elsewhere, and, for us, making art is a way of staying awake until those moments occur. We will accompany them wherever they manifest themselves; producing them is not our ambition nor our power.

JK: What's the intention behind the sentence 'We are all bad consumers,' painted on Warhol's Marilyns? A lot of contemporary art doesn't only situate itself within the field of consumption but, in reality, proposes art as a unique style of consumption in itself. The ready-made, Pop Art, appropriation: there are so many practical lessons for the consumers that we all are, striking examples of brilliant, perverse, or simply good-value shopping techniques ...

CF: The diptych *We are all ready made artists* and *We are all bad consumers*, which uses Marilyn as a support, is an example of the problems polysemy raises. At the beginning, we were thinking about the slogan 'We are all German Jews,' and what it meant in 1968. That during the war we were all in danger, potential victims? That we are all in solidarity with those who were exterminated and their loved-ones? In fact, I think it was a gesture of desubjectivisation. In our case, desubjectivisation can henceforth only occur in a very controlled space, in a veritable slice of the market. At present, consumption is no longer an activity in itself, it coincides with the unfolding of our lives, it is not a choice or a pleasure. It is also a practice that interfaces with production in a sadly complementary and less and less dialectical manner. From the moment that consumption became an unavoidable aspect of the construction of our life forms, we lost the hope the avant-gardes had of using art as a means of liberating life. Once production is discredited, degraded, and delocalized, one can no longer moralize about anything concerning consumption. There's no pride left in being a worker or someone who contributes to the general productivity, because we are first and foremost consumers who, by the way, can never obtain what they want (good enough or healthy enough products). I mean, it's clear how the art world situates itself in relationship to this problem. Fetishism is the avowed motor of any transaction (including those with added intellectual value). Remixing as a paradigm of productive activity? ... now, that's pathetically banal.

Everyone says that production takes place through assembly and the transformation of pre-existing fragments. That's always been the case, but now we all have virtually free access to almost all forms of history and geography; creation has turned into an increasingly vulgar, idiotic, and a less and less magical activity.



PASSE-PARTOUT, (NAPOLI), 2006 – COURTESY T293, NAPLES 127 U.I.

That's one of the disenchanting effects of capitalism, what else can I say?
It's not up to us. These are also fair impressions of course, but they don't stop collectors or challenge the art market in any way. So, appropriation ... if such a thing exists it's not what I am up to. Instead, I'm trying to practice expropriation, to create a sharing, an accessibility, a political reinvestment of what I am producing. I annex nothing of myself as a subject. I only steal to redistribute.

JK: People say that the most remarkable artists today are those who invent other ways of manipulating and formatting information. But sometimes it's hard to distinguish the pirates from the 'creative types'; maybe they are the same people. *We are all symbol managers ...*

CF: It's hard not to have sympathy for pirates, bandits or thieves, these are romantic figures who've molded our desires for freedom since childhood ... Creative types, on the contrary, are very shrewd and productive, calculating, much less sexy. Because if you are not shrewd and organized from the outset, the system rapidly changes you or spits you out even before it has had a chance to swallow you, and afterward, as we all know, you no longer create anything. So, no, these are not and never the same people. As far as information goes, I already consider it a by-product, pre-mashed gibberish that can also be found in bits with independent media, but as Walter Benjamin said, information is often accompanied by barbarism. Manipulating this shit can help to make works recognizable and reassuring or even produce some pedagogical effect, but I don't think it's interesting.

JK: How did Claire begin? As a feeling, an idea, a plan? What immediate conditions are you responding to?

CF: Claire started by chance, there wasn't any strategy or career plan. Absolutely none at all! The initial conditions were a feeling of powerlessness, an incapacity to resist the things that affect us. Our main feeling at the time was one of political impotency, of the impossibility of deploying practices of freedom in our professional and personal situation. Claire came to us as a space of immediacy, where we stopped pondering the pros and cons, where we stopped saying: 'but yes ... and so ... and then,' etc. We created a field of formal intervention, a shared language, simple needs to satisfy, no goal outside of the continuation of the practice that gives us strength and pleasure-an immaterial space of communism, in sum. It sounds very inoffensive, but in fact it's a form of displaced struggle: it's not easy to designate the enemy because that's also part of who we are, due to our complicity in the system that produces us as subjects. It's a kind of a guerilla in the field of subjectivisation. A practice that is meant to help us change ourselves.



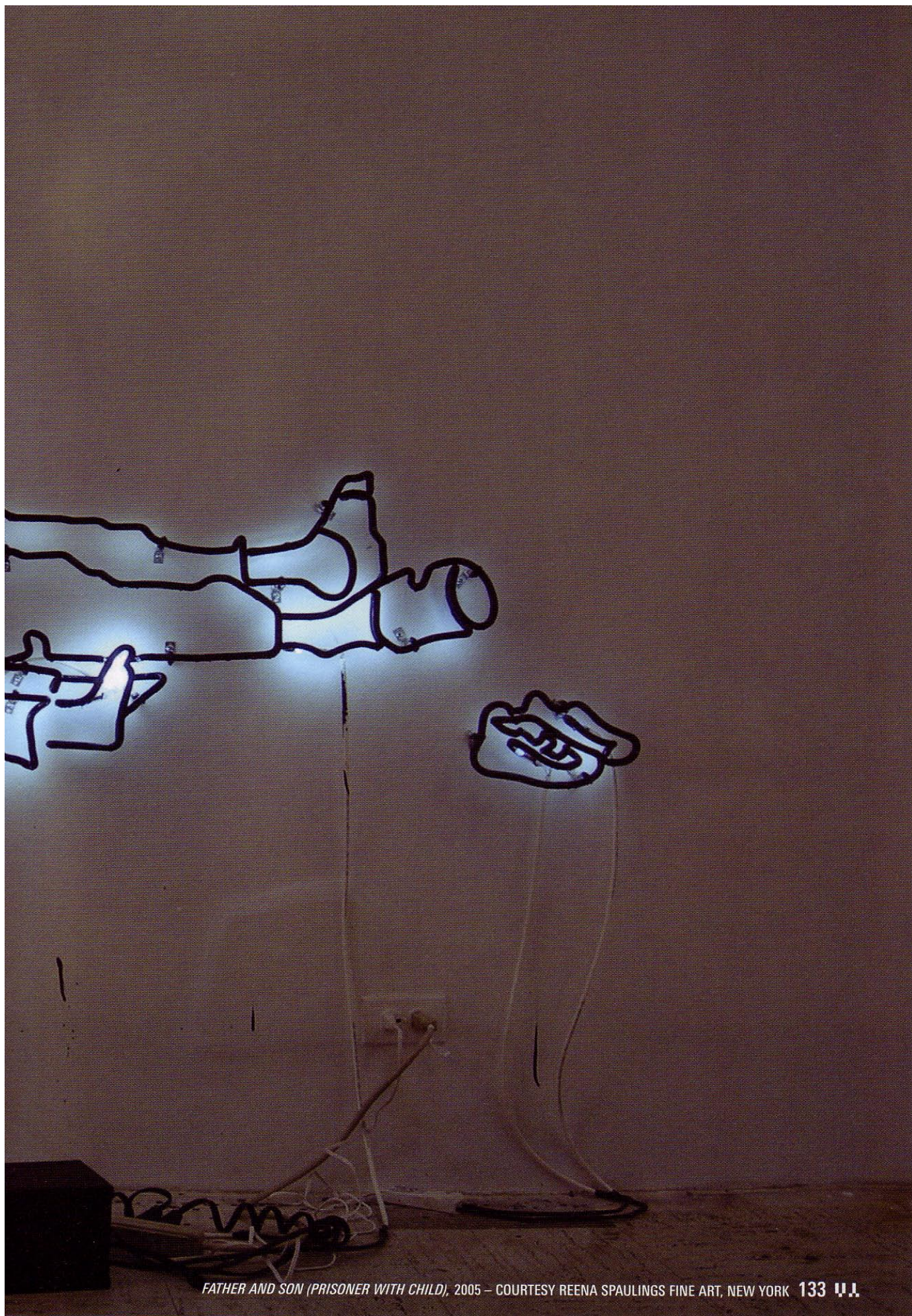
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PSTRIKE, (K. FONT V.I.), 2005 131 **U.I.**



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FATHER AND SON (PRISONER WITH CHILD), 2005 – COURTESY REENA SPAULINGS FINE ART, NEW YORK 133 U.I.

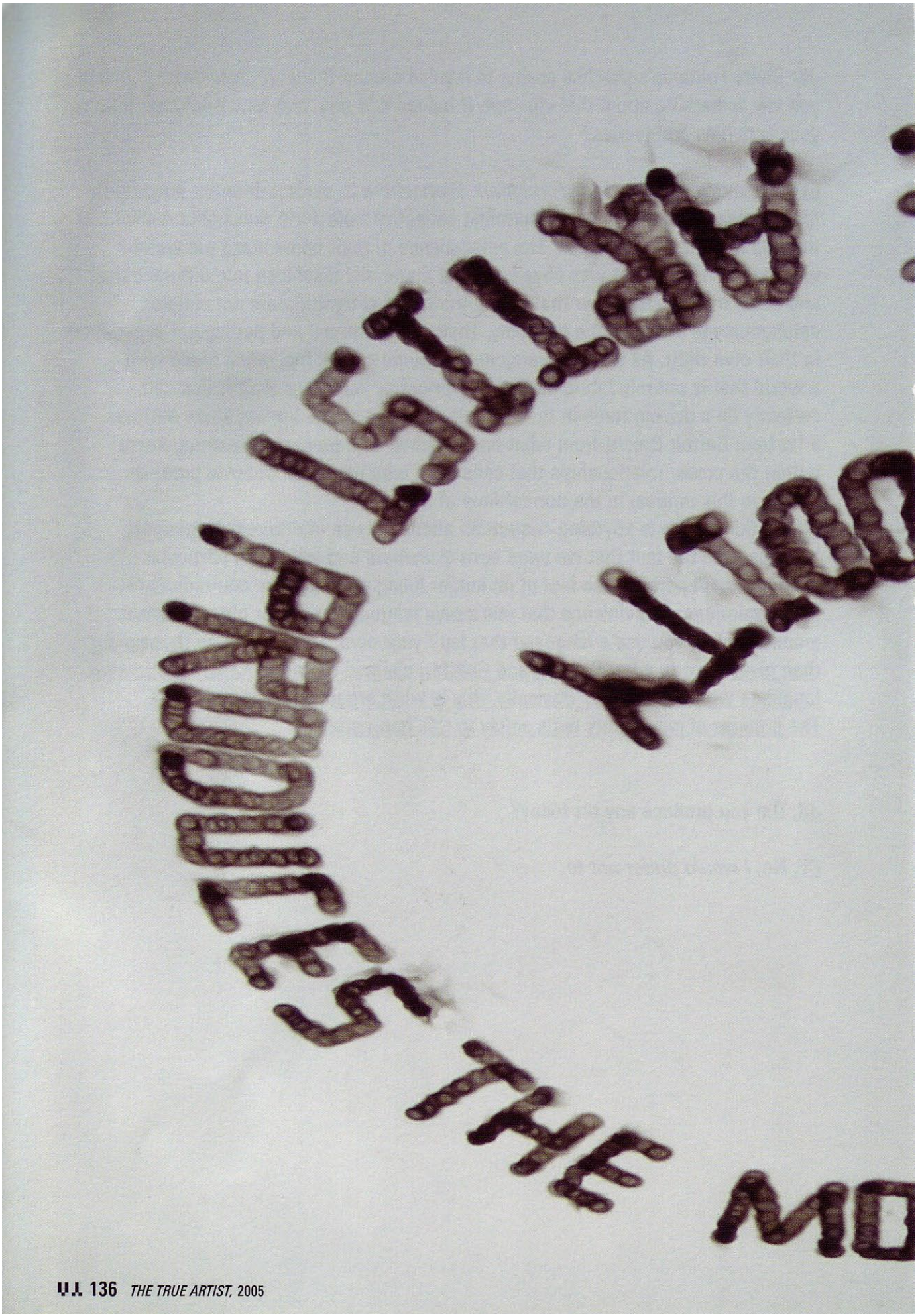
JK: Claire Fontaine's practice seems to revolve around the word 'foreigner' ... could you say something about this concept, if indeed it is one, and how it informs (infects) your activities and tactics?

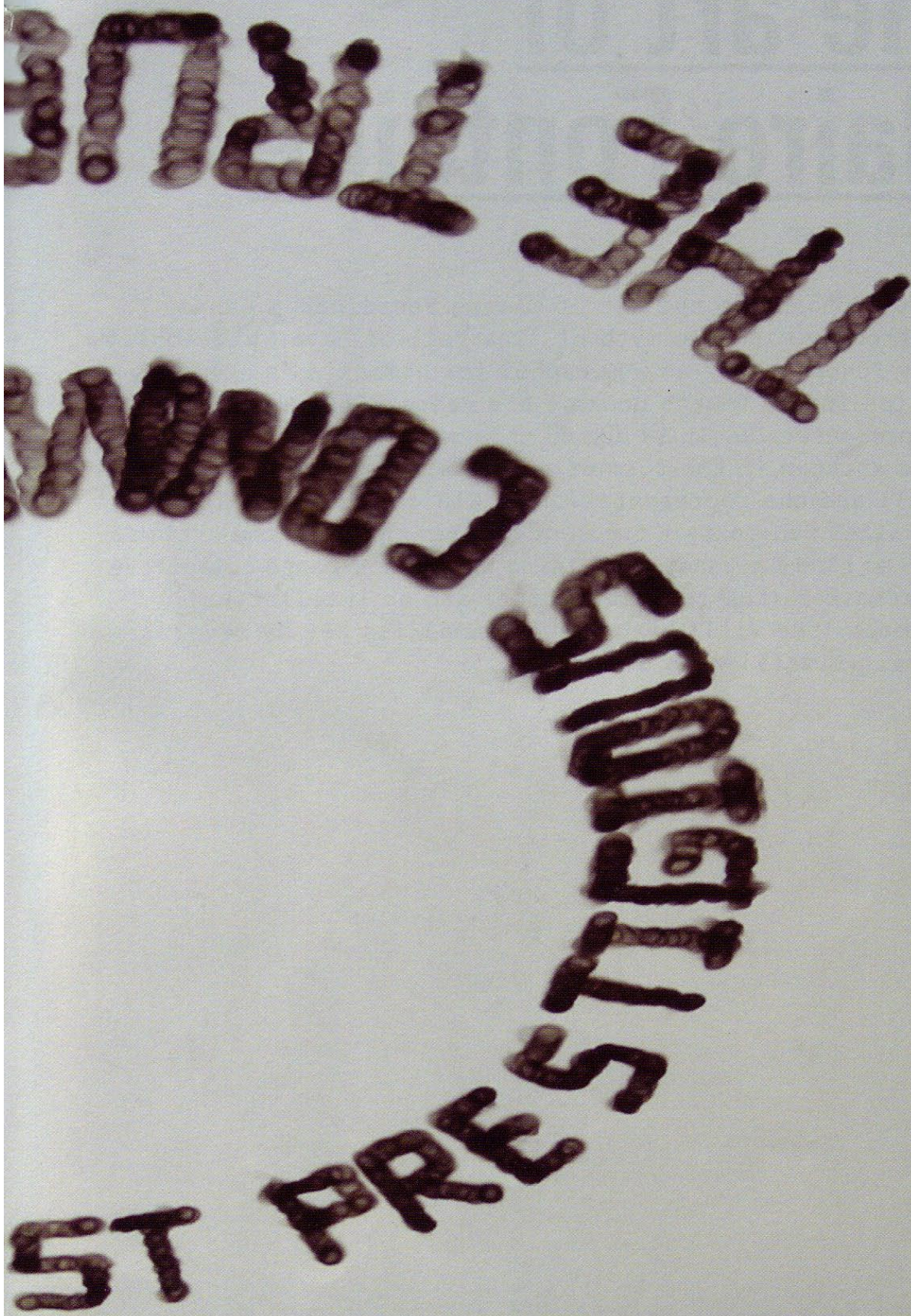
CF: The series of neon signs *Foreigners Everywhere* in several different languages, for example, is named after an anarchist collective from Turin that fights racism through its different activities. The ambivalence in their name made me wonder what might happen if it was physically and materially displaced into different sites and contexts. It's clear now that immigration and emigration are not simple epiphenomena linked to the economy. They are existential and perceptual experiences in their own right. As for the strangeness that we can all feel when faced with a world that is entirely fabricated and governed by senseless logics, that can certainly be a driving force in the struggle. The idea of the human strike borrows a lot from Bertolt Brecht-from what he described as a process of 'estrangement' within the power relationships that constitute who we are-in order to produce events in this interval in the normal flow of things.

I don't think there is anything coquettish about our use of different languages. It stems from the fact that we were born elsewhere and left for no particular reason, except perhaps the fact of no longer being at home. The contradictions, power relations, and violence that one's own language buries or blunts become manifest when you use a language that isn't your own. The struggle with meaning then gives form to what Deleuze and Guattari claimed to find in Kafka: the 'foreign language within language.' Basically, this is what artists are trying to speak. The promise of community rests solely in this impropriety.

JK: Did you produce any art today?

CF: No, *I would prefer not to.*





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The art of Claire Fontaine

by Marcel Janco

Whenever I think on the art of Claire Fontaine, I cannot erase from my mind the myth of 'The Veil of Maya,' previously used by Schopenhauer as a metaphor for humankind's everyday situation in the fourth book of his masterpiece *World as Will and Representation*. It is due to this reason that the following text is written in the form of a double-mirrored analysis: the will and the representation of Claire Fontaine. These two parallel sub-texts - frequently interrupted by the artist's texts - go hand-in-hand, explaining the French-based collective as an artmaker (the representation) and as intellectual experiment (the will) beyond the boundaries set by several figures, primarily the art market.

THE REPRESENTATION

Claire Fontaine is the name of a famous French brand of school supplies and homage to R. Mutt's 1917 *Fountain*.¹ Later on, she is an artist-collective made by James Thornhill and Fulvia Carnevale. While we do not have any kind of information with regards to Thornhill, except the fact that he could have stolen his name from an English Baroque era painter, it is clear that Claire Fontaine has dipped one half of herself totally into theoretical research. Born in Naples in 1975, studied philosophy in Padua and at the University of Paris 8, she is a teacher of philosophy and semiology of art at the École des Beaux-Arts de Valenciennes in France. She is co-author of the book *Foucault - Dans tous ses éclats* and she has recently collaborated with journals such as *Drôle d'Époque* and *Cahiers du Cinéma*. Even if she is part of a duo, they alternate the third person singular feminine with – as you can read on her website clairefontaine.ws – the term 'collective.' In one of her many texts she declares: 'Claire Fontaine is a faction made up of factions, since everyone of us contains one and many at the same time.'² The other and the most famous way to define her is as a 'ready-made artist.' This definition puts Fontaine in the situation to be 'the same but different'; more specifically she writes that:

'crisis of the use of our lives. Transforming a urinal into cultural merchandise and using the Mona Lisa as an ironing board are two strategies for replacing the question of the use of life with that of its traces, and for avoiding the experience of freedom by reproducing it to the problem of its representation.

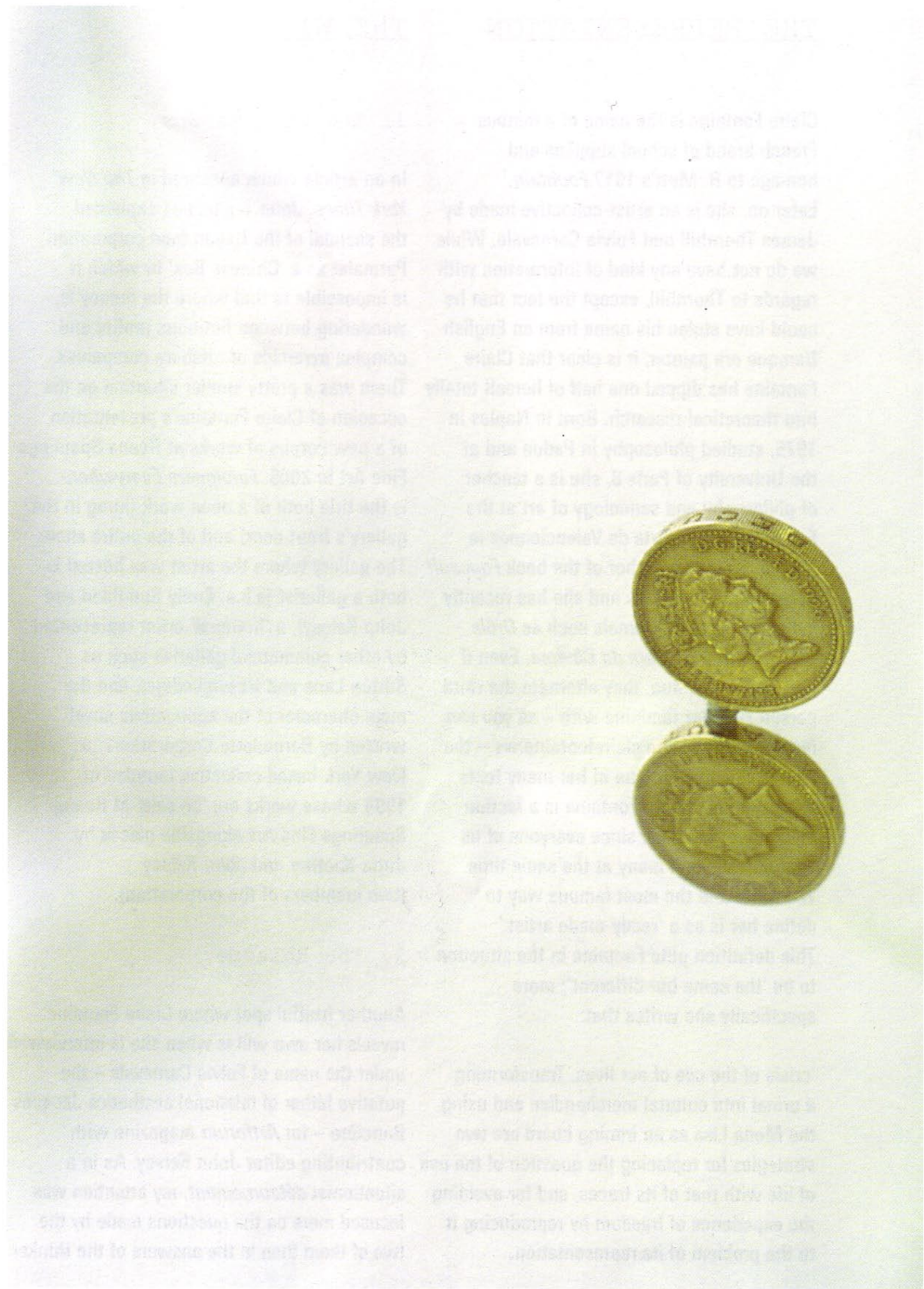
THE WILL

1: The Chinese Box.

In an article which appeared in *The New York Times*, John Tagliabue¹ explained the scandal of the Italian food corporation Parmalat as a 'Chinese Box' in which it is impossible to find where the money is, wandering between fictitious profits and complex pyramids of offshore companies. There was a pretty similar situation on the occasion of Claire Fontaine's presentation of a new corpus of works at Reena Spaulings Fine Art in 2005. *Foreigners Everywhere* is the title both of a neon work (hung in the gallery's front door) and of the entire show. The gallery where the artist was hosted is both a gallerist (a.k.a. Emily Sundblad and John Kelsey), a 'fictional' artist represented by other commercial galleries such as Sutton Lane and Haswellediger, and the main character of the eponymous novel written by Bernadette Corporation², a New York-based collective founded in 1994 whose works are 'on sale' at Reena Spaulings Fine Art alongside pieces by Jutta Koether and John Kelsey (two members of the corporation).

2: The Rhizome.

Another fruitful spot where Claire Fontaine reveals her own will is when she is interviewed under the name of Fulvia Carnevale – the putative father of relational aesthetics Jacques Rancière – for *Artforum* magazine with contributing editor John Kelsey. As in a situationist *détournement*, my attention was focused more on the questions made by the two of them than in the answers of the thinker.









IN GOD THEY TRUST, 2005 – COURTESY REENA SPAULINGS FINE ART, NEW YORK AND T293, NAPLES **143** 

Ours is the time of ready-made artists who occupy their place in an incompetent way and only reaffirm their blatant lack of qualities – who have no influence over the cultural apparatus, even less over its political function. If the construction site of subjectivity remains open, it's because all our works are sponsored by the same one who sponsors the disaster.³

Every object, artwork or installation signed by the artist is always doubled. From one side, the banal contemporary art medium (such as neon letters) epitomizes the renunciation of the matter of authenticity. From the other side, the political themes underline her desire to personalize our resistance against capitalism.

The paradox is on view in every 'manufacture': from free posters of the Italian peninsula accompanied by cultural information written in Arabic (*Visions of the world, (Italy), 2007*) to *Passe-partout (Naples), 2006*, an 'accrochage' made up of hacksaw blades, bicycle spokes, mini-mag lights, key rings, paperclips, hair-pins, safety pins, allen wrenches, wire, u.s.b. keys, as well as Naples souvenirs like plastic chili peppers (considered the best evil eye protection) and a mini puppet of Pulcinella. In *Untitled, (Clichy Sous Bois, Nov. 2005), 2006*, 'Fight Fire with Fire,' text that looks like a Red Brigades motto is written – as it

I collected the most relevant passages:

'As soon as there are political subjects that disappeared from the field of actual politics [...] they are recuperated in iconic form in contemporary art.'

'Or maybe contemporary art is the official scene.'

'Hybrid form, "open works", multimedia, multitasking, "relational aesthetics", artists who also write or curate.'

'Negri, for example, argues precisely that there is no possibility of standing outside the market, and through this Marxist reading he concludes that transformation therefore must arise from within capitalism itself.'³

The last one is a direct quotation of Antonio Negri and Michael Hardt's instructions for the healthiest way to struggle against the Empire. The following passage denotes the presence of two other keywords to defuse the practice Claire Fontaine: 'through circulation, the multitude takes possession of the space, constituting itself as an active subject. If we observe the way with which the constitutional movement of subjectivity proceeds nearby, we see new spaces characterized by unusual topologies, subterranean and uncontrollable rhizomes.'⁴

would be for a Joseph Kosuth no-way-out sentence – by pushing cigarette ends on white cardboard.

On the rising emergence of public persona as an artistic medium⁴ – the only way to reply to those who try to reduce any kind of research on ‘examples, whose emptiness, vulgarity and stupidity are only surpassed by the pieces written about them to justify their existence’⁵ – Claire Fontaine represents the medicine for the more-than-ever-ill state of the arts.

She does not claim any kind of creativity but her own identity is a rebus to be solved; she is established within the art system by proposing situations that force the same system to follow her rules. Instead of being the umpteenth ready-made parasite, she destroys the idea of the ready-made – which provoked the art field cataclysm – by elevating it. She refuses the idea of the masterpiece by preparing a book around the concepts of human strike and the ready-made artist. Every piece she presents is a user’s guide for the cultural riot. When she asks her gallerist Reena Spaulings permission to cast the key of the gallery using the method of key duplication deployed by the F.B.I. (*371 Grand*, 2006), the artist-dealer relationship is used as a metaphor for the ever changing hierarchies of the bases of liberalism.

3: Empty Fullness.

I was walking through the Lingotto during the last edition of Artissima art fair when I was stuck in front of T293 gallery’s booth where a series of Andy Warhol’s *Marilyns* surmounted by the slogan ‘We are all ready-made artists’ were asking me to re-think Rrose Sélavy and Andrew Warhola. Nevertheless, my neurons went directly to an article I read ten years before published in *Flash Art International*. The author sustains that ‘[Bill] Gates and [Andy] Warhol use comparable methods to respond to the questions modern history has left unanswered.’⁵ It might be bizarre to compare the two of them, but in this case the comparison made by Paul Groot fits perfectly with the contradictions in the bases of Claire Fontaine. The aim of the article was to demonstrate that in our paradoxical era – remembering Musil’s *Man Without Qualities* – there is no better strategy than being empty in order to change the present and pass on in history. Both Warhol and Gates produced (a lot), simply infiltrating with the excuse to be without any personality. In the same way, Claire Fontaine shifts between being the voice of the multitude’s raged desire of emancipation, opening ‘the possibility to discover that we are all whatever singularities [...], prisoners in the meshwork of power, waiting for an insurrection that allows us to change ourselves.’⁶



إيطاليا ومالطا



لقد كان لإيطاليا في أزمنة مختلفة خلال السنوات الألفين الماضية تأثير في تطور الحضارة الأوروبية، وطلاقا من شبه الجزيرة الضيقة هذه والتي على هيئة حذاء، أقام الرومان إمبراطورية واسعة عبر أوروبا وشمال أفريقيا، واختار إمبراطور روماني الديانة المسيحية ديانة رسمية للدولة، ثم أصبحت روما فيما بعد المقر الرئيسي للكنيسة الكاثوليكية. وفي القرن الـ 14 م بدأ عصر النهضة، وازدهرت في هذه الفترة الفنون والعلوم في إيطاليا، وأثرت كثيرا في الحضارة والفكر الأوروبيين. كانت إيطاليا في ذلك الوقت مقسمة إلى مدن مستقلة ثم احتلتها دول أجنبية بما في ذلك فرنسا والنمسا، لكن في عام 1870 م، وبعد قرون من السيطرة الأجنبية، أصبحت إيطاليا بلدا مستقلا وموحدا، ورغم افتقارها للموارد الطبيعية وهزيمتها في الحرب العالمية الثانية، فقد أصبحت إيطاليا قوة صناعية رئيسية. وقد عانت البلاد من الفساد والجريمة المنظمة لفترة طويلة، ولكن التحريات الحديثة تبشر بمزيد من الاستقرار السياسي في المستقبل.



فيرونا

كان الرومانيون القدماء مهتمين جدا، وكثير من مبانهم المعجزة مازالت قائمة حتى اليوم، وقد صنع الرومان أيضا طيقات الأساس لمعظم شبكات الطرق القائمة حتى اليوم في إيطاليا، وتظهر فيرونا على شكل خريطة الطول الرومانية، وما زال مسرح المسرح القديم فيها يستخدم حتى الآن ويحتوي على 22.000 مقعد.



مالطا

يمتد موقع مالطا على طول الأضلاع من البحر المتوسط. ولقد شهدت الجزيرة الكثير من الحروب والصراعات لاستمرارها والسيطرة عليها على يد كل من الرومان والعرب والفرنسيين والألمان والإسبان والآخرين. حتى حصلت على الاستقلال في عام 1964، ويحتضن اليوم في مالطا الرئيس على السياحة وحمايتها الطبيعية.

تصميم

يتميز الإيطاليون اهتماما خاصا بتصميم منتجات جميلة، هذه الموهبة هي عالم التصميم الذي خلقه في عصر النهضة، ولقد ساهم في ذلك روميو جيتو، ولفورسيو وبياترو وبنديكتو بيوت، الأديب الباريسي وبسمير الحلاسن والأديبة الإيطالية على نطاق واسع.



تلم خيرو في سويسرا بلده المتوسط



صناعة السيارات



مدينة الفاتيكان



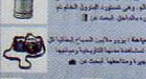
مدينة الفاتيكان



صناعة السيارات



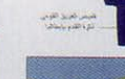
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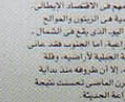
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صناعة السيارات

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مدينة الفاتيكان
تعد المدينة الصغيرة في قلب روما هي مقر الكنيسة الكاثوليكية الرومانية، والمقر الرسمي أيضا وهي أصغر دولة مستقلة في العالم، وتتوسطها كلتا كتلة القديسين بطرس والقاهرة بالقصور، والمدينة جدرانها وحيطانها الخاصة وقواعدها النورية، وفيها حقل الترام ومحطات أريمية.

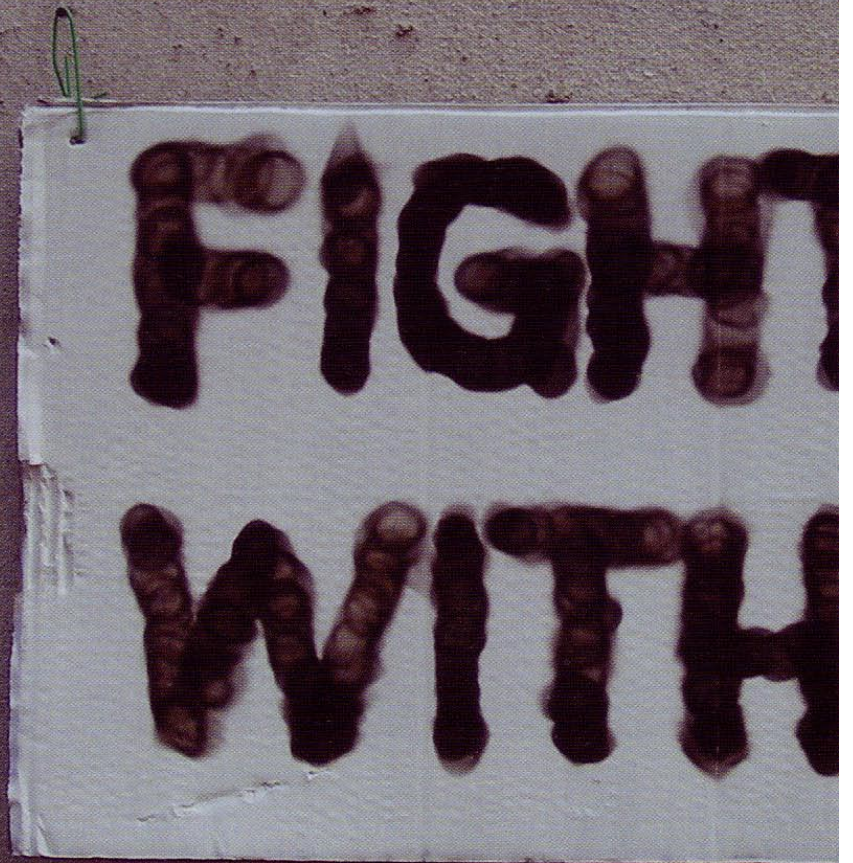
الكاولييك
الدين المسيحي هو الأوسع انتشارا في العالم، وهو قائم على حياة وتعاليم المسيح وهناك طوائف مختلفة داخل الديانة المسيحية، لكن الكاولييك هو المذهب المسيحي، ومقره روما، ويصعد بهنري ألفينيو، ويحل الكاغ ليك السيد مريم العذراء، ثم السيد المسيح بشكل خاص.

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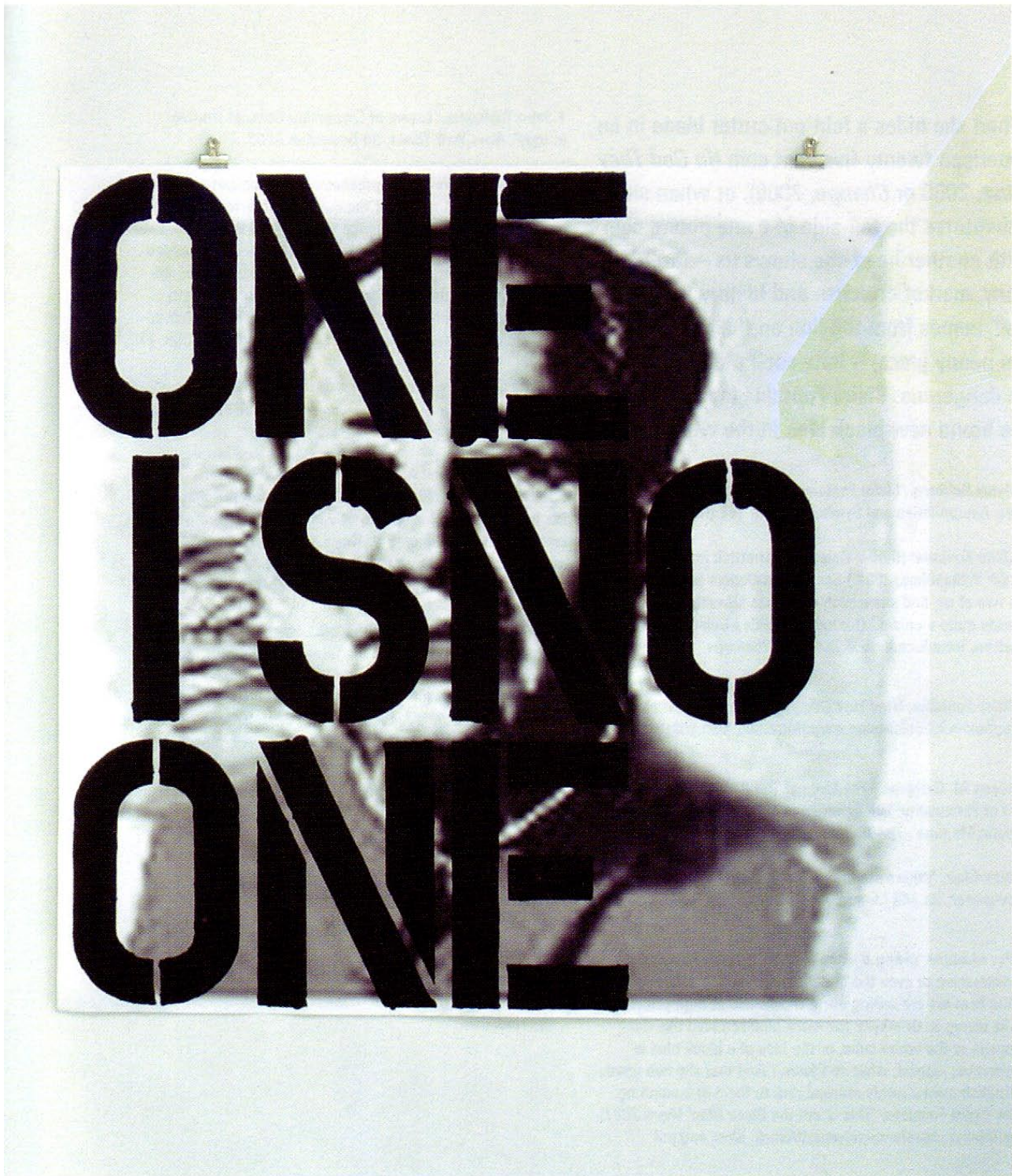


U. <#> UNTITLED, (CLICHY SOUS BOIS, NOV. 2005), 2006 - COURTESY REENA SPAULINGS FINE ART, NEW YORK



FIRE
FIRE





When she hides a fold-out cutter blade in an American twenty-five cent coin (*In God They Trust*, 2005 or *Change*, 2006), or when she substitutes the tail-side of a one pound coin with another head she shows us – through irony, market criticism and history (the term ‘tail’ comes from the lion on the reverse of a ten penny piece) – how such a tiny object can be dangerous. Claire Fontaine is definitely the brand new black bloc in the white cube.⁶

1 Vivian Rehberg, ‘Claire Fontaine: Pseudonymis, Strikes and Keys; Appropriation and Symbols’, *Frieze* 105 (March 2007): 165.

2 *Claire Fontaine* (Berlin: Galerie Meerrettich im Glaspavillon an der Volksbühne, 2004.) See: ‘L’Anti-Oedipe was written by the two of us, and since each of us was several, we were already quite a crowd.’ Quoted from Gilles Deleuze and Felix Guattari, introduction to *A Thousand Plateaus*.

3 Claire Fontaine, New York City, September 2005, http://www.clairefontaine.ws/pdf/untitled_text.pdf

4 Alison M. Gingeras, ‘The Lives of The Artists. Beyond the Cult of Personality: The Emergence of Public Persona as an Artistic Medium’, *The Hamsterwheel* (October 2007).

5 Jean Clair, ‘Where are the prophets of art?’, *The Art Newspaper*, no.148 (June 2004): 25.

6 ‘For example: giving a place like that a name that evokes transgression or even the destruction of merchandise, get it? While here we are selling our merchandise at high prices and we’re loving it. Or maybe the black bloc sounded like the opposite of the white cube, or the idea of a black bloc is suggestive, martial, what do I know? And that the two words in English have a lovely musical ring to them or something. From Claire Fontaine, ‘This is not the Black Bloc’ (April 2007). http://www.clairefontaine.ws/pdf/black_bloc_eng.pdf

1 John Tagliabue, ‘Layers of Ownership Conceal Trouble in Italy’, *New York Times*, 30 December 2003.

2 ‘Bernadette Corporation produces films, publications, and interventions that pose the question of how to defect modern living within the capital system. [...] Responding to the seductive glamour of a society inexorably bombarded by images, the corporation wrote a novel, *Reena Spaulings* (2005), which is dedicated to New York, the ultimate city of spectacle.’ Quoted from Emily Speers Mears, ‘Bernadette Corporation’, Whitney Biennial, exh. cat. New York, 2006: 178.

3 Fulvia Carnevale and John Kelsey in conversation with Jacques Rancière, ‘Art of the Possible’, *Artforum* (March 2007): 259-61.

4 Michael Hardt and Antonio Negri, *Empire* (Milan: Edizioni Rizzoli, 2003): 367-8. This botanical term, that fits as a specimen for our era as well as for Fontaine’s creepy attitude, is quoted by Negri and Hardt as a point of reference for Deleuze and Guattari’s *A Thousand Plateaus*, whose introduction was precisely entitled ‘Rhizome’.

5 Paul Groot, ‘Andy Warhol and Bill Gates. Visions of a Seminal Artist Updated in the form of the Richest Man in America’, *Flash Art International* (January-February 1997): 68.

6 Claire Fontaine, ‘We Are All Whatever Singularities’, September 2006, http://www.clairefontaine.ws/pdf/we_are_all.pdf. Regarding ‘meshwork’, see Michel Foucault, *The Order of Things: An Archeology of Human Sciences*.



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