

<H>ART is a young and fast-growing Belgian print magazine for contemporary art. It wants to keep up with the contemporary expressive art scene in an alert and accessible way. Now in its third year, <H>ART starts working more internationally. That's why we offer a <H>ART International section, with contributions in English or French. Therefore we selected some good international writers and/or critics, who use their expertise to report about the contemporary expressive art in their region or country. It wouldn't be only the reviewing of a certain artist or exhibition (although it is allowed when it is particularly interesting), but the critical pointing to new artistic trends and evolutions in the art scene the critic likes, linked to social, political and economical context. On the other hand, Belgian photographer Jean-Pierre Stoop pictures the most relevant and interesting contemporary art events of the Belgian contemporary art scene.

Dorothy Iannone et Lily van der Stokker à Berlin, Gand et Eindhoven

## DOROTHY ET LILY VONT EN BATEAU

Lorsqu'une galerie décide d'exposer simultanément deux artistes, il y a plusieurs possibilités: soit les deux expositions cohabitent poliment côte à côte, c'est ce qui arrive le plus souvent; soit elles s'imbriquent l'une dans l'autre et l'exposition, qui devient commune, y gagne en nervosité et en perception. C'est arrivé, il y a peu de temps, à la galerie Air de Paris avec 'UP/DOWN': Thomas Bayrle (né en 1937, vit et travaille à Francfort) et Stéphane Dafflon (né en 1972 vit en Suisse) ont trouvé, lors de l'installation de leurs œuvres des accointances et ont décidé de mêler leur exposition. Dans le cadre d'un échange entre des galeries parisiennes et berlinoises, Air de Paris, invitée par Esther Schipper provoque cette fois une rencontre entre les œuvres de Dorothy Iannone et de Lily van der Stokker.

À travers leurs expériences, les deux artistes n'en sont pas à leur coup d'essai. Dorothy Iannone, par sa vie commune avec Dieter Roth pendant de nombreuses années, ses longues amitiés avec des artistes comme Robert Filliou ou Emmett Williams, a largement pratiqué les expositions où la réunion d'amis est le moteur même de l'exposition. Lily van der Stokker a, de son côté, réalisé des peintures murales sur lesquelles elle a souhaité accrocher les œuvres d'autres artistes et plus récemment réalisé un papier peint pour une des salles du Van Abbemuseum qui accueille, sur son conseil, des sculptures de Rachel Harrison.

Le titre de l'exposition est venu tout doucement par l'association de deux prénoms féminins. Dans le film de Jacques Rivette 'Céline et Julie vont en bateau' (1974), nous suivons Julie, bibliothécaire-magicienne, et Céline, danseuse-prestidigitatrice. Au fil de leurs aventures, elles vont devenir complices. Il y avait un peu de cela, on imagine, dans la proposition faite aux deux artistes de partager les salles de la galerie berlinoise. Il y a aussi beaucoup de points communs dans les deux œuvres: une certaine conception du décoratif, de la dédicace, de l'inscription de l'amour, mais, comme souvent, ce qui les unit est aussi ce qui les sépare.

"This is dedicated  
To the one I love"  
The Mamas and the Papas (1967).

Il y a à Berlin, au Bode Museum, dans la petite salle réservée au cabinet Würth, une œuvre assez surprenante de Paulus Attinger datée de 1610: 'Diana auf dem Hirsch'. J'hésite à parler de sculpture, de joaillerie... tant cette œuvre, qui traite d'un thème classique, est traitée d'une manière incroyable: autour de la déesse montée en amazone: lièvre, scarabée, hanneton, grenouille, écureuil, lévrier... et toutes ces plantes, fleurs traitées en or, en argent, en pierres précieuses, en perles. Visiter un musée comme celui-là, c'est se trouver confronté dans chaque salle à cette question du décoratif. Question qui sera exacerbée dans tout l'art du XX-ème siècle dans ses liens avec le modernisme: entre attraction et répulsion. Dorothy Iannone et Lily van der Stokker usent largement de motifs décoratifs dans leurs œuvres: "...but it was Abstract Expressionism. At the same time I was making very intricate felt-pen black-and-white drawings with plant like forms. I loved Matisse and Léger and classical Indian erotic art."<sup>1</sup> "Je ne connais rien aux fleurs mais j'aime la décoration. Les motifs décoratifs, la symétrie, le papier peint et la décoration des chambres d'enfant. La beauté y apparaît avec force."<sup>2</sup> On notera, en passant, que cela se retournera souvent contre elles, lorsque l'on qualifiera l'œuvre de Dorothy Iannone de 'folklorique' ou celle de Lily van der Stokker de 'superficielle, dérisoire, naïve'.

Dorothy Iannone est avant tout peintre et toute son œuvre s'est construite sur cette capacité à rassembler les leçons de l'expressionnisme abstrait, de Fluxus, de l'art érotique Indien... au service d'une histoire. Pour Lily van der Stokker, on rappellera simplement qu'elle vient d'un pays, la Hollande, qui a parfaitement et très tôt intégré

les formes minimalistes et conceptuelles dans ses écoles d'art mais que l'artiste a mêlées à des formes d'expression plus "populaires": "... Il fallait que ce soit différent. Il fallait que ça parle de couleurs et d'enfants, de bonheur et de plaisir. Ce que je n'avais jamais vu dans l'art conceptuel parce que l'art conceptuel était toujours très sérieux et difficile. Et je pensais: je veux faire de l'art conceptuel facile."<sup>3</sup> On relèvera encore que l'on peut rapprocher les grands pans décoratifs de Lily van der Stokker aux découpes des personnages et aux patterns des 'Eros Series' de Dorothy Iannone, enfin, ne peut-on rapprocher l'utilisation d'éléments du mobilier devant les peintures murales de l'artiste hollandaise et l'usage de la boîte chez l'artiste berlinoise?

Si Dorothy Iannone est peintre, elle aime également raconter des histoires (et aussi chanter!) et ces histoires sont celles de ses relations amoureuses avec les hommes qui ont croisé sa vie: "Our love inspired my work and Dieter became my muse."<sup>4</sup> L'œuvre prend une dimension quasi mythologique et universelle. Très tôt, il y a eu cette idée de l'adresse, de la dédicace, par exemple dans les peintures de 'Eros Series': "Look at me", "I am your slave". Chez Lily van der Stokker, les mots sont utilisés comme des ready-made linguistiques: d'abord des textes qui la concernent lorsqu'il y a le 'I' peint parmi les motifs, ensuite les adresses: "Happy birthday" un peu plus bas "to you", les sentences sur l'art: "Good old abstract art" et enfin les noms propres: "Bob Nickas, John Tremblay, Lisa Ruyter, José Freire saw them in december in New York". Bob Nickas est, si mes souvenirs sont exacts, curator free-lance, écrivain, John Tremblay et Lisa Ruyter sont artistes, probablement également José Freire? C'est toujours la question de l'information donnée, que partage t'on? Peut-on passer du privé au public? Et si oui dans quelle proportion? Est-ce le nom ou le motif du nom peint qui devient important?

Était-ce la même situation lorsqu'en 1970, Dorothy Iannone a publié (avec Dieter Roth) 'The Story Of Bern (Or) Showing Colors'. Dès les premières pages du livre: Dieter, André, Daniel, Karl, la suite de l'histoire (et encore une fois Dorothy Iannone sait raconter les histoires) relate comment son travail fut censuré lors de l'exposition 'Fründ, Firends, Freunde und Freunde...' et comment chaque protagoniste réagit ou encore: "what arose from the personal became mythological."<sup>5</sup> La peinture de Dorothy Iannone exposée à Berlin: 'Hommage aux Femmes et aux Hommes' (présentée pour la première fois lors d'une exposition 'Hommage aux Femmes' à l'ICC de Berlin en 1985) montre en bas de la composition l'artiste en pose méditative, de l'autre côté: trois visages masculins dont l'un devient cœur et qui sont regroupés comme un seul: les trois hommes qui ont compté dans sa vie passionnelle. Le centre de la peinture reprend une forme originelle de vulve, aujourd'hui c'est plutôt les cœurs et les poses érotiques ont laissé la place à des figures en "unité extatique". Sur un fond de pétales de fleurs, un visage d'homme émerge du ventre de Dorothy Iannone ou est-ce la femme qui sort de la tête de l'homme? Les bras sortent du cadre pour se réunir en une nouvelle étreinte, union. Le texte peint dit: "... I begin to remember that I am

she who desires the ultimate union and I continue my path toward that realization."

Dorothy Iannone répond que décrire son œuvre et décrire sa vie ne seraient pas si différents, est-ce la même égalité dans le cas de Lily van der Stokker? Lorsqu'elle écrit: "J'ai toujours essayé d'être amicale et je recherche l'amitié dans les autres."<sup>6</sup> Ne sommes-nous pas plus proches de l'univers de ces personnages d'Emmanuel Bove en quête désespérée d'amitié? La fin du XXème siècle a vu se mêler dans le même temps le meilleur et le pire, le beau et le laid... Alors que toute l'œuvre de Dorothy Iannone tend vers l'optimisme - j'ai beau cherché, je ne trouve vraiment aucune trace pessimiste - tout le travail de Lily van der Stokker reste "sur le fil du rasoir": "Mon inspiration, ce sont les 'filles sages' parce qu'elles sont ennuyeuses, asexuées, décentes, normales. Le contraire d'ouverture sexy. Je puise beaucoup d'inspiration dans les choses normales et ennuyeuses."<sup>7</sup> Dorothy Iannone pourrait être la mère de Lily van der Stokker, entre les deux et l'on ne va pas revenir là-dessus: la fin des utopies, encore que... si je regarde l'actualité artistique récente ('Looking for Mushrooms', 'Summer of Love'...) il me semble percevoir comme un souffle qui raviverait la braise autour de quelques souvenirs de cette époque: amour, liberté, paix...

"Will you still need me  
Will you still feed me  
When I'm sixty-four."  
Paul Mc Cartney, John Lennon (1966).

Un jour, Dorothy Iannone a écrit: "So you are the first who will be the last"<sup>8</sup> Quelques années plus tard, pour commencer son entretien, Maurizio Cattelan lui pose la question: "How old are you?", elle répond: "Seventy-two"<sup>9</sup> En 1988, Lily van der Stokker peint sur le mur: "Jack is 60 I am 44", Eric Troncy a relevé la même année dans une

autre peinture: "Lily is 41 Jack is 57" soit comme il l'écrit: "L'information peut être inexacte mais le dessin est juste."<sup>10</sup> Dans les deux cas, les chiffres associés à l'âge comme une valeur absolue, plus ou moins on ne sait pas, restent des chiffres mais l'œuvre, elle, a t'elle un âge?

Ce matin, je croise mon voisin de palier. L'homme a vécu avec sa femme les bombardements de Dresde suivis de 40 ans de régime communiste sévère, il en a tiré un grand optimisme et une sorte d'attitude sereine face à la vie. Il me dit qu'il va avoir 82 ans... ou 28 ans car "on peut aussi le dire à l'envers", la plaisanterie est convenue mais je ris de bon cœur avec lui.

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Air de Paris: Dorothy Iannone & Lily van der Stokker 'Dorothy und Lily fahren Boot'  
Esther Schipper, Linienstrasse 85, D-10119 Berlin.  
10.01.2009 - 21.02.2009.

Dorothy Iannone 'I Was Thinking Of You'- Andy Warhol 'Blow Job' dans le cadre de 'Faux jumeaux' un projet de Michel François.  
SMAK Gent 13.01.2009 - 15.02.2009.

Plug In #44: Lily van der Stokker and guest: Rachel Harrison, Van Abbemuseum, Eindhoven, 04.10.2008 - Ongoing.

1. Dorothy Iannone Do Not Go Genitally Interview by Melissa Logan, Modern Painters February 2008.
2. Eric Troncy Lily van der Stokker au Festival de Cannes Art Press N° 196, 1994.
3. Lily van der Stokker C'est très agréable d'être artiste et les gens te demandent des choses merveilleuses Lily van der Stokker interviewée par Amy Kellner. Cat Friends & family Lily van der Stokker, Wallpaintings and drawings 1983-2003, Les presses du réel, Dijon 2003.
4. Dorothy Iannone Love Is Forever, Isnt It? NGBK Berlin 1997.
5. Op.cit note 1.
6. Op.cit note 2.
7. Op.cit note 2.
8. Dorothy Iannone Werben Um Ajaxander Courting Ajaxander Rainer verlag, Berlin 1993.
9. Maurizio Cattelan Dorothy Iannone A revolutionary life Flash Art N°247, march-april 2006.
10. Eric Troncy "Moi artiste, moi pauvre, moi triste." Les Inrockuptibles N°170, oct 1998.



DOROTHY IANNONE "HOMMAGE AUX FEMMES ET AUX HOMMES" 1983, FRAMED ACRYLIC PAINT ON WOOD, 160 X 120 CM  
© AIR DE PARIS, PARIS AND ESTHER SCHIPPER, BERLIN

'Post Conflict' contemporary Northern Irish Art

## RE-IMAG(IN)ING THE CULTURAL LANDSCAPE

**It is ten years since the Good Friday Agreement. Since the ceasefire Northern Ireland has begun a process of 'normalisation' that goes beyond the political. Its physical after effects can easily be read by examining the rapid development of the Belfast landscape. Belfast took the brunt of the 30 years of 'The Troubles'. However this recent fact seems to be pushed aside for the development of the economy and tourism. There is a rapid determined optimism about the city with new hotels, bars, restaurants, clubs, shops, apartments and public art all being developed at an incredible rate, all are testimony to the achievements in relation to peace.**

The surface development of Northern Ireland however is hiding a failure to improve community relations which could leave peace in Northern Ireland under threat from the continuing recurrence of communal unrest which is taking place particularly at interface areas of the city. The 2007 Life and Times survey revealed that 47% of people did not trust politicians, 49% of people said that most of their friends were of the same religion as themselves, and only 3% of people thought that the government had reached its target on Northern Ireland being a normal civic society in which all individuals are equal, where differences are resolved through dialogue and where all people are treated impartially.<sup>1</sup> Last year's report by consultants Deloitte on the financial cost of the Northern Ireland divide estimated this 'dual society' is costing about £1.5 billion. There is an increased number of 'peace walls' across Northern Ireland: the latest Northern Ireland Office figures are 46 'peace lines' and 11 'gates', the persistence of tensions at interface areas in Belfast demonstrate the slow pace at which community relations are improving.<sup>2</sup> Over 3,500 people were killed during the conflict which began in 1969 and lasted for 30 years, whilst some might think or even comment that in comparison to global terror this figure is not a lot, it is important to remember that Northern Ireland is a small place. What is left for the people whom have lived through and been affected is a legacy of hurt. 'The Troubles' left many socio-economic problems which need to be addressed. In my opinion it is therefore important for artists whom are perceived as commentators on society, to make reference and to interpret the changes being made in Northern Ireland to mark this 'post-conflict' period and in so doing I want to propose that art can potentially contribute actively to politics.

*"Though the goal of achieving a successful connection between art and society may be difficult for any of us to*

*achieve, I believe it has to be struggled for at this point, when the commoditisation of culture and the archiving of history, not only takes control of the past, but also frames the future".<sup>3</sup> (Ian Charlesworth)<sup>4</sup>*

In 2005 a series of major survey exhibitions of Northern Irish contemporary art took place. Probably the most significant exhibition, in terms of potential international impact and signalling Northern Ireland's emergence onto the international art scene, was 'The Nature of Things, Northern Ireland' at the 51st Venice Biennale in 2005. Prior to 2005 artists from Northern Ireland used to be included in the Ireland Pavilion at the Venice Biennale. The title of the exhibition, 'The Nature of Things', resonates with the works selected, Hugh Mulholland describes it as, "I like the way it can be a colloquial phrase that expresses acceptance of a social or political situation or way of behaving, as 'sure isn't that the way of things'".<sup>5</sup> 14 artists participated in the exhibition: Patrick Bloomer, Ian Charlesworth, Nicholas Keogh, Seamus Hanrahan, Michael Hogg, Aisling O'Beirn, Sandra Johnston, Mary McIntyre, Katrina Moorhead, William McKeown, Darren Murray, Peter Richards and Factotum (artists publication). The participating artists are each in their individual ways articulating a response to their lived experience which is inevitably framed by the socio-political context within which they live.

'The Belfast Way', in the Herzliya Museum of Art, Tel Aviv curated by Sergio Edezstein featured the works of ten Northern Ireland based artists including: Miriam de Burca, Ian Charlesworth, John Duncan, Seamus Hanrahan, Susan MacWilliam, Mary McIntyre, Moira McIver, Aisling O'Beirn, Peter Richards and Dan Shippies. This exhibition was the most politically charged, and interesting in terms of the invisible line connecting Israel and Northern Ireland. As Ruth Ur states: 'Bound together by the harsh reality of con-

flict, Israel and Northern Ireland share a richness of culture that emerges from extreme situations.'<sup>6</sup>

'Dogs Have No Religion' featured 12 artists from Northern Ireland including: Miriam de Burca, Ian Charlesworth, John Duncan, Seamus Hanrahan, Michael Hogg, Conor McFeely, Mary McIntyre, Locky Morris, Darren Murray, Aisling O'Beirn, Peter Richards and Alistair Wilson. Richard Drury<sup>7</sup>, the exhibitions curator, recognises the shift of how 'post-conflict' Northern Ireland sees itself and how it is perceived and parallels the Northern Ireland experience as "a shift linked with the breaking down of structures and systems that for years underpinned the rhetorical fabric of division, something the post-1989 Czechs would readily identify with".<sup>8</sup> Drury sees the essential theme recurrent in the work as an "attempt to define one's identity in territory that no longer fosters attachment but fluidity and alienation".

UVF

Common to these exhibitions were artists like Ian Charlesworth and Peter Richards<sup>9</sup> who moved to Belfast ten years earlier at the time of the ceasefire and also artists like Mike Hogg<sup>?</sup> and John Duncan<sup>?</sup> who were born in Northern Ireland

Ian Charlesworth brings his interpretation of the 'post-conflict' lived experience to his work. Charlesworth's recent practice revolves around a series of drawings which use the acronym for the Ulster Volunteer Force - 'UVF' repeatedly drawn with a cigarette lighter on to perspex, polished gesso boards and onto the ceiling of the temporary gallery space at Santa Maria Della Pietà as part of the Northern Ireland exhibition at the 51st Venice Biennale. The carbon deposits drawn with the lighter leave marks which cannot be erased. The tone of the letters and marks is linked to the duration of the gesture of holding the flame to the surface. The works are inspired by the private confessions of unknown graffiti artists, whom frequently use cigarette lighters to burn or brand the UVF letters into the cubicles of toilets and other public spaces across the North, and continues to be done even in the 'post-conflict' context. Whilst patiently and repetitively drawing 'UVF' onto the diverse surfaces the artist remains physically detached in that he makes no contact with the surface, and therefore remains anonymous and distant like the vandal who inspired the mark. 'Charlesworth's repetition and layering leads us to the contemplation of larger issues of longing, belonging, and personal identity.'<sup>?</sup> The acronym 'UVF' may not be directly understood by eyes outside of Northern Ireland, but still can translate internationally, where other cities have other problems and other acronyms familiar to everyday life.

John Duncan's photographic works featured in both the 'Belfast Way' and 'Dogs Have No Religion'. His photographs document the post-ceasefire

shift in the landscape of Northern Ireland. Duncan reminds us of the enormity of rapid development in post-conflict Belfast. His photos release an understanding, recognition and distance. He has an ironic approach to his subject which point out the contradictory process of development. Duncan demonstrates that Belfast remains a very much divided city, no matter how much cosmetic surface decoration occurs through real estate development. As Mark Durden points out: "This manicured and fake late capitalist Belfast brings with it new fortified structures, gated communities like Bell Towers, are now added to the older sectarian divisions."<sup>?</sup> In Duncan's 'Boom Town II' series he makes reference to post-industrial Belfast, with billboards announcing new utopian, architectural visions, whilst in the background the Harland and Wolfe cranes stand as monuments in memoriam of old industry and old Belfast. He brings us up to speed with a city, which is perpetually in progress, always coming into being, metamorphosing and transforming before our eyes.

DELICATE BALANCE

Michael Hogg works mainly in installations, which are usually highly engineered and mechanically crafted, some with motors and moving parts and others perfectly balancing sometimes precariously but always challenging traditional sculpture. They incorporate light, sound and often found or prefabricated objects. For both the Venice and Prague exhibitions, Hogg showed 'Pivot', which was a household step ladder at the top of which old election posters in relation to Northern Ireland based campaigns are clasped by an industrial looking device and counter balanced by two weights on either side of the poster. The piece at both venues was centred in the gallery space, to enable space to walk around safely. The visible Democratic Unionist Party poster, familiar to the people of Northern Ireland hanging literally in the balance, clearly refers to the unstable political situation and demonstrates concern for the conditions of democracy in Northern Ireland. The uncomfortable insecure physical elements of this work would rouse concern and potential empathy for the Northern Ireland political situation to even the unfamiliar viewer. Alongside the ladder Hogg places a laptop computer where we see digital images of youths jumping from the bridge at Mostar in Bosnia-Herzegovina allowing the viewer to move beyond the Northern Ireland situation and draw parallels with international issues and another troubled territory.

Hogg's 'Pivot' cautions about the delicate situation of life in 'post-conflict' Northern Ireland and illustrates the insecurity and mistrust that is felt by many resident individuals. Individuals who need time to regain trust in politicians' abilities to deliver. Hogg's work highlights the fact that even though Northern Ireland has changed and developed on the surface, it is clear

that it still remains in a period of political and social transformation.

Peter Richards employed the pinhole camera or camera obscura as a means of re-creating images of historic events. This enabled the interpreted and interpretation to fuse as a single entity. In his recent practice Richards has applied this methodology to the diverse situations within the local. For both the 'Dogs Have No Religion' and 'The Belfast Way' exhibitions Richards exhibited a series of large scale pinhole photographs taken of official and unofficial memorials many of which are shrouded by contention, located around the city of Belfast. The strong negative imagery of these photographs give them a striking sinister edge. The long exposures time taken is reverent and seems appropriate for this subject matter which is that of a commemoration of public and private mourning. The public being for example World War memorial sculptures as in Hollywood, 2002 and private as the example of Upper Springfield Road, 2002, which stands as a family memorial to Debbie McComb who was killed by a joy-rider in a stolen car. These memorials mark the landscape across Northern Ireland and are meaningful to those whom are emotionally scared, whose memorials have been tainted by tragic events and in the case of The Village, 2002, as a bitter reminder of political unrest, were "The fifty-eight UVF members killed in the Troubles, their lives commemorated in the memorial... have not been consigned to the past. The barriers of the past have not been broken."<sup>?</sup> Richards comments on this particular series; "express choices made between what will be forgotten and what remembered - and by whom. In the particular circumstances of Belfast, memorials invariably serve to dramatise difference and heighten tension. From city centre monument to the murals and gardens of local communities, memorials that are sacred to one, may appear sacrilegious to another."<sup>?</sup>

The artists selected to participate in these recent survey exhibitions have rooted their practice to local themes and issues in relation to 'post-conflict' Northern Ireland. These exhibitions have importance because they display the new Northern Irish identity and tell the story which tourism brochures, books and politicians fail to do. In my opinion it is clear that the Northern Irish artist has a clear role to interpret and potentially be commentators on local society. The re-imagining and re-imagining of Northern Ireland is still a relevant theme for artists practice here. It is important that artists here record this period of socio-political transformation. The Northern Ireland identity is fluid and open for re-interpretation, it is being re-imagined and re-imagined.

Gail PRENTICE

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Collectionneurs d'art en France

# LA DÉCENNIE FINISSANTE DU COLLECTIONNEUR

La multiplication des espaces privés à but non lucratif en France résulte d'une équation très simple: désengagement patent du soutien public à la création, mise en place de facilités pour le mécénat (dès 2003) et intérêt croissant du domaine du luxe et des médias pour l'art (via le boom du marché). La place du collectionneur, discret dans ses démarches de soutien financier aux expositions ou mis en avant par un lieu consacré, obtient une attention accrue. Exemple singulier, Antoine de Galbert renouvelle le regard sur la collection privée depuis 2004 avec sa fondation Maison Rouge au cœur de Paris. Pour la dernière exposition, les collectionneurs mexicains Isabel et Agustin Coppel sont mis en avant pour leur implication avec la scène artistique locale sud américaine. Par le biais de cubes accueillant une forêt de gousses d'ail de Rivane Neuenschwander ou dans les séries photographiques de Iñaki Bonillas, l'intimité des espaces privés est recrée.

«Je considère que trop vouloir considérer la collection, vouloir l'expliquer, se limiter à un support ou à une époque,

prive le processus de fondements et de plaisir.<sup>1</sup>» Vecteur social pour l'amélioration urbaine, mais surtout soutien actif aux artistes, sa tutelle se nourrit d'affinités électives ou comme le souligne De Galbert, «un grand collectionneur doit être capable d'acheter ce qui se fait dans la création artistique avant que cela ne soit reconnu sur le marché, autrement dit, il doit jouer son rôle de défricheur.<sup>2</sup>» Mais l'implication devient délicate lorsque le collectionneur intervient directement dans la notoriété de l'artiste, via sa cote sur le marché de l'art. Outre le fait évident du prince, les rapports incestueux entre art et argent ont ainsi augmenté en France, à l'image de la collection de François Pinault découvrant une collection de qualité et une expansion démesurée.

## FIGURE INCONTOURNABLE

Pour l'artiste, le collectionneur serait plutôt cette figure janiforme aux goûts particuliers et souvent hors du domaine spécialisée, qui choisit et paie sans se justifier. Les lois d'incitation pour le don aux œuvres et les facilités fiscales

Multiplication des espaces privés et facilités financières accordées par l'état, il fait bon être collectionneur en France. Longtemps mis à l'écart par les valeurs publiques de l'Etat-roi, le changement est profond, mais pour combien de temps encore?

accordées au mécénat ont clairement décomplexé le collectionneur, longtemps considéré comme le suppôt du capitalisme, dans la pure tradition jacobine. Outre sa philanthropie parfois douteuse, sa figure intellectuelle a forgé une certaine normalisation. Lorsque le cinéaste producteur Claude Berri ouvre son espace cette année à Paris, après avoir mené dès 1991 avec Renn Espace, Rennes, un travail de visibilité d'artistes peu exposés en France (Robert Ryman, Simon Hantaï), la démarche plait. Sa prochaine exposition avec le français Stéphane Calais accorde au lieu sa double fonction: permettre de vendre, tout en exposant de nouveaux travaux pour moitié produits à l'occasion.

Comme le souligne Calais, «le collectionneur n'est pas un galeriste, c'est un nouvel interlocuteur, surtout pour un artiste qui travaille seul comme moi. Les mécanismes sont différents parce qu'une certaine empathie et une affection obligent à un rapport plus direct. Le projet a par exemple été très rapide et il a fallu une grande réactivité. Dès septembre, Claude voulait voir mes travaux et les choses se sont vite mises en place.<sup>3</sup>» L'exposition 'Ornements, crimes et délices' signe avec un juste à-propos le potentiel décoratif inhérent à une collection privée. Au cœur de ses 'tondi', motif floral proche des grotesques de l'âge classique, le lure du panneau faussement décoratif opère une synthèse entre différentes références populaires et historiques. Les trois compositions végétales à l'allure de guirlandes art nouveau évidées et produites pour l'occasion renouvellent le principe de l'anamorphose, comme déformation d'un élément reconnue et rapidement trahie par le collage visuel. En rassemblant les portraits des personnalités historiques de Metz suite à une commande de la ville, pour les réintroduire dans l'espace Claude Berri, Stéphane Calais joue sur le passage entre public et privé. Dressées et multipliées sur un mur de l'exposition, les séries de figu-



STÉPHANE CALAIS, SÉRIE "ORNEMENTS, CRIMES ET DÉLICES", VUE D'EXPOSITION ALICEDAY, BRUXELLES, 2008. PHOTO: GILLES RENTIERIS

res en sérigraphie se dissolvent à mesure que l'impression se densifie. L'idéal républicain de l'identification démocratique incarnée par le héros historique, est ici dilué dans la reproduction technique rendant le tout anonyme et finalement si particulier.

## STRATÉGIES CALCULÉES

Les possibilités de diffusion ainsi développées poussent les galeries à réinscrire le collectionneur dans le système de production des œuvres. En témoigne 'Rêves d'artistes' (début en 2009, avec l'exposition de Xavier Veilhan à Versailles) initié par la galerie Emmanuel Perrotin, qui permet selon les premières lois de la présidence de Nicolas

Sarkozy, d'opérer une réduction de l'impôt sur la solidarité et la fortune (ISF) en participant au capital d'une entreprise, en l'occurrence de production artistique. Investir sur des artistes dits bankables (nourris par la notoriété du galeriste), mais aussi intégrer le collectionneur dans la fabrication de la plus-value artistique de l'œuvre équivaut clairement à le titulariser comme chaînon indispensable de la valeur d'une pièce. Autrement dit situé à la base du projet, le collectionneur retrouve ses lettres de noblesse de commanditaire, éclipsé pendant un temps par l'utopie moderne de l'artiste qui créait pour l'art.

(suite page 18)

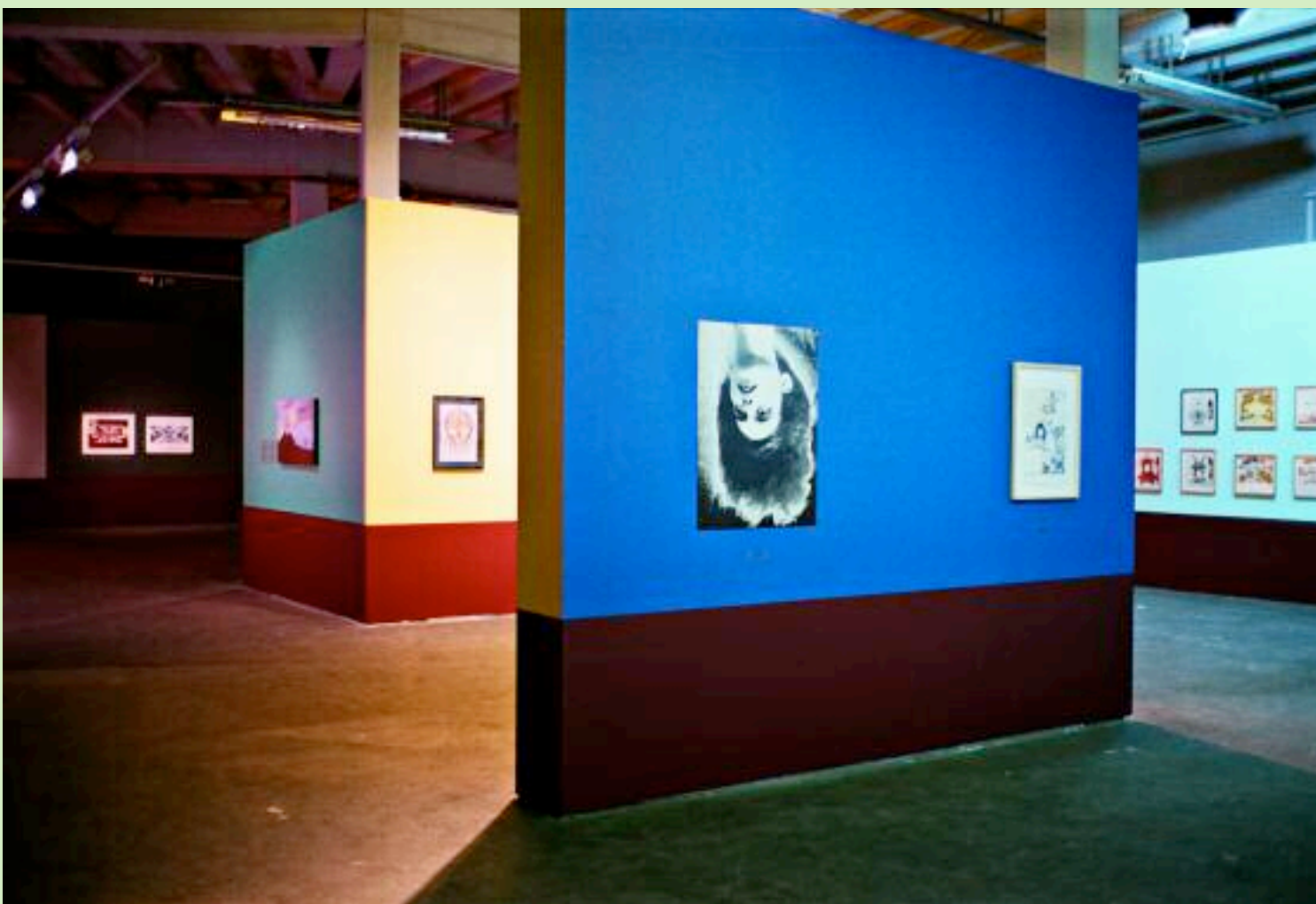
1. Economic and Social Research Council, Northern Ireland Life and Times Survey, 2007, www.ark.ac.uk
2. Kennedy, T. Don't Celebrate Too Soon, Fortnight, July/August 2008, pps10-11. (Tony Kennedy is Chief Executive Officer at Co-operation Ireland).
3. Charlesworth, I, The Visual Artists' News Sheet, p22, New Approaches to New Conflicts, Ian Charlesworth discusses the critical concerns and strategies underpinning his practice. January/February 2008.
4. Ian Charlesworth (1970) lives and works in Belfast as a practising visual artist. www.iancharlesworth.com
5. Chan, S, A Conversation on 'The Nature of Things' (with Hugh Mulholland), in the Nature of Things Catalogue, Arts Council of Northern Ireland, 2005.
6. Ur, R, The Belfast Way, Young Art From Northern Ireland, (exhibition catalogue), Herzliya Museum of Contemporary Art, 2005.
7. Richard Drury is Curator of the Czech Museum of Fine Arts, Prague.
8. Drury, R, Stereotypes, an essay for the Dogs Have No Religion catalogue, British Council, 2006.
9. Peter Richards was born in Cardiff, South Wales in 1970. He graduated from the University of Wales, Cardiff and completed his MPhil at the University of Ulster in 1998. He has been living and working in Belfast since 1994. He is also Director of the Golden

Thread Gallery Belfast.  
www.richardspeter.co.uk

10. Mike Hogg was born in Belfast in 1957. He completed an MA in Fine Art Sculpture in 1996 at the University of Ulster.
11. John Duncan was born in Belfast in 1968, he completed a BA Fine Art Photography in 1992. He is based in Belfast.
12. Rasmussen, J, Director and Curator, American University Museum, Washington DC. Resolutions, American University Museum, Washington DC, 2007.
13. Durden, M, essay commissioned by Belfast Exposed, Photography, Belfast and the Archive.
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15. Richards, P, Dogs Have No Religion, exhibition catalogue, British Council, 2006.

## 'Justine Frank (1900-1943), A Retrospective' by Roe Rosen in Extra City Antwerp

© FOTO: JEAN-PIERRE STOOP



Roe Rosen is an artist, writer and lecturer, born in Rehovot, Israel in 1963. He now lives in Israel. Recent projects include: the installation 'Justine Frank: A Retrospective' (2003), a novel entitled 'Ziona™' (2007) about an Israeli super-heroine, and a film called 'The Confessions of Roe Rosen' (2008). In the latter, the artist disavows a career replete with lies, scandals, and fake identities; three surrogates – foreign female workers residing in Israel, deliver his confessions. 'The Confessions of Roe Rosen' won a special mention at the FID Marseille 2008, was presented at Manifesta 7 in Trento and will be shown as part of a film programme in the Beursschouwburg in Brussels between 25 and 28 March 2009. Extra City presents the first-ever European retrospective of the work of Jewish-Belgian Surrealist Justine Frank; this work has not been exhibited in Belgium since her death in 1943. Frank was born in Antwerp, lived in Paris and died in Tel Aviv. Recent inquiries concerning her life, her ethics and her aesthetics continue to yield contradictory responses and create controversy. Frank was active during several crucial junctures of Twentieth Century culture, yet at each of those junctures she seems to have generated antagonism and confusion in those around her. Frank was a Surrealist during the movement's most radical phase, yet even within that audacious circle they had a problem stomaching Frank's artistic concoction of explicit erotic imagery and Jewish iconography. Furthermore, Frank highlighted her Jewish identity at the time of European Jewry's worst nightmare and near-annihilation; in her depiction of Judaism she intentionally employed imagery culled from the entire genealogy of Western Anti-Semitism; she derided Zionism, yet immigrated to Tel Aviv.

'Justine Frank, a Retrospective (1900-1943) in Extra City Antwerp, till March 8th 2009. www.extracity.org

## 18. INTERNATIONAL

22.01 2009 &lt;H&gt;ART

The contemporary art scene in Nuuk, Greenland

## ON TOP OF THE WORLD

*All of the arts, poetry, music, ritual, the visible arts, the theater, must singly and together create the most comprehensive art of all, a humanized society, and its masterpiece: free man. – Bernard Berenson*

**Trying to comprehend the Greenlandic contemporary art scene is a journey into a complex landscape of world politics, post-colonialism, myths and very little readily available information.**

Land of stunning natural beauty where the northernmost tip lies 740 kilometers from the North Pole, Greenland has seen cultures for 4500 years. The first European settlements were established by the Norse in AD 982 but a permanent link was not maintained until 1721, when Hans Egede settled near the current capital, Nuuk, on Hope Island. On the 25th of November 2008 Greenland's 57,000 inhabitants voted overwhelmingly in favour of even greater autonomy from Denmark, having initially gained some self-rule in 1979 prior to which the world's largest island had previously been a colony and then a province of Denmark. The 1950's and 1960's were marked by the so called 'Danisation' where the aim was to convert Greenland into a western civilization mirroring Danish society. However, colonialism, as history has taught us, has always resulted in cultural confusion, problems of identity and internally accepted subjugation. But, the 1970's saw a new generation of young Greenlanders who began to question whether the transmogrification was the right thing for the country. This self-reflection had a huge impact artistically and artists across all genres began to seriously experiment, both regarding the materials used and the vehicles of expression, culminating in a movement that over the last 15 years has witnessed the birth of a new breed of artist who only have colonialism and the time before self-rule as points of reference. Their primary focus is no longer colonial contemplation but racial stereotyping and the reclamation of Greenlandic identity, in the post-colonial times. Consequently this period displays a particular and growing

attention to all aspects of their Greenlandic heritage. From a cultural perspective, innovative initiatives have emerged combating the aforementioned issues head-on and in 1997 a high-tech, ultra-stylish art center, 'Katuaq' was opened in Nuuk. Marking a turning point for Greenlandic culture, Katuaq supports a scene geared up to truly compete on an international level. Julia Pars, Katuaq's director since 2007, and an artist herself, works across the creative and social spheres subsequently contributing to a high degree of cultural activity within Greenland's small population. Juxtaposing the size of the population is the sheer enormity of the country (2,166,086 km<sup>2</sup>), the vast majority of which is covered, year round, by ice. The attendance at the capital's regular cultural events is therefore impossible for a large percentage of Greenlanders. This obviously makes the pursuit and dissemination of information logistically challenging, particularly in a country where internet capabilities are severely restricted and full access is not envisaged until 2009. However, in the spring of 2008 artists Inuk Silis Hoegh and Stina Berthelsen circumvented these obstacles and organized Qapuk!, a TV series focusing specifically on culture. Broadcast on KNR (national television), contemporary art discussions became available to every person, for the very first time and were hugely successful.

## SPECIAL DAY

The populace are becoming increasingly culturally aware. A perfect being a public demonstration on the 28th

September 2007 with the specific intention of improving the political appreciation of all things cultural. Even though the event did not accomplish every aim, the government consequently dedicated a day specifically to the pursuit and appreciation of culture. In the same year, Jørgen Ellegård Trondhjem's PHD on modern Greenlandic pictorial art was published, thereby adding academic weight to the qualified analysis of Greenland's contemporary art world, its history and struggles. The work reflects upon the potent artistic situation, and describes how it is being adapted by a number of artists to maintain a Greenlandic identity whilst others fuse genres transcending historical time and physical space.

One of the most exciting developments is the modernization of an ancient tradition. Story-telling has always been a key element in Greenland and Greenlandic (Kalaallisuut) has today entered the contemporary art world, often appearing in the titles of art works and with narratives penetrating the picture surface itself, both as statement of fact and as metaphors of belonging. While the words have a concrete meaning to those who understand Greenlandic, they remain an unfathomable secret to those who don't hence becoming decorative rather than linguistic. The audiences' interpretation is thereby challenged and the invisible lines between 'us' and 'them' are simultaneously maintained and trespassed.

## MOTHER TONGUE

Julie Edel Hardenberg, one of the most internationally recognized and outspoken contemporary artists works across an array of medias including photography, literature and performance. Her latest project focuses exclusively on language and involves the recording of peoples reactions caused by her speaking Greenlandic to all, whatever and whenever the situation, thus emphasizing her right to speak her mother tongue, simultaneously confronting her subjects with their colonial past and accentuating some of its consequences.

Humor is an incredibly important and powerful component of the country's mentality and Edel Hardenberg uses it as a tool to expose national dilemmas by combining and exaggerating expressions to a point where it becomes laughable, thereby opening the viewer up to deeply psychological and conflict-laden emotions. A physical example of which is the work 'Selfportrait', depicting the artist in traditional Greenlandic costume contrasting a red punk hairstyle, apparently screaming. Danish/Greenlandic writer Iben Salto describes Edel Hardenberg as, "taking a stand both personally and in her artistic work with regard to the stereotyping of cultural images, especially those that are related to Greenland... instead of delivering the ethnic goods, questions are raised with these works as to what ethnic really consists of."

Possibly the most serious and visible challenge to ethnic stereotyping is being mounted by the first ever, domestically directed and produced, feature film. Due for a worldwide release in the summer of 2009 and contrary to most previous films shot in Greenland which have primarily focused on indigenous cultures and the undoubtedly stunning natural habitat, the film 'Nuummioq' will reveal a totally different side of the country. It portrays Nuuk as it is – a vibrant, modern and multi-cultural society with people who live, love and die. The Cannes International Film Festival 2008 saw the feature grabbing huge levels of attention including interviews in Variety. Producer Mikisoq H. Lynge who is a leading and active member of the cultural panorama, states that one of the goals behind the film is to break with the usual platitudes when it comes to descriptions of the Arctic. "Usually you see clichés about Greenland as if there is a checklist; a kayak, hunting in the ice or showing the Inuit as alco-

holics. These are so passé and we're tired of just being used as a location. We want to get in the game! How many times do you get the chance to be part of a historic project? And how often can the rest of world observe the start of a country's history of cinema, as and when it happens?"

## 'OQALUTTUAT'

Synchronously, Nuka K. Godtfredsen, a Narsaq born graphic and cartoon artist and supported by the National Museum of Denmark, has sole responsibility for bringing the first archaeologically based history of the first people in Greenland to fruition. In a work spanning four volumes, to be published in book format in Greenlandic, Danish and English, 'Oqaluttuat' aims to emphasize both local development and the major historical changes from around 2500 B.C., to the initial European contacts. The stories featured in 'Oqaluttuat' are fictive on the personal level, but firmly rooted in precise prehistoric evidence and take place in specific geographical arctic settings. Growing up in a tiny village in south Greenland, and having studied the subject matter intensively, K. Godtfredsen manages to transmit a truly vivid understanding of the feelings and life of the early Greenlandic people, to the contemporary Western reader.

Extracts from K. Godtfredsen's 'Oqaluttuat' were exhibited alongside work by Tsugumi Nishino and Doug Wheatley at the Copenhagen International Comics Festival 2008, an event dedicated to spreading awareness of animation and cartoon, both as exquisite art forms and as a cultural phenomenon.

At first sight, Greenland's art-scene does not appear to be particularly different from any other art-scene; a national art school, various cultural institutions and exhibition spaces plus international education possibilities. However, there are certain aspects, which make it particularly unusual and unique. For a start the size of the art world is extremely small, which must be viewed in relation to the country's minuscule population. A characteristic further compounded by the fact that Nuuk is the world's smallest capital with a population of 16,000. In addition the majority of the population is incredibly isolated with friends, family and colleagues being separated by immense physical and economic distances. Finally you have a rare set of far-reaching historical circumstances, which are still raw, making even a superficial account fairly complex. Greenland inevitably forces you to contemplate to which degree your own pre-conceptions and knowledge is adequate with reality. Here, art and politics are interwoven and in this microcosmic melting pot, the debate about freedom to be who you are, is still current and relevant. This existential question is furthermore played out against a backdrop of the potentiality of total independence fuelled by the prospect of income to be gained from the world's increasing thirst for ever decreasing minerals. At the very forefront of the battle, a significant number of artists are fighting passionately for a dynamic cultural environment to shape the foundation of a socially sustainable future.

An old saying goes, "when you've seen the world there's always Greenland."

## EPILOGUE.

Imagine standing on the shores of a Greenlandic fjord on a crystal clear, cold and dark night. Your feet crunch against the frosted ground and in the distance you can make out the layers of snow coating the sides of the distant mountains. Icebergs float silently by in the fjord and the ink black sky is pierced by countless stars, just as the moon moves from behind the jagged peaks. Suddenly a greenish glimmer appears overhead and as it seamlessly begins to intensify and swirl, swooping and

(suite de page 17)

C'est pourquoi la figure du collectionneur passionné, tant son étude quasi hagiographique trouve écho à la globalisation actuelle de l'art. Avec Collectionneurs du monde, Judith Benhamou-Huet retrace le parcours de réussites alliant choix intellectuels et placements capitalistes, car «l'intérêt que présente le collectionneur, c'est son histoire.» On retiendra dans ce corpus richement documenté la proximité des goûts assurée par certaines affinités pour une période donnée: l'art minimal chez Jean-Philippe et Françoise Billarant, tenant à une «cohérence de l'ensemble, à ce que les pièces dialoguent entre elles». D'autres endossent le rôle très anglo-saxon du mécène mégalomane: la très réputée et très américaine collection Eli Broad, dont son fondateur explique qu'il n'est pas «critique d'art. Je pense que le marché de l'art est une des validations possibles de la valeur d'un artiste». Dans une période vidée de ses critères esthétiques et historiques évaluant la validité d'un artiste, se répondent des partis pris profondément subjectifs, que la seule mythologie personnelle entérine. La valeur artistique se mesure dorénavant à la propriété physique et temporelle, gommant subrepticement l'autorité abstraite de la critique et la vision intemporelle du spécialiste en art (qui se joue conseiller dans l'ombre du collectionneur). Judith Benhamou Huet le suggère entre les lignes, la collection d'art se pique d'être le reflet d'une ère mercantile et donc mondiale, qui intéresse l'amoureux de l'art, mais aussi le consommateur avide de placement mondain ou de célébrité. Que restera-t-il de cette escalade, déjà sapée par une crise financière débutante?

## Damien DELILLE

est critique d'art et habite à Paris.

Stéphane Calais. Ornaments, crimes et délices. Espace Claude Berri, du 16 janvier au 28 mars 2009  
Collection Agustin et Isabel Coppel. Mexico: unexpected/unexpected. Maison Rouge, du 26 octobre au 18 janvier 2009

1. Entretien Isabel et Agustin Coppel, catalogue de l'exposition, Edition Maison Rouge, Paris, 2008
2. Nathalie Guiot, Collectionneurs, Les V.I.P. De l'art contemporain, Anabot Editions, Paris, 2008, p. 23
3. Entretien avec l'artiste Judith Benhamou Huet, Collectionneurs du monde, Editions Phébus et des Cinq Sens, Paris, 2008, p. 5
4. Ibid., respectivement p.62 et p.78

## Auction for Code magazine

In partnership with Sotheby's, CODE Magazine is holding a benefit auction of young Belgian or Belgium-based artists on January 22nd. The profits from the sale will be equally shared between to the artists and CODE magazine. During the last 4 years, CODE has promoted the emergent Belgian and international art scene, through its magazine which publishes 5000 issues for distribution throughout Belgium, in France, in Luxembourg, in Switzerland. The collective also curates exhibitions and events intended to foster exchanges between emerging artists, art professionals and the public. In order to develop its activities and to continue to promote the young artistic scene, CODE needs financial support which the advertisements in the magazine and a small public funding do not cover.

Auction: Thursday January 22nd, 8pm. Black Box Gallery, Rue de Stallestraat 142, 1180 Brussels. Afterparty with DJ Lady Jane. Entrance fee 10 euro. Info: virginie@codemagazine.be, 0495 211 432. www.codemagazine.be/auction

silently undulating, you catch your breath as the realization dawns that you are witnessing one of the nature's greatest performances. Aurora Borealis, showing Greenland off as a timeless and contemporary art piece in itself.

## Ivalo FRANK

is a Danish writer and film-maker. He is currently based in the capital of Greenland, Nuuk (his hometown), where he is making a documentary on contemporary artists and culture.



SELF-PORTRAIT, (2004) PHOTOGRAPHY BY JULIE EDEL HARDENBERG. COURTESY JULIE EDEL HARDENBERG. ALL RIGHTS RESERVED.