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THOMAS HIRSCHHORN

"CHALET LOST HISTORY"

With integrated texts by Manuel Joseph

From the 13th of December to the 21st of February 2004

The "Chalet Lost History" aims to completely wrap the gallery, transforming it into a chalet. The "Chalet Lost History" is equipped with texts integrated in the art work itself. The texts by Manuel Joseph will be enlarged, cut, scaled down, transformed, glued so that texts and walls become one. "Lost History" is the name of this chalet, and it is also the true program of this project. History is lost. History has always been robbed, looted, wrecked. Thomas Hirschhorn still has before his eyes these images of looting in Bagdad, with people getting out of the Archeologic Museum with refrigerators, air conditioning devices, furniture, plants, and also ancient, historical and archeological objects. The texts by an author are also lost, looted, stolen texts. They are free texts, accepting to be looted, stolen, wrecked, lost. Manuel Joseph and Thomas Hirschhorn's approaches are parallel, like the refrigerator thief and the statuette thief. The artist wants that there will be a lot to read in "Chalet Lost History", that there will be isolated words, amputated sentences, scattered bits of text. Just like the statuette or refrigerator thief who only takes with him a fragment of history, the chalet visitor will only take small pieces of texts.

Extracts from Thomas Hirschhorn's presentation of the " Chalet Lost History " project

C. Crousel / Anesthesanthropy

" Kelly is Guilty", so is an utterance inscribed in the novel I am writing, L'Amélioration, from which I sold some elements to Thomas Hirschhorn for his work " Chalet Lost History ". A work that seeks resistance in exchange - resistance understood outside of ideology - which is to say a completely mechanical notion which does not escape (*) to applied physics: so, the lisibility of the novel L'Amélioration I am writing and whose rights I sold to Thomas Hirschhorn, is transferred because it was sold to be piled up and/or integrated - that is to say interfered in - Thomas Hirschhorn's work because we have to refuse to consider the enemy not so much as a material, but an ideal thing. For example:

- Is there a difference between the complete carrying out of a piece as we can imagine it and its mental carrying out? Do you simply imagine the carrying out of the subject?

- If the question seems to impose itself to you, it is because you invert some of the data, which are not yours, by the way. Let's pass, and follow me in the other room, if you may. And you have every interest to... By carrying out, I understood abolition... Of the subject, of course [laughs]. The subject is the inscription in a space of which the leaf through will be hardly made, we have only the expectation left, and as for the reading, it is up to you, and you ought to want it because the novel L'Amélioration I am writing and whose rights I partially sold exceeds sculpture, representation, and Darwin.

* Manuel Joseph gives pronounciation instructions, impossible to translate in english, to the french readers about the word "dont", phonetically connected to the word "giff" in french

Manuel Joseph