

G A L E R I E

C H A N T A L

C R O U S E L

« **Someone Else with my Fingerprints** »\*

27th June – 5th September (The gallery will be closed from July 28<sup>th</sup> until August 21<sup>st</sup> 2007)

**Bernadette Corporation**  
**Claire Fontaine**  
**Mario Garcia Torres**  
**Wade Guyton**  
**Sherrie Levine**  
**Reena Spaulings**  
**Rirkrit Tiravanija**

This exhibition is about filiation, reincarnation, copyright and appropriation of forms and pre-existing works.

Some artists show no reservations in applying their own signs of identification on an emblematic image, nor do they hesitate to arrogate the making of an anterior work. Those artists bring us to question the *auras* of those historic pieces, and the intensity of our attachment to those images and cultural symbols over which there seems to be a common consent of adoration.

In that same way, Sherrie Levine's *Loulou* is one of the twelve bronze reproductions of a ready made stuffed parrot, initially found on a flea market. Its title refers to the parrot that Flaubert's main character in *A Simple Heart* worships and sees as an impersonation of the Holy Spirit.

As for Rirkrit Tiravanija, he challenges the sacred aspect of a minimal work by Robert Smithson, using a overabundant quantity of jasmine rice, which suggests to be actively shared.

The attraction towards the copied version interferes with our initial fascination for the original art work, and exacerbates the complexity of the way we relate to the work. Mario García Torres enacts that escalation as he emphasizes the artist's and the collector's obsessive approach to the signature. To do so he uses Bruce Nauman's imaginary signature on the surface of the Moon.

Additionally to the fact that several of them work using pseudonyms, their use of other artists' identities here helps to better evoke our projections on, and our desire of the unique and original work of art. Claire Fontaine presents a row of bricks, each wrapped-up in the cover of a book by Gilles Deleuze which revealing title, *Differences and Repetitions*, refers to an original work by Carl André (Lever). Repetition here allows us to measure the work's perpetuity in space and time.

The groups of artists Claire Fontaine, Reena Spaulings and Bernadette Corporation have chosen to collaborate in their attempt to rethink Andy Warhol's famous monument, by filming in a condensed way *Imperio*, the building's Mexican replica.

Wade Guyton's *Printer Drawings* consist in adding a graphic pattern on illustrated art history book pages, hereby using them as blank background pages

Those works' deferential irony mocks, fools and uses our heritage and our value-added system. By renewing historical actions, they manage to assess their reach and how relevant they can be in a new productive and re-productive system, and they hereby pioneer a new creation and consumption system.

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\* : Title given to a traveling exhibition curated by Wilhem Schürman in 1997; that title itself initially came from that of a picture by the Californian artist Meg Cranston.