

HISTORICO-VAGABOND

22.06.2013 - 27.07.2013

PRESS BOOK

Åbäke (UK/FR/SW), Jasper Coppes (NL), Jeanne Gillard et Nicolas Rivet (FR), Fabio Kacero (ARG), Luciana Lamothe (ARG), Marcos Lutyens (UK), Dalibor Martinis (HR), Axel Straschnoy (ARG), Charlotte York (USA)

Curators : Marie Frampier and Javier Villa

EXPOSITION PRÉSENTÉE DANS LE CADRE DE LA SAISON **NOUVELLES VAGUES DU**
PALAIS DE TOKYO

COMITÉ PROFESSIONNEL DES GALERIES D'ART



Taiteen edistämiskeskus
Centret för konstfrämjande
Arts Promotion Centre Finland

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Historico-vagabond

22.06.13 | 27.07.13 - Opening **Saturday June 22nd 2013** from 4pm to 9pm

Artists : Åbäke (UK/FR/SW), Jasper Coppes (NL), Jeanne Gillard et Nicolas Rivet (FR), Fabio Kacero (ARG), Luciana Lamothe (ARG), Marcos Lutyens (UK), Dalibor Martinis (HR), Axel Straschnoy (ARG), Charlotte York (USA)

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Talk by Axel Straschnoy *Notes on the Double Agent : James Jesus Angleton*. Saturday, July 6th 2013, at 5pm

Performance by Åbäke (in English) : Saturday July 6th 2013 at 6pm

Broadcast daily at 11am: *Un jour sans fin* by Harold Ramis.

"Historico-vagabond" offers instant rewriting of history through the visionary thinking of José Noriega, an Argentine theorist who settled in the United States in the early twentieth century. Friend of both Sigmund Freud and his nephew Edward Bernays, Noriega had realized early on that conflicting accounts could arise from a single theory. He decided to falsify history to create a better world and make people happy, willingly or unwillingly. He organized sessions of individual and collective hypnosis during which he could change traumas into happy memories, influence the future by revisiting the past, and rethink the present with regard to the future.

José Noriega's mind is the theoretical framework of the exhibition; a section of archival material is dedicated to him. The artists in the show relate to history and its renewal, they question rigid methodologies with fictionalization, appropriation or infiltration, searching in the past a way to vitalize the present; rewriting the present to allow a space for a new immediate future.

Luciana Lamothe receives the audience with a platform for awareness. Working with construction materials that exude a concrete feeling of functionality, she opens an alternative void just before the exhibition begins; an invitation to get lost inside a mysterious black hole. **Jasper Coppes** has been participating in the proceedings of uncovering remnants of 'Linear Pottery Culture' in an archeological site around a small Belgian town. Intrigued by the idea that relics like these can evoke a feeling of authentic and instantaneous contact with the past, Coppes finds himself involved in an act of historical falsification. It is his belief that atypical artifacts, as secret passengers aboard the ship of time, are most capable of generating a 'sublime historical sensation'. **Charlotte York** is an old cinema actress, stripper and baby-sitter, currently working as an artist. The poster on the stairs, *My doppelganger (Ryan Gander)*, works as a reference to her own past, both to her cinema career and her mastery as a pole dancer. In The United States of America, around the 1920s, Edward Bernays organized a national competition of soap sculptures, which enabled the Ivory Soap Company to improve its image and rapidly increase its turnover. **Jeanne Gillard and Nicolas Rivet** present a recontextualized version of the soap sculptures* that recovers monuments of contemporary history that were destroyed, vandalized or removed from public spaces.

In *But a Grainy Film by Fabio Kacero...*, **Fabio Kacero** modifies his own work (originally titled *Totloop*, a documentation of a performance he did for several years, where he lays

dead in public locations) after a bad review of Ken Johnson, a critic from The New York Times. Johnson's words are absorbed in the video and turned into a song, resignifying the piece and transforming it in to an ironic ode to self-critic and self-rebuild. **Dalibor Martinis** travels through time to interview himself in a TV show context. A Martinis from 1978 prepared a set of artistic and ontological questions for the future, that were answered after more than 30 years by a Martinis from 2010. The projections and phantasms of the young man are faced by the experience, memories and disillusion of the artist that he came to be.

Marcos Lutyens induces the spectator into a hypnosis state with a piece titled *Lure for a Dark Place*. It is a film negative, a non film or anti-film; an internalized film delivered through hypnotic techniques, located inside the audience mind: screened, developed, viewed, consumed and generated, all at the same time. The work incorporates sounds from Morten Norbye Halvorsen's experience in the tundra where night-time lasts for months on end. On July 6th, **Axel Straschnoy**** will present *Notes on the Double Agent: James Jesus Angleton*, part of an ongoing research about double agents that focuses on the blurred edges between historical and fictional storytelling, on the impossibility of knowing where representation ends and reality begins. The same day, **Åbäke** will present the collective's practice and will analyze the life and work of **Charlotte York**.

Consisting of historical documents, re-appropriations, fictional archives and reconstructions, "Historico-vagabond" seeks to create a temporal paradox. Rewriting history is a potential tool for positive change; rather than looking toward the future, as did the modernist utopias, we change the past in order to magnify the present, by traveling back in time to create a deviation that could offer an alternate timeline.

**Soap Sculpture* project is supported by Cantonal Fund for Contemporary Art, Geneve

**Axel Straschnoy's work is supported by Arts Promotion Centre Finland and FRAME

ÅBÄKE

The first time Francesco Spampinato heard the word Åbäke dates back to 2002, associated with electronic music label Kitsuné, which is also a quintessential *parisienne* fashion brand. In fact Kitsuné is just one galaxy - collateral and not even representative - of the Åbäke universe, a London-based design studio behind which lurk Patrick Lacey, Benjamin Reichen, Kajsa Ståhl and Maki Suzuki. Active since 2000, the Royal College of Art alumni count clients like the British Council and the Serpentine Gallery, and collaborations with fashion designers such as Hussein Chalayan and Maison Martin Margiela, artists such as Ryan Gander, Johanna Billing and Martino Gamper, and bands such as Air and Daft Punk. As the term Åbäke suggests, however, the Swedish word for a large and cumbersome object, Francesco suspects that the group supports the burden of design on commission only to learn rules and conventions that is happy to deconstruct at other times. Åbäke, indeed, is also responsible for meta-design projects, independent, transdisciplinary, strictly collective and often participatory: the dialogical digital platform for architecture Sexymachinery (2000-2008), the relational culinary events of Trattoria (2003), the publishing project Dent-De-Leone (2009), the propaganda for the imaginary Victoria & Alferd Museum (2010), and the spy agency Åffice Suzuki (2010).



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For Åbäke constantly attracts the attention of the art world: most of its projects do not certainly meet criteria of functionality, but raise questions about how design conveys the forms of transmission of culture. Publications, curatorship, talks and workshops, indeed, are integral part of their activities. So when Spampinato invites the group to be part of his book on art collectives, Åbäke agrees to contribute if Francesco writes in exchange this biography, inserting himself, “so it isn't authorless,” in third person, putting thereby in crisis the role of the critic and the conditions under which he normally associates intellectual values to cultural phenomena.

JASPER COPPES

Born in 1983 in The Netherlands, he lives and works in Amsterdam. He produces spatial and textual subtle inserts in historical or contemporary contexts, manipulating information that secretly partakes in our daily environment and influences our understanding of it unnoticeably. Coppes research revolves around the relation between history and presence in connection with the hidden life of forms and memory impairment: how misinformation alters memory and perception.



Jasper Coppes, *Kleine Wanderung*, insertion and altered postcard. Robert Walser, 2012



Jasper Coppes, *The Fox's Legacy*, monument for a forgotten heritage, Fictional archive (video still), Maastricht, 2012

JEANNE GILLARD AND NICOLAS RIVET

Both born in 1983 in France, they founded with two others *ROSA BRUX*, a work space and an art space, located in Brussels. They all share the same interest in curatorial practice as a tool for thinking contemporary society through art practices. It probes the first meaning of the word 'collective' and is managed by a voluntary committee keeping this intention in mind. It examines social and political issues such as daily living and working conditions, cultural norms and ideologies.



Jeanne Gillard & Nicolas Rivet,
Soap sculpture, exhibition view,
Swiss Art Awards,
Basel, 2013

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FABIO KACERO

Born in 1961 in Buenos Aires, Argentina, where he lives and works. He develops objects, situations or processes that never existed but could, like his infinite list of invented words and the covers of inexistent books; he appropriates Borges calligraphy to write fiction or intervenes his own work with irony.



Fabio Kacero, *But a grainy film by Fabio Kacero...*,
video still, 2008

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LUCIANA LAMOTHE

Born in Mercedes, Argentina, in 1975. She lives and works in Buenos Aires. The artist stalks the streets with unannounced, guerilla-like interventions, responding creatively and spontaneously to the urban texture, subtly tapping its political dimensions of surveillance, authority and overall structure. She also creates architectural sculptures that modify spaces in terms of use, directions, or just proposing potential actions that could subvert the structure of a building.



Luciana Lamothe, *Icono-no*,
col.photograph, 2011

MARCOS LUTYENS

Born in 1964 in London, he lives and works in Los Angeles (USA). He is an intermedia artist who has exhibited internationally, including at Documenta 13, LACMA, the Pompidou Centre, the Royal Academy. He has often worked with various tools and approaches to explore the unconscious and associated schema. Recently the Reflection Room, in which the Hypnotic Show took place at Documenta 13, has been acquired by the Inhotim Art Foundation in Brazil. Lutyens engaged in experiments with Dr. V. S. Ramachandran, Director of the Center for Brain and Cognition, at the University of California, San Diego to explore the brain's neural pathways in the synesthetic mind. His work with the mind, has lead him to develop events and exhibits that reflect research with specific social or ethnic groups such as the Muxhe, from the Zapotec culture in Southern Mexico. Building on his investigations into consciousness and social dynamics, Lutyens has worked on large scale projects that involve interactivity, the environment and new technologies. Works include external and internal data tracking and brain wave monitoring that are generally invisible to the casual observer, and yet as important to us as the subjective processes of the inner mind.

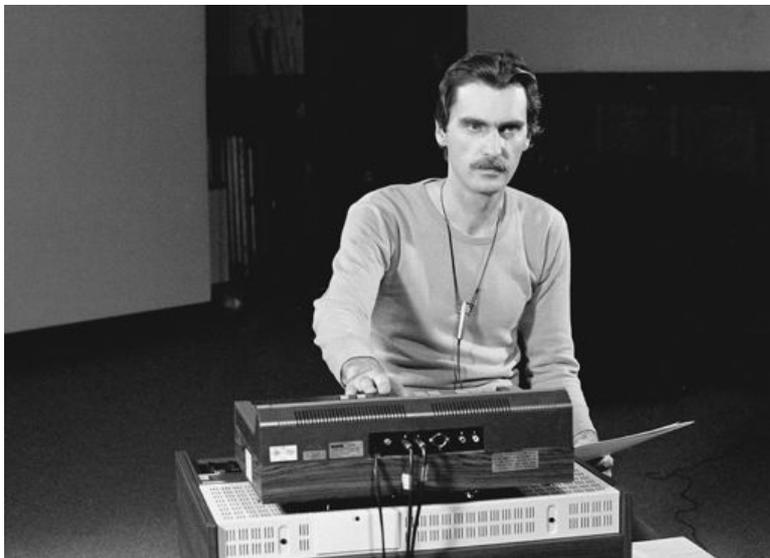


Marcos Lutyens, *Reflectic room-Hypnotic Show*,
performance view, dOCUMENTA 13,
Kassel, 2012
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DALIBOR MARTINIS

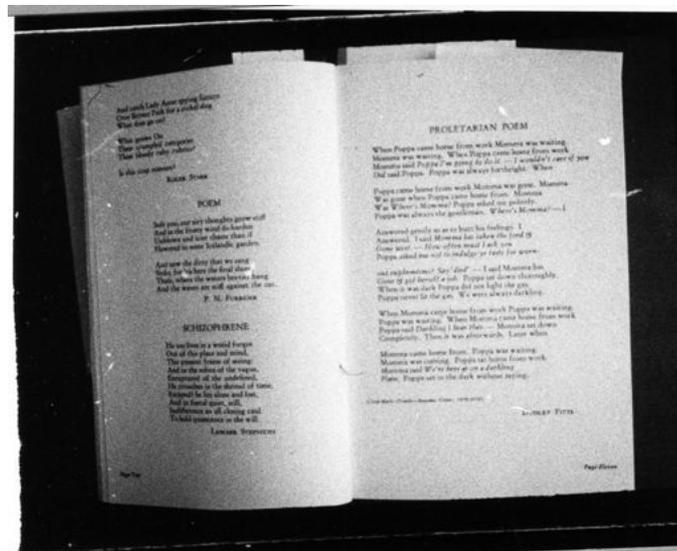
Born in 1947 in Zagreb, Croatia where he lives and works. He is a transmedia artist and a video maker. He has exhibited his videotapes, video/interactive and site-specific installations in many international exhibitions such as Sao Paulo Biennale, Documenta, Venice Biennale, and film/video festivals in Berlin, Tokyo, Montreal, San Francisco, Locarno, etc.



Dalibor Martinis, *DM/1978 Talks to DM/2010*,
video, 2010

AXEL STRASCHNOY

Born in 1978 in Buenos Aires, he lives and works in Helsinki, Finland. His work revolves around the ideas of representation and interpretation link to the ambiguity of documentation. He creates obsolete artifacts, or uses old-fashion devices (as the microfilm that recalls espionage) to capture and document both the visible and the invisible, the banal and the profound.



Axel Straschnoy, *Notes on the Double Agent*, 2013,
Furioso. A Magazine of Verse. Vol. 1 No.1.
New Haven: Yale, 1939.
Edited by E.Reed Whittemore and
James Jesus Angleton

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CHARLOTTE YORK

Charlotte York was born Chris Parker in 1963. She studied at the Arts décoratifs in Paris (1994-98). After a hiatus of 10 years in Las Vegas where she was successful as dancer, she works at the Sean Kelly Gallery in New York as assistant. She comes back to art in 2010.



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CURATORS

- *MARIE FRAMPIER*

Born in 1985, Marie Frampier lives and works in Brussels. She is a freelance curator and art critic. Awarded a residency at the de Appel Curatorial Programme in 2010-11, she has put together a range of exhibition and performance programs both in France and abroad. She was guest curator for “Zone d’Expérimentation # 4” (Astérides, Marseille) and served as production manager for exhibitions at Villa Arson (Nice) in 2012. She will be in residency at Fonderie Darling (Montreal) in 2013.

- *JAVIER VILLA*

Born in 1978, he lives and works in Buenos Aires. Studied Art History at Universidad de Buenos Aires. He participated in de Appel Curatorial Programme 2010-11, Amsterdam. He has been working as a free-lance curator, artist and writer since 2005. He is a Professor at Universidad Torcuato Di Tella since 2009, where he also co-curated a series of three shows over a two-year period. In 2012 he curated group exhibitions at the Rosario Museum of Contemporary Art (macro) and the Buenos Aires Museum of Modern Art (MamBA). He writes for La Nación newspaper and different cultural magazines. In 2005, he co-funded Rosa Chancho, an artist collective that ran a contemporary art space and made several projects and exhibitions in Argentina and abroad.