

villa

**iconographic season
2014/15**

press release

**2015 january 17th -
march 14th**

du

January

Show opening: Friday 16 January, starting at 6 PM / press at 5 PM

The Villa du Parc is taking part in ART GENEVE, the international contemporary art fair at palexpo, from 29/01 to 01/02/2015 (www.artgeneve.ch), with an extramural display especially designed for the event.

February

Performance visit with the contemporary music ensemble Namascae:

Tuesday 3/02 at 7 PM (8€, free for members)

Dialog-visit: Tuesday 24/02 at 6:30 PM (6€, free for members)

March

Dialog-visit: Friday 13/03 at 12:15 PM (6€, free for members)

parc

**contemporary art center
parc montessuit,
12 rue de genève 74100 annemasse**

The Appropriationist (against and with),

**Pierre-Olivier Arnaud,
Sarah Charlesworth, René García
Atuq, Douglas Gordon, IFP,
Tobias Kaspar, Brian Kennon,
François Lancien-Guilberteau,
Sherrie Levine,
Richard Pettibone et Sturtevant**

Joe Scanlan, Classism

**Pierre Leguillon,
La Promesse de l'écran,
franchise à la carte**

villa du parc

iconographic season 2014/15

The Villa du Parc's new season focus on work by the invited artists that is meant to replay, divert or sharpen our perception of images.

Concentrating on either the reuse of existing images or a personal mise en scène of them, the artists, whom we are calling iconographers, work with visual material that displays a diverse range of periods, provenances and uses. Iconographic practices began in the late nineteenth century with the potential for reproduction of the photographic medium, which allows for a broader appropriation of images; today those practices need to be questioned in the generalized context of the revolution in digital techniques and with the exponential presence of images on the Internet. Throughout the remainder of the year the contemporary art center will be presenting several projects in the Villa du Parc's exhibition spaces, each of which will run independently, proposing to address the question of the image via a specific format and timeframe.

Thanks to its location, the Villa du Parc contemporary art center in Annemasse has been developing for the past two years its cultural activities, increasing the number of cross-border partnerships with a range of cultural institutions in Geneva, Switzerland. It is in this sense that the Villa du Parc has been invited by Art Genève (<http://artgeneve.ch/>), an international contemporary art fair that runs from 29/01 to 01/02/15 at Palexpo. It is the chance for the institution to position itself as the main border institution devoted to contemporary art in the

urban agglomeration of Geneva and neighboring France.

In January 2015, the Villa is featuring within its walls in Annemasse exhibitions that are part of its iconographic season devoted to the appropriation of images by internationally renowned contemporary artists, with a special focus on the American artist Joe Scanlan (his show opens 16 January at 6:30 PM and runs until 14 March), and evening screenings initiated by the French artist Pierre Leguillon with *la promesse de l'écran*, franchise à la carte (the promise of the screen, openness à la carte).

Outside its walls, the Villa du Parc will be presenting at the Art Genève International Contemporary Art Fair a group show that is a counterpart of the exhibition featured in Annemasse, with works by female artists born in the 1970s and '80s that appropriate signal images created by male artists.

**The season is curated by:
Garance Chabert/Aurélien Mole**

La villa du parc est soutenue par la ville d'annemasse, la région rhône-alpes, la direction des affaires culturelles et le département de haute-savoie, le ministère de la culture et de la communication/drac rhône-alpes; la villa est membre de l'association française de développement des centres d'art/dca, du réseau d'échange départemental pour l'art contemporain et du réseau genève-art-contemporain/gac.

**villa du parc
centre d'art contemporain
parc montessuit,
12 rue de genève 74100 annemasse
+33(0) 450 388 461, www.villaduparc.org
ouvert du mardi au samedi de 14h à 18h30**

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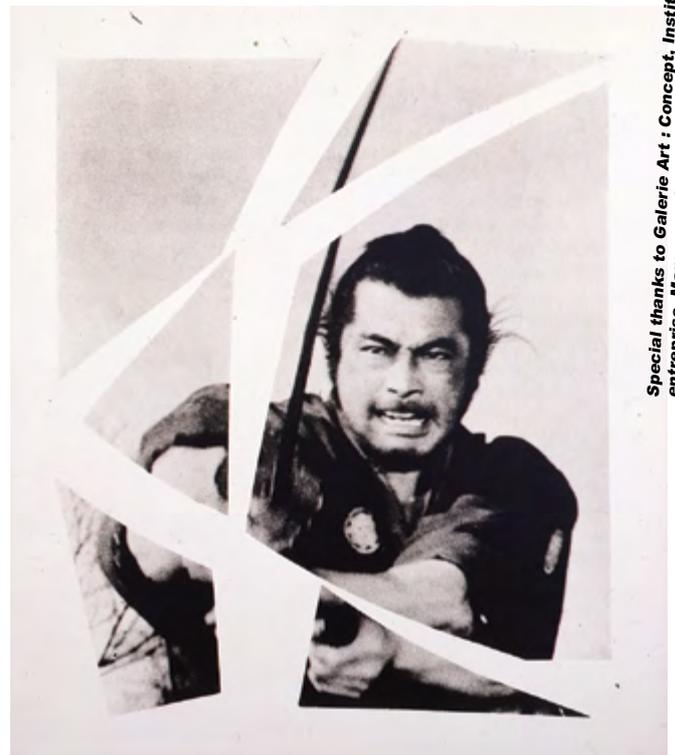
**Exhibition on view from 17 January to
14 March**

In art the first instances of what has come to be called appropriation consisted of reproducing the work of other artists. The term was eventually extended to cover any practice that involves making a work of art by reproducing preexisting images. The reasons that push some artists to copy rather than create from scratch are many. One of them probably has something to do with the relationship that springs up between the appropriationist and the material employed in her or his art. It is anchored in a form of desire, that of getting as close as possible to the appropriated, of fusing with the other artist. Seen in this way the different forms of appropriation seem to be guided by a desire to share with a name, an image, or an object a special personal moment to the point of making that entity entirely one's own. Yet from that extremely close relationship spring a number of critical positions. Appropriationists take control of the object of their attention and express themselves through it. The effects of this relationship are perceptible in both the material employed in the appropriated thing and the person who seizes on it. What appropriationists offer is to work with, and hence redefine, the terms of their reception and position as viewers. What is always at stake then is their own selves. Their identity is revealed and expressed through or within

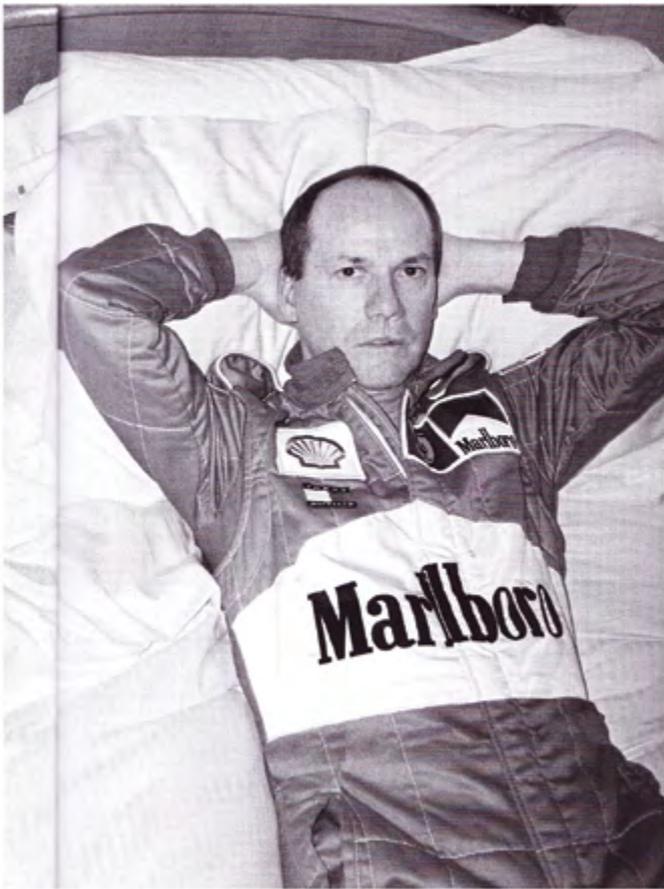
that on which their desire for control settles.

The show features several forms and modalities that embrace, in the work of several generations of artists, this relationship between materials from a range of sources and the people that use them.

curator: François Aubart



**Sarah Charlesworth, *Samourai*, 1981,
private collection, Mamco deposit, Geneva**



Joe Scanlan, *Classism*

To write *Le Classisme*, the American artist Joe Scanlan worked with the theoretician Edward Said, not the person but his thought and text. That is, the artist modifies certain words and phrases that appear in the introduction to Said's *Orientalism*, deemed one of the founding texts of postcolonial studies. Scanlan's interventions have been left so that they are still visible in the text. The words he has modified are colored according to a code indicating the kind of change carried out (a shift, alteration, rewriting, transformation, or addition).

Thus, there is a blending of two voices, those of Said and Scanlan, who displaces the author's original intention. What Scanlan is offering us here is the well-known gesture of employing a set of theoretical tools forged in one field of study and applied in another. Scanlan, however, makes this gesture while also transforming the subject of Said's study.

Said's text explains that the term

"Orientalism" is an invention of the West, a constructed image imposed on lands that were deemed to be exotic in order to render them understandable and hence control them. Scanlan takes that text and makes it over into an essay that presents the same type of relationship but between contemporary art and popular culture. One imposes a form on the other in order to subject it more effectively to its intentions and point of view. Thus, a meaning is developed that is based literally on Said's thought, or rather that thinks with him in order to construct a critical point of view on the way contemporary art represents and thus controls the Other. Unavailable in French until now, *Le Classisme* is published in conjunction with the Joe Scanlan exhibition and in collaboration with <o> future <o>. It is also presented at the Villa du Parc in the version designed for display in an art venue.

Joe Scanlan is an artist whose work takes multiple forms, from sculpture and design to publications and fictional personae. Indeed, there is a willful subterfuge running through much of his work, as exemplified in works that address the political economy of site-specific labor (*Massachusetts Wedding Bed*); or co-scripting the life and work of a fictional artist in collaboration with professional actors (*Donelle Woolford*); or in the design and manufacture of portable architecture that can inhabit the body of a host museum (*Thingsthatfall Pavilion*). Scanlan is internationally renowned for the dark humor and conceptual rigor of his work. He is also a widely read, discussed, and translated writer for such venues as *Artforum*, *frieze*, and *Parkett*, social media forums such as Facebook, and his website, thingsthatfall.com. He has published five books in relation to his work: *Object Lessons* (Kunstmuseum aan Zee) 2013; *Passing Through* (K21, Düsseldorf) 2007; *DIY* (Imschoot Uitgevers, Ghent) 2003; *Pay Dirt* (IKON Gallery, Birmingham, England) 2002; and *Joe Scanlan* (Museum Haus Lange, Krefeld, Germany) 1996. Scanlan is also the holder of U.S. patent no. 6,488,732, which is a process of converting postconsumer waste into viable potting soil. His work is in the public collections of K21, Düsseldorf; Tate Modern, London; Centre Georges Pompidou, Paris; the Van Abbemuseum, Eindhoven; the Stedelijk Museum Voor Aktuele Kunst, Ghent; and the Museum of Contemporary Art, Chicago.

Pierre Leguillon, *La Promesse de l'écran,* franchise à la carte

Pierre Leguillon, *La Promesse de l'écran*, an à la carte franchise
Running to September 2015
7€ per evening screening, 5€ reduced admission, reservation required:
Choose among the program offerings,
Set the date, Form an audience!

Created by Pierre Leguillon, *La Promesse de l'écran* (The Promise of the Screen) is a mobile installation that is as much the screening of a film as a performance. Starting with a preliminary definition — a 4/3 screen opening on a 16/9 bar — the project has been adapted to different forms since 2007 and experienced in a wide range of venues, making it possible to replay over and over the screening situation and its convivial collective character in a specific here and now.

La Promesse de l'écran, an à la carte franchise, has been set up at the Villa du Parc for a year, giving one and all the opportunity to schedule a screening from the catalogue of Promises produced by Leguillon and bring together the audience that will take part in the event. Screenings can be devoted to typical aspects of the cinema, including credits, posters, recurring motifs, etc., or to ways of viewing film history through the representation of another medium, whether poetry, architecture, photography, or other.

Born in Nogent-sur-Marne (France), in 1969, lives and works in Brussels. His works, performances, and projections have been the subject of many monographic presentations, notably



**Pierre Leguillon, « La Promesse de l'écran »,
a blind drawing by Diogo Pimentão,
exhibition view, villa du parc 2014.
Photo Aurélien Mole**

at Raven Row (London, 2011), Mamco (Geneva, Switzerland, 2010), Moderna Museet (Malmö, Sweden, 2010), the Musée du Louvre (Paris, 2009), and Artists Space (New York, 2009). Recently, the artist presented two installations at the Carnegie International, held in Pittsburgh in 2013: *A Vivarium for George E. Ohr and Dubuffet Typographer* the latter being accompanied by a book published by (SIC) in Brussels. A laureate of the Villa Médicis in 2003, Leguillon teaches at HEAD (Haute Ecole d'Art et de Design) in Geneva.