



wolfgang tillmans at chantal crousel

the artlab paris edition update

excitement,

the venues of art have reopened in paris

this update contains

pictures i took of works of art i recently saw,
live

and

two sheets with handwritten sentences about art

and

a picture of my ipad

screening a six and half hour film

by the french artist daniel buren

as a repository of his extensive oeuvre

and

a short write up of the thoughts and feelings

each of the works shown provoked in me





francis alÿs, don't cross the bridge before you get to the river at davis zwirner

there is little utility
there is longevity
there is adoption of context
there is creation of context
there is confusion
there is absence of design
there is materialized freedom
there is felt connection
there is deafening tranquility
there is silent noise
there is debate by default
there is the always personal
there is interpretation
there is a WORK OF ART

I

JH D
3-6-2021





there is raw emotion
there is choice
there is straight rejection
there is thought
there is unconditional affection
there is speculative value
there is the unknown
there is continuity of form
there is intellectualism
there is visibility
there is enduring fascination
there is no purpose
there is wonder
there is a WORK OF ART

II


3-6-2021



yan pei-ming at thaddaeus ropac, marrais paris



The photographs by Wolfgang Tillman vary in size and their hanging is part of the works. The subjects pictured seem rather unconnected and at the same time the pictures evoke a feeling of being intentionally made.

For me these works provides comfort, there are many forms of perfection, also in the non obvious. The comfort of attention.

The details of Sarah Sze's work are numerous and various and each one offers a new aspect of the work and is somehow intriguing, evoking curiosity.

For me it shows that in the end a big idea also exist because of all the detailed images people have of that idea. These images make the bigger idea real and present.

The work by Francis Laÿs consisting of toy sailing ships made of plastic flip-flops set up in a row in front of a mirror is in itself intriguing. Why are these objects here and why the mirror?

From the other parts of the exhibition it is clear that this project is about the small stretch of sea, a large obstacle for some, between Africa and Spain.

For me this puts forward the question: What is the meaning of a mirror image. Does it extend reality? Is there a border between the real image and the mirrored image? It is also about my position because it enabled this image.

The works by Urs Fischer consist of familiar objects remade out of wax. They are real candles, which actually burn during the exhibition. The setting is a large monumental space, as a temple of the arts (or at least of an enormous private collection).

For me these wax works, although impressive, do not work. They might be about image and reality, the passage of time, and about temporality. Yet my feeling towards the works justifies a moment of self reflection.

In the video called 'à contre temps, à pert de vue' Daniel Buren presents his oeuvre, the length (6,5 hours) makes the size of it very tangible. Because many of Buren's works are temporal and in situ, the film becomes a relevant document. I recognised this ephemerality of Buren's work, by renting the video for only thirty days.

For me the consistency of Daniel Buren in form and themes is impressive as is his conviction to make only place relevant pieces. He rewrites the rules of perception of what a space is.

The painting by Yan Pei-Ming is part of a series of self portraits, definitely painted during the lock down. The image is figurative and realistic, but you can really see the despair of the painter in his eyes.

For me this work proves that the power of honesty through true mastery always supersedes the shallowness of much of today's professional communication.

The huge space of the Palais de Tokyo, which has a kind of sophisticated rawness, is completely taken over by one single artist, Anne Imhof, with various large scale interventions, such as installations that reuse large pains of glass, soundscapes, expositions of her own work and that of other artists. The work is massive.

For me, notwithstanding the interesting critical layers (the show is called Natures mortes), it makes me wonder whether we can continue with these ever expanding sizes of contemporary art? Are these megalomaniac installations the future to keep the audiences' attention?

I have tried to make these reflections personal in the sense that I take the work as it is, without the art critical or curatorial comments which often accompany works of art.